



Photographic and Digital Media Years 7–10

Advice on Programming and Assessment

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1 Introduction

This support document has been designed to help teachers understand key aspects of the new Photographic and Digital Media Years 7–10 Syllabus and to provide guidance for implementation. The document shows how these aspects can be incorporated in teaching and learning programs, and how these programs are underpinned by the principles of *assessment for learning* (*Photographic and Digital Media Years 7–10 Syllabus*, pp 58–59).

The document provides advice about constructing a program that will cover the scope of Photographic and Digital Media for a stage. It sets out a process for planning and sequencing units of work, and developing teaching and learning activities.

The sample stage program plans and the sample units of work in this document demonstrate ways in which teachers can build a teaching and learning program and develop units of work to ensure coverage of the scope of the syllabus.

The document contains two Stage 5 sample units of work:

- **Locate, Situate, Speculate:** This unit focuses on investigations of the conventions of cinematic and documentary video practice to represent the significance of particular places to an audience. Students make and interpret video works using the cultural and structural frames and investigations of practice and the conceptual framework.
- **Shapes and Shadows:** This unit focuses on an investigation of the conventions of still life and how photographers manipulate light and shadow to convey meanings and communicate ideas about the world to an audience. Students investigate practice, the conceptual framework and the structural and cultural frames to make and interpret photographic and digital works.

These sample units can be used as models for planning units of work. They include:

- relevant outcomes and content
- assessment activities that have been designed and integrated into the units of work
- different types of possible feedback
- a variety of teaching and learning experiences
- opportunities for student reflection.

An assessment activity from each unit has been selected to show how assessment can fit into teaching and learning sequences. They are described in some detail to illustrate the process of *assessment for learning*. Teachers would not provide this level of detail in day-to-day classroom situations. The units of work and activities may be modified or amended to suit the needs, interests and abilities of students.

For a small percentage of students with special education needs who are undertaking Life Skills outcomes and content, support materials will be provided which will assist in the development of a meaningful and relevant program of study related to the *Photographic and Digital Media Years 7–10 Syllabus*. Units of work adapted for students undertaking Photographic and Digital Media Life Skills will be included in a consolidated document that will be distributed to schools later in 2004.

2 Establishing a Scope and Sequence Plan

When planning teaching, learning and assessment activities it is important to consider how content and key concepts can be introduced and built on within a stage.

The following examples of scope and sequence provide ways in which teachers may consider content and key concepts. The frames are used to position investigations of content and to provide a focus for the investigation of meaning and significance in the field of photographic and digital media.

Practice

Students are provided with opportunities to build on the knowledge and understanding of practice, the conceptual framework and the frames established in the Visual Arts mandatory course. They undertake a more specialised investigation of the conventions, strategies and procedures of making photographic and digital works in at least one of the areas of still, interactive and moving forms.

Students may have been introduced to some of the conventions and traditions of practice in photographic and digital media in the Visual Arts mandatory course. In this course, students begin to undertake more sustained and autonomous investigations of particular photographic and digital media conventions, strategies and procedures through a broad or specialised investigation of still, interactive and moving forms, and work towards a portfolio.

For other students, this Stage 5 course will introduce the traditions and conventions of practice in photographic and digital media through a broad or specialised investigation of still, interactive and moving forms. Students can investigate how practice in the field of photographic and digital media is shaped by values and beliefs about the individual, social structures, the artworld and power. Students begin to make decisions about how to apply aspects of practice to making photographic and digital works to represent their intentions and communicate meanings.

In critical and historical interpretations students are provided with opportunities to investigate how and why artists as photographers, videographers, computer/digital artists, filmmakers and performance artists make photographic and digital works, and how and why historians and critics write about photographic and digital works.

Students learn to construct written interpretations, explanations and judgements about photographers, videographers, computer/digital artists, filmmakers and performance artists and the meaning of photographic and digital works from different points of view.

They investigate what shapes or conditions different artists' and photographic digital media practices, and learn to explain their significance by referencing different critical and historical accounts.

Conceptual Framework

In making and critical and historical interpretations of photographic and digital works students explore aspects of the conceptual framework to understand the relationships between the artist as photographer, videographer, computer/digital artist, filmmaker and performance artist, artworks, the world and audiences. Across the stage students can explore different

relationships between the agencies of the artworld such as artists and the world; artists, the world and artworks; audiences and artworks.

In this course students can develop their understanding of relationships in the artworld by investigating particular photographic and digital works as a reflection of the time and place in which they were made. Intentions of the artist as photographer, videographer, computer/digital artist, filmmaker and performance artist, the changing nature and function of audiences, the physical properties of photographic and digital works and how artists provoke responses can be investigated through different practices, and critical and historical accounts of photographic and digital works.

Students can build an understanding about how they and other artists investigate various ideas and issues in and about the world and represent their intentions in their photographic and digital works. These investigations of relationships in the artworld can be used to formulate intentions in order to develop and exhibit a portfolio, and to develop more complex written critical and historical accounts about photographic and digital works.

Frames

The subjective, structural, cultural and postmodern frames generate different understandings and provide a focus for different investigations about practice and the agencies of the conceptual framework in making and critical and historical interpretations of photographic and digital works. The frames underpin how content is investigated in teaching, learning and assessment activities.

Particular frames may be the focus of one or more units of work across a stage. A frame may be revisited in different units of work, and more complex concepts, different approaches and a broader range of examples can be used to generate a deeper understanding of practice and the conceptual framework from a particular viewpoint in making and critical and historical interpretations of photographic and digital works.

In this course an investigation of one or more frames over one term or a semester provides for a deeper investigation and alternative ways for interpreting and explaining how the frames affect meaning and significance in making, and critical and historical interpretations of photographic and digital works. Practice and the agencies of the conceptual framework are investigated in more complex and interrelated ways as students broaden their understanding of how different points of view can be represented in photographic and digital works, and in critical and historical accounts of photographic and digital media.

In making photographic and digital works the structures of practice and agencies of the artworld may be interpreted and investigated through a particular frame. For example, in photographic and digital media making practice a structural frame focus can investigate the conventions and communicative value and meaning of photographic and digital media as text and systemic schemes of communication through a visual language.

In critical and historical interpretations students are introduced to the language of the frames as a way of explaining and interpreting photographic and digital works. They learn to use the specific language of a frame to focus investigations and to write and make judgements about works which become increasingly more complex and multi-layered over time.

Scope and sequence models

The following scope and sequence models are not prescriptive; they are intended to provide different examples of how this course can be delivered.

These models provide examples of how a teacher may select specialised or broader investigations of content for this course based on the resources available at the school, as well as teacher expertise and student interests.

The first 100-hour model provides an example of how to plan learning activities within four terms with a specialised and in-depth study of one form, still photography, with a focus on wet photography and digital media. The second 100-hour model provides a more broadly based investigation of two forms, still photography and moving forms with a focus on wet photography, digital media and video practices. In the 200-hour model these learning activities in making and critical and historical interpretations of photographic and digital media are extended and deepened with further investigations of still, interactive and moving forms, the frames and the conceptual framework.

All units of work include making and critical and historical interpretations of photographic and digital media works. The shaded areas indicate the frames and agencies of the conceptual framework that are the focus of the unit.

2.1 Sample Stage 5 Scope and Sequence Plans

Sample Stage 5 Scope and Sequence Plan 100 hours (1)

	Term 1				Term 2				Term 3				Term 4			
Practice Making, Critical and Historical Interpretations	Light Moves A structural and postmodern investigation of the traditions and conventions of wet, camera-based and non-camera-based photography and darkroom practices. Students explore the conceptual framework to represent their world, and manipulate light and images to create special effects to make photographic works. In critical and historical interpretations students investigate, interpret and explain the evolution of photography and image making, and how photographers represent ideas and interests in the world through a range of traditional and innovative photographic practices.				Shapes and Shadows A structural and cultural investigation of the representation of light and the still life object. Students explore some conventions and traditions of still life photography, arrange objects in different ways, and manipulate light and shadow to create abstracted images that convey meanings about the world to an audience. In critical and historical interpretations students investigate, interpret and explain the still life image in a range of art and photographic contexts. They investigate how artists and photographers in different times and places have used objects to represent ideas and issues about their world and social and cultural identity.				Landscape as Metaphor A cultural and structural investigation of the representation and manipulation of the landscape to communicate ideas and interests about the world such as alienation, power, melancholy, the divine, paradise, the spiritual, identity and nationalism. Students investigate the conceptual framework to establish relationships between the landscape, the audience and themselves. They explore a range of photographic conventions and compositional devices to represent a point of view. In critical and historical interpretations, students investigate, interpret and explore how photographers and other artists have represented the landscape, and the cultural and social significance and meaning of these representations.				Digital Dreams An investigation of the conventions of manipulating, transforming and recontextualising images using digital media to make works that explore the world of fantasy, imagination, parody, humour, the unexpected and the unconventional from the point of view of the subjective and postmodern frames. Students investigate the conceptual framework and use the scanner, digital camera, internet and CDs to construct narratives and represent personal experiences and fantasies about their world. In critical and historical interpretations they investigate Surrealist and Dada movements, photomontage techniques and postmodern practices relating to the recontextualisation and construction of images in digital forms.			
Forms	Still – wet photography, camera-based and non-camera-based works, manipulated images				Still – wet photography, camera-based works				Still – wet photography, camera-based works, manipulated images, photostatics, installation works				Still – computer-generated images, digital images in a printed form			
Frames	Subjective	Structural	Cultural	Postmodern	Subjective	Structural	Cultural	Postmodern	Subjective	Structural	Cultural	Postmodern	Subjective	Structural	Cultural	Postmodern
Conceptual Framework	Artist	Artwork	World	Audience	Artist	Artwork	World	Audience	Artist	Artwork	World	Audience	Artist	Artwork	World	Audience
Key Artists/ Examples	Man Ray, Max Dupain, El Lissitzky, Arthur Siegel, Andre Kertesz, Joyce Campbell, Tina Modotti, Christian Schad, Floris Michael Neuss, William Henry Fox Talbot, Hippolyte Bayard, Daguerreotypes, Julia Margaret Cameron				Olive Cotton, Max Dupain, Wolfgang Sievers, David Moore, Florence Henri, Andre Kertesz, Marta Hoepffner, Anne Ferran, Peter Keetman, Alexander Rodchenko				Ansel Adams, David Hockney, Paul Noble, Bill Henson – Industrial landscapes, Frank Hurley, Harold Cazneaux, Judy Natal – <i>Earthwords</i> series, Peter Booth, Jeffrey Smart, Jari Silomaki, Ingeborg Tyssen, Rozalind Drummond, LOMO photographers, Sebastiao Salgado				Hieronymus Bosch, Herbert Bayer, Laszlo Moholy-Nagy, Hannah Hoch, Kurt Schwitters, Dali, Magritte, Max Ernst, James Gleeson, Claude Cahun, Maggie Taylor, Linda Dement, Robyn Stacey, Lynne Sanderson, Patricia Piccinini, Anna Morton, Charlotte Davies, Lynn Hershman			
Outcomes	5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.10				5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.10				5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.10				5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.10			

Sample Stage 5 Scope and Sequence Plan 100 hours (2)

	Term 1				Term 2				Term 3				Term 4			
Practice Making, Critical and Historical Interpretations	Landscape as Metaphor A cultural and structural investigation of the representation and manipulation of the landscape to communicate ideas and interests about the world such as alienation, power, melancholy, the divine, paradise, the spiritual, identity and nationalism. Students explore the conceptual framework and a range of photographic conventions and compositional devices to represent a point of view about the landscape. In critical and historical interpretations, students investigate, interpret and explore how photographers and other artists have represented the landscape, and particular cultural and social meanings conveyed.				Locate, Situate, Speculate A structural and cultural exploration of the conventions and traditions of cinematic and documentary video practice. Students work in groups and investigate the conceptual framework to represent the meanings of particular places for themselves and others, through video and post-production techniques. In critical and historical interpretations they investigate, interpret and explain the stylistic and technical development of film language and how artists, videographers and filmmakers record and represent aspects of their world in temporal forms.				Fiction and Fabrications A postmodern investigation of contemporary appropriation practices to make photographic works that communicate new ideas and challenge original meanings. Students investigate the conceptual framework to establish relationships between the artist, world and audience, and use image and text to represent meaning. In critical and historical interpretations students investigate, interpret and explain how contemporary photographers and digital media artists use appropriation practices to represent ideas about their world and challenge conventions and traditions using humour, parody and wit.				Collected Curiosities A subjective and postmodern investigation of photographic, video and installation practices to represent ideas about classification, documentation, obsession, objects and memory. Students invent a fictional collector and represent through photography, video and found objects installation the collector's ideas, interests and obsessions. In critical and historical studies students investigate, interpret and explain how photographers and artists classify, represent and document aspects of the past and assign meaning and value to objects, images and text.			
Forms	Still – wet photography, camera-based works, manipulated images, photostatics, installation works				Moving – video				Still – wet photography, camera-based works, digital media in printed form				Moving – video, installation works, camera-based works, computer-generated images			
Frames	Subjective	Structural	Cultural	Postmodern	Subjective	Structural	Cultural	Postmodern	Subjective	Structural	Cultural	Postmodern	Subjective	Structural	Cultural	Postmodern
Conceptual Framework	Artist	Artwork	World	Audience	Artist	Artwork	World	Audience	Artist	Artwork	World	Audience	Artist	Artwork	World	Audience
Key Artists/ Examples	Ansel Adams, David Hockney, Paul Noble, Bill Henson – Industrial landscapes, Frank Hurley, Harold Cazneaux, Judy Natal – <i>Earthwords</i> series, Peter Booth, Jeffrey Smart, Jari Silomaki, Ingeborg Tyssen, Rozalind Drummond, LOMO photographers, Sebastiao Salgado				Fritz Lang – <i>Metropolis</i> , Luis Bunnel and Slavador Dali – <i>Un Chien Andalou</i> , George Kennedy – <i>Mad Max</i> , Christine Olsen/Phillip Noyce – <i>Rabbit Proof Fence</i> , Tropfest CD-ROM, ABC – <i>Two Thirds Sky</i> , David Haines, Joyce Hinterding, Mike Marshall, Bill Viola, Francis Alys, music videos such as <i>Midnight Oil: Beds Are Burning</i>				Anne Zahalka, Yasumasa Morimura, Fiona Hall, Cindy Sherman, Masami Teraoka, Peter Atkins, student and teacher selection of artworks – in 2D and/or 3D forms for appropriation and recontextualisation.				Narelle Jubelin, Joseph Cornell, Isabel Davies, Robert Rauschenberg, Bashir Baraki, Boyd Webb, Noelene Lucas, The Art & Language Group, Museum of Sydney collection, Annette Messenger, Fiona Foley, John Davis, Vivienne Binns, Candy Jernigan			
Outcomes	5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.10				5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.10				5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.10				5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.10			

Sample Stage 5 Scope and Sequence Plan 200 hours

Year 9	Semester 1				Semester 2			
Practice Making, Critical and Historical Interpretations	Shapes and Shadows An introduction to the conventions and traditions of wet, camera-based and non-camera-based photographic and darkroom practices from a structural point of view. Students manipulate light, shadow and images to create a range of photographs that explore special effects, still life and arrangements of objects in different ways, and convey meanings about the world to an audience. In critical and historical interpretations students investigate, interpret and explain the evolution of photography and image making, the conventions of still life photography and how photographers in different times and places have used and manipulated light and shadow to represent ideas and issues about their world.				Locate, Situate, Speculate A structural and cultural exploration of the conventions and traditions of cinematic and documentary video practice. Students work in groups and investigate the conceptual framework to represent the meanings of particular places for themselves and others, through video and post-production techniques. In critical and historical interpretations they investigate, interpret and explain the stylistic and technical development of film language and how artists, videographers and filmmakers record and represent aspects of their world in temporal forms.			
Forms	Still – wet photography, camera-based and non-camera-based works, manipulated images				Moving – video			
Frames	Subjective	Structural	Cultural	Postmodern	Subjective	Structural	Cultural	Postmodern
Conceptual Framework	Artist	Artwork	World	Audience	Artist	Artwork	World	Audience
Key Artists/ Examples	Man Ray, Max Dupain, El Lissitzky, Arthur Siegel, Andre Kertesz, Joyce Campbell, Floris Michael Neuss, William Henry Fox Talbot, Hippolyte Bayard, Daguerreotypes, Olive Cotton, Wolfgang Sievers, David Moore, Florence Henri, Andre Kertesz, Marta Hoepffner				Fritz Lang – <i>Metropolis</i> , Luis Bunnell and Salvador Dali – <i>Un Chien Andalou</i> , George Kennedy – <i>Mad Max</i> , Christine Olsen/Phillip Noyce – <i>Rabbit Proof Fence</i> , Tropfest CD ROM, ABC – <i>Two Thirds Sky</i> , music videos such as <i>Midnight Oil: Beds are Burning</i> , David Haines, Joyce Hinterding, Mike Marshall, Bill Viola			
Outcomes	5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.10				5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.10			

Year 10	Semester 1				Semester 2			
Practice Making, Critical and Historical Interpretations	Digital Dreams A subjective and postmodern exploration of the conventions of manipulating, transforming and recontextualising images using digital media to make works that explore the world of fantasy, imagination, parody, humour, the unexpected and the unconventional. Students investigate the conceptual framework and use the scanner, digital camera, internet, CDs and software to construct images that represent a personal point of view about their experiences and fantasies of their world. In critical and historical interpretations they investigate Surrealist and Dada movements, photomontage techniques and postmodern practices, including the conventions of advertising, relating to the recontextualisation and construction of images in digital forms.				Every Picture Tells a Story A postmodern investigation of the conventions of a range of photographic and digital media to make an interactive work that explores issues and ideas in the world. Students investigate the conceptual framework and use the camera, computer, scanner, data/slide projector, internet, CDs, photocopier and other 2D and 3D forms to construct and represent ideas and consider audience interpretations and interaction. In critical and historical interpretations they investigate how artists have represented ideas about the world, the role of the audience, contemporary photographic installation and performance practices and the construction of images and objects as sequences and narratives.			
Forms	Still – computer-generated images, digital images in a printed form				Interactive – performance, installation, audio works, computer-generated images			
Frames	Subjective	Structural	Cultural	Postmodern	Subjective	Structural	Cultural	Postmodern
Conceptual Framework	Artist	Artwork	World	Audience	Artist	Artwork	World	Audience
Key Artists/ Examples	Hieronymus Bosch, Herbert Bayer, Laszlo Moholy-Nagy, Hannah Hoch, Kurt Schwitters, Dali, Magritte, Max Ernst, James Gleeson, Claude Cahun, Maggie Taylor, Linda Dement, Robyn Stacey, Lynne Sanderson, Patricia Piccinini, Anna Morton, Charlotte Davies, Lynn Hershman, Daniel Canogar				Rea, Janet Laurence, Cindy Sherman – <i>Film Stills</i> series, Fiona Foley, Tracey Moffatt, Barbara Kruger, Leah King-Smith, Sue Ford, Robyn Stacey, Nam June Paik, Zhang, Huan, Christian Boltanski, Helen Aldeida, Kim Young-Jin, Pat Brassington, Shirin Neshat, Dennis Del Favero			
Outcomes	5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.10				5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.10			

3 Advice on Assessment

3.1 Assessment for Learning

The Board’s revised syllabuses advocate *assessment for learning*. Assessment that enhances learning recognises that learners use their current understanding to discover, develop and incorporate new knowledge, understanding and skills. *Assessment for learning* helps teachers and students to know if that current understanding is a suitable basis for future learning.

Assessment occurs as an integral part of teaching and learning. Teacher instruction and assessment influence student learning and learning processes. This involves using assessment activities to clarify student understanding of concepts, and planning ways to remedy misconceptions and promote deeper understanding.

Assessment for learning encourages self-assessment and peer assessment. Students can develop and use a range of strategies to actively monitor and evaluate their own learning and the learning strategies they use.

The feedback that students receive from completing assessment activities will help teachers and students decide whether they are ready for the next phase of learning or whether they need further learning experiences to consolidate their knowledge, understanding and skills. Teachers should consider the effect that assessment and feedback have on student motivation and self-esteem, and the importance of the active involvement of students in their own learning.

By integrating learning and assessment, the teacher can choose which aspects of a student’s performance to record. These records can be used to monitor the student’s progress, determine what to teach next and decide the level of detail to be covered. At key points, such as the end of the year, this information is also available for the teacher to use to form a judgement of the student’s performance against levels of achievement. This judgement can be used to inform parents, the next teacher and especially the student, of the student’s progress. Consequently, teachers using their professional judgement in a standards-referenced framework are able to extend the process of *assessment for learning* into the assessment of learning.

Principles of assessment for learning

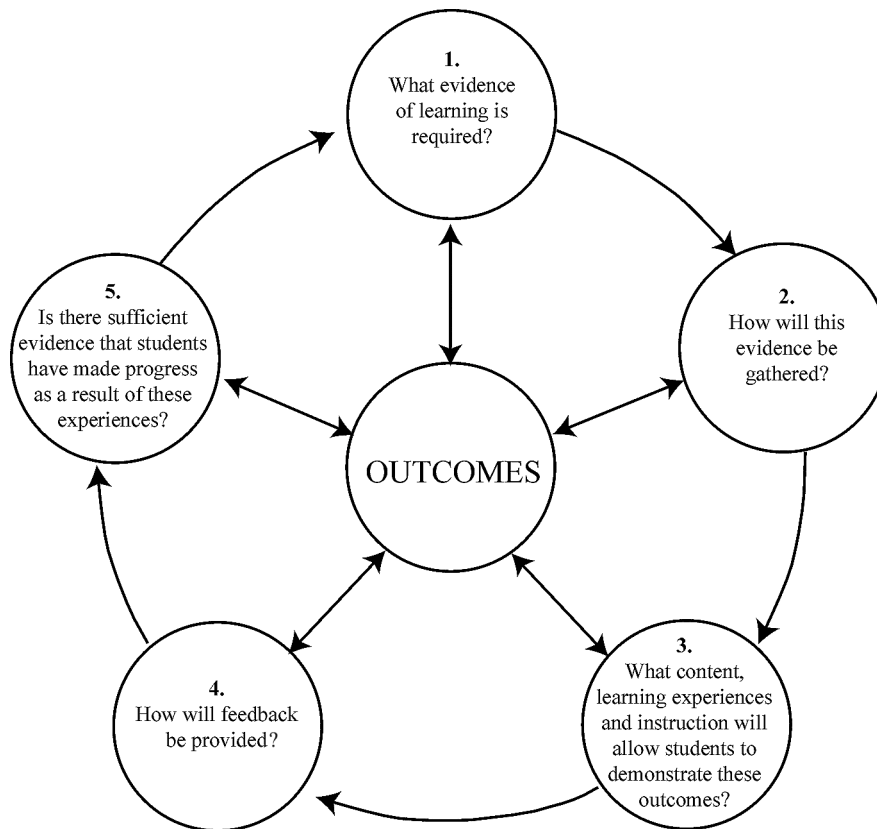
Assessment for learning:

- AP1 emphasises the interactions between learning and manageable assessment strategies that promote learning
- AP2 clearly expresses for the student and teacher the goals of the learning activity
- AP3 reflects a view of learning in which assessment helps students learn better, rather than just achieve a better mark
- AP4 provides ways for students to use feedback from assessment
- AP5 helps students take responsibility for their own learning
- AP6 is inclusive of all learners.

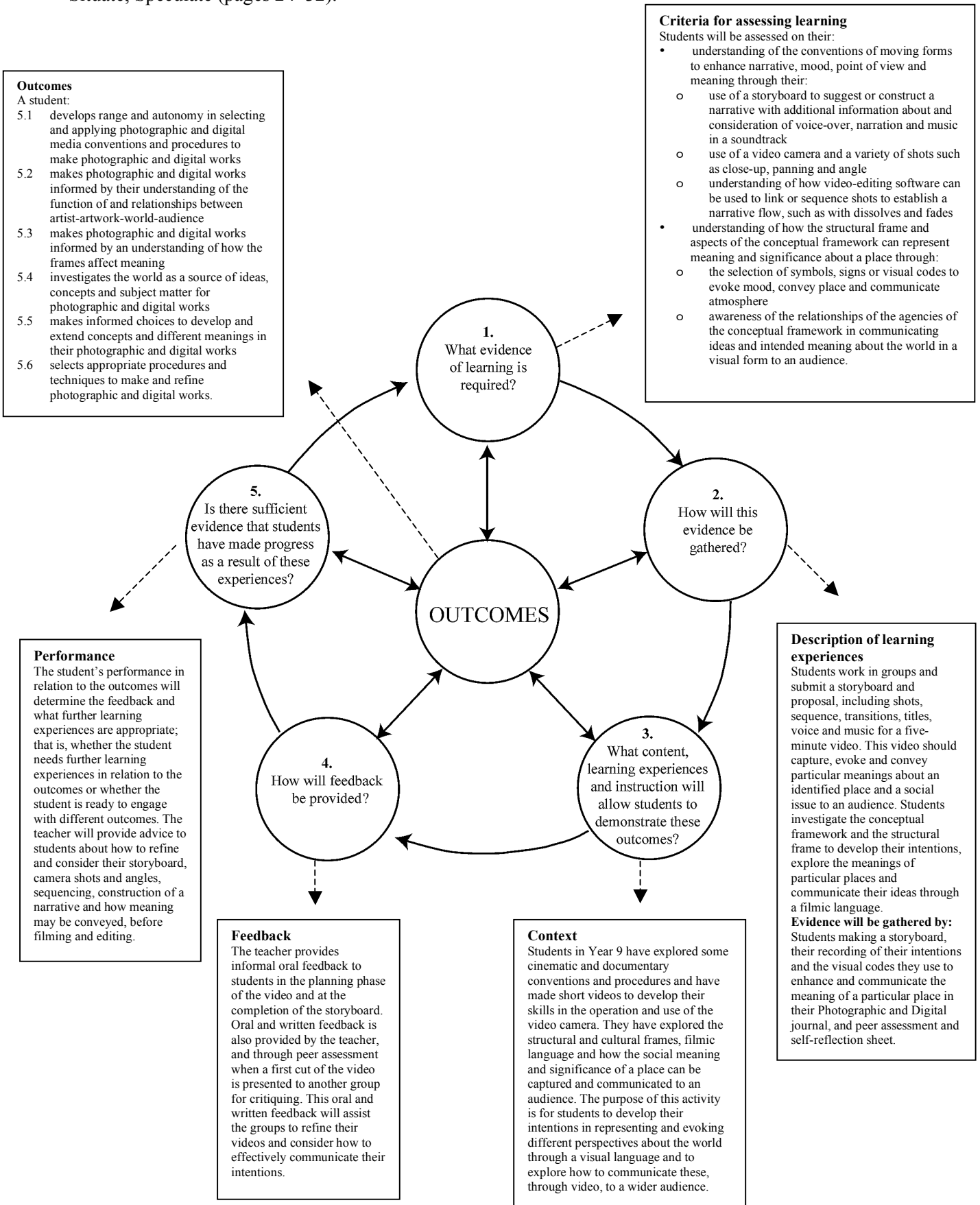
Details on how these principles translate in practice can be found on pages 58–59 of the *Photographic and Digital Media Years 7–10 Syllabus*. One activity in this document has been annotated to show how the principles of *assessment for learning* feature in that activity. It can be found on pages 16–18.

3.2 Planning for Effective Learning and Assessment

The diagram below summarises a model for integrating learning and assessment. It emphasises that outcomes are central to the decisions teachers make about the learning to be undertaken and the evidence of learning that needs to be collected. This evidence enables teachers to determine how well students are achieving in relation to the outcomes and to provide students with feedback on their learning. Evidence of learning assists teachers and students to decide if students are ready for the next phase of learning or if teachers need to adapt programs to provide further learning experiences to consolidate students' knowledge, understanding and skills.



The diagram below shows how this process has been applied in the design of the sample unit Locate, Situate, Speculate (pages 24–32).



3.3 Designing Effective Learning and Assessment

Designing effective learning experiences requires the selection of activities that develop students' knowledge, understanding and skills and that allow evidence of learning to be gathered. Methods of gathering evidence could include informal teacher observation, questioning, peer evaluation and self-evaluation, as well as more structured assessment activities. Assessment should be an integral part of each unit of work and should support student learning.

When designing assessment activities, teachers should consider whether the activity:

- has explicitly stated purposes that address the outcomes
- is integral to the teaching and learning program
- shows a clear relationship between the outcomes and content being assessed
- allows students to demonstrate the extent of their knowledge, understanding and skills
- focuses on what was taught in class and what students were informed would be assessed
- provides opportunities to gather information about what further teaching and learning is required for students to succeed
- provides valid and reliable evidence of student learning and is fair.

3.4 Annotated Assessment for Learning Activity

The *Assessment for Learning Principles* provide the criteria for judging the quality of assessment materials and practices. The sample assessment activity, 'Locate, Situate, Speculate', has been annotated to show these principles (pp 16–18).

Teachers would not provide this level of detail in day-to-day classroom situations.

Sample assessment for learning activity: Locate, Situate, Speculate – Storyboard for Video

Context

Students in Year 9 have explored some cinematic and documentary conventions and procedures and have made short videos to develop their skills in the operation and use of the video camera. They have explored the structural and cultural frames, filmic language and how the social meaning and significance of a place can be captured and communicated to an audience. The purpose of this activity is for students to develop their intentions in representing and evoking different perspectives about the world through a visual language and to explore how to communicate these, through video, to a wider audience.

Outcomes

A student:

- 5.1 develops range and autonomy in selecting and applying photographic and digital media conventions and procedures to make photographic and digital works
- 5.2 makes photographic and digital works informed by their understanding of the function of and relationships between artist-artwork-world-audience
- 5.3 makes photographic and digital works informed by an understanding of how the frames affect meaning
- 5.4 investigates the world as a source of ideas, concepts and subject matter for photographic and digital works
- 5.5 makes informed choices to develop and extend concepts and different meanings in their photographic and digital works
- 5.6 selects appropriate procedures and techniques to make and refine photographic and digital works.

Description of activity

Students work in groups and submit a storyboard and proposal, including shots, sequence, transitions, titles, voice and music for a five-minute video. This video should capture, evoke and convey particular meanings about an identified place and a social issue to an audience. Students investigate the conceptual framework and the structural frame to develop their intentions, explore the meanings of particular places and communicate their ideas through a filmic language. The suggested duration of this assessment activity is 3–4 lessons (80 minutes each).

Criteria for assessing learning

(These criteria would normally be communicated to the students with the task or activity.)

Students will be assessed on their:

- understanding of the conventions of moving forms to enhance narrative, mood, point of view and meaning through their:
 - use of a storyboard to suggest or construct a narrative with additional information about and consideration of voice over, narration and music in a soundtrack
 - use of a video camera and a variety of shots such as close-up, panning and angle
 - understanding of how video-editing software can be used to link or sequence shots to establish a narrative flow, such as with dissolves and fades
- understanding of how the structural frame and aspects of the conceptual framework can represent meaning and significance about a place through:
 - the selection of symbols, signs or visual codes to evoke mood, convey place and communicate atmosphere
 - awareness of the relationships of the agencies of the conceptual framework in communicating ideas and intended meaning about the world in a visual form to an audience.

The activity forms an integral part of the learning process and builds on previous experiences
AP1, AP2, AP3

The activity has a clear purpose
AP1

Syllabus outcomes are identified, with both understanding and skills targeted
AP1, AP3

This activity is appropriate for the outcomes, is inclusive of all students and engages the learner.
AP1, AP3, AP6

The goals for this learning activity are clearly expressed and linked to the outcomes
AP2

The language of the assessment guidelines is clear and explicit and reflects the nature and intention of the activity
AP2, AP4

Guidelines for marking

The following guidelines for marking show one approach to assigning a value to a student’s work. Other approaches may be used that better suit the reporting process of the school. Categories, marks, grades, visual representations or individual comments/notations may all be useful.

Range	A student in this range:
11–15 (High)	<ul style="list-style-type: none"> selects a variety of camera shots, angles and movements, and post-production techniques to effectively enhance narrative and convey a mood demonstrates a sound understanding of how the structural frame can be used to select signs, symbols and visual codes to communicate meaning investigates the conceptual framework to represent complex ideas and interests about the world to an audience
6–10 (Satisfactory)	<ul style="list-style-type: none"> selects some camera shots, angles and movements, and post-production techniques to enhance narrative and convey a mood demonstrates an understanding of how the structural frame can be used to select signs, symbols and visual codes to communicate meaning investigates some aspects of the conceptual framework to represent ideas and interests about the world to an audience
1–5 (Progressing)	<ul style="list-style-type: none"> selects a limited range of camera shots, angles and movements, and some post-production techniques to attempt to convey a mood demonstrates a limited understanding of how the structural frame can be used to select signs, symbols and visual codes to communicate meaning investigates some aspects of the conceptual framework to represent simple ideas and interests about the world to an audience.

The activity models self-assessment and peer assessment and provides meaningful and useful assessment information relative to the outcomes
AP4, AP5

Feedback

The teacher provides informal oral feedback to students in the planning phase of the video and at the completion of the storyboard. Oral and written feedback is also provided by the teacher, and through peer assessment when a first cut of the video is presented to another group for critiquing. This oral and written feedback will assist the groups to refine their videos and consider how to effectively communicate their intentions.

Future directions

As a result of this activity students have developed an understanding about filmic conventions and how to develop their intentions and communicate meanings about particular places to an audience. They have investigated the structural and cultural frames and have developed visual codes to represent ideas and interests about a place in a narrative form. This learning can be further developed through participation in further video works including more complex and demanding post-production techniques. Students could explore particular social issues, the concerns of audiences and other aspects of the world and make videos for use at school, for submission in competitions such as Tropfest, the Robyn Anderson Awards, Vfest, Quick-Flicks and for community use.

The activity links to learning goals
AP1

Locate, Situate, Speculate video presentation: Group assessment and self-reflection sheet

Name: _____

Group Assessment

What is the video attempting to communicate to the audience about a particular place?

.....
.....
.....

Describe the signs, symbols and visual codes used by the artist to communicate these meanings.

.....
.....
.....

Write a general comment about the video. Include some advice about successful shots and angles and how the video can be improved

.....
.....
.....
.....

Students use information gathered from assessment to improve performance
AP3. AP4. AP5

Self-reflection

What are your intentions in representing this particular place in your video? Who is your audience and what are you communicating to them?

.....
.....

Explain your selection of shots and how these have been used to convey meaning in your video.

.....
.....
.....

How did making this video help you to understand the structural frame?

.....
.....

The most successful parts of my video are:

.....
.....
.....

My video can be improved and developed further by:

.....
.....
.....

3.5 Sharing Learning and Assessment Intentions

Students must be aware of what they need to do to demonstrate evidence of learning. This information could be conveyed informally or formally by the teacher, as appropriate for the learning activity. Students should be informed of the criteria that will be used to assess their learning. They should be clear about the meaning of the language used, and the subject-specific terminology. They also need to be clear about any sources or stimulus material that are appropriate to the activity.

It may be helpful to give students models of good responses and templates, or procedures to help them demonstrate the extent of their knowledge, understanding and skills.

3.6 Effective Feedback to Students

The aim of feedback is to communicate to students how well their knowledge, understanding and skills are developing in relation to the outcomes. Feedback enables students to recognise their strengths and areas for development, and to plan with their teacher the next steps in their learning. They are then given opportunities to improve and further develop their knowledge, understanding and skills.

Teacher feedback about student work is essential for students and is integral to the teaching and learning process. Student self-reflection and peer evaluation can also provide valuable feedback to students. Students should be provided with regular opportunities to reflect on their learning.

Feedback should:

- focus on the activity and what was expected
- be constructive, providing meaningful information to students about their learning
- correct misunderstandings
- identify and reinforce students' strengths and state clearly how students can improve.

Forms of feedback include:

- oral discussion with class, groups or individual students
- written annotations
- general comments to the class about those aspects of the activity in which students excelled and those aspects that still need addressing
- examples of good responses
- peer evaluation and self-evaluation.

3.7 Recording Evidence for Assessment

Recording student performance needs to be manageable. Teachers should make decisions about which aspects of student performance on an activity should be recorded, and in what format. The teacher can use this information to ascertain students' progress, what needs to be taught next and to what level of detail, and to form a judgement of student achievement at key points.

Record-keeping should reflect the reporting processes of the school and may take the form of individual comments or notations, marks, grades or visual representations for the activities.

A scale such as the one below may be a useful way to summarise the extent of students' learning. This example shows how individual students performed on the same assessment activity.

Student	Activity – Storyboard for Video		
A			x
B		x	
C			x
D	x		
E		x	
F	x		
	Progressing	Satisfactory	High

This method can be adapted to capture evidence of an individual student's strengths and weaknesses on various elements of one activity, or the performance of a particular student, class, group or cohort of students, across a range of assessment activities.

4 Programming Units of Work

The sample units of work have been developed using the following process:

- 1 identify the outcomes that will be addressed in the unit
- 2 decide on the focus of the unit of work
- 3 decide on the evidence of learning that will be required, how students will demonstrate learning in relation to the outcomes and how this evidence will be gathered and recorded
- 4 select the relevant syllabus content for the identified outcomes relating to the knowledge, understanding and skills that students will develop
- 5 plan the learning experiences and instruction, and identify the *assessment for learning* strategies that will provide the evidence of learning, checking that:
 - a range of assessment strategies is used
 - meaningful feedback in a variety of forms can be given to students
 - opportunities are provided to reflect on student progress and modify future learning experiences accordingly.

The sample units of work that follow are designed to assist teachers as they plan for the implementation of the *Photographic and Digital Media Years 7–10 Syllabus*. The units provide programming ideas for selected syllabus content. Each unit of work relates to a particular area of the syllabus.

Step 1 Selecting outcomes

Outcomes in the *Photographic and Digital Media Years 7–10 Syllabus* are organised around the areas of content. A manageable number of outcomes should be selected to form the focus of the unit of work. Typically, some outcomes will play a more important role in each unit. Teachers should map the units across the stage to ensure an adequate coverage of all syllabus outcomes.

Step 2 Decide on the subject matter or focus of the unit of work

Once the outcomes have been selected the focus of the unit of work should be selected. For example, is this a unit that foregrounds the structural frame and relationships between the artist and the audience, or does the unit foreground an artist's practice and the postmodern frame? It is important to consider how this unit relates to past and future learning experiences to ensure that teaching and learning activities build on and deepen students' understanding of syllabus content. This will guide the anticipated evidence of learning and the selection of relevant syllabus content.

Step 3 Decide on the evidence of learning

As the outcomes form the focus of the unit, it is necessary to identify the specific evidence of learning to be observed through the teaching, learning and assessment activities. This evidence will enable judgements to be made on student achievement in relation to the outcomes and identified content.

Step 4 Selecting the relevant syllabus content

Identify what students will ‘learn about’.

Specific content from the ‘learn about’ sections of the syllabus should be selected as a focus for the unit. This will be further enhanced by referring to the specific details supplied in the syllabus that unpack these statements in terms of practice, the conceptual framework and the frames.

Identify what students will ‘learn to’ do.

In the *Photographic and Digital Media Years 7–10 Syllabus* the ‘learn to’ statements have a direct relationship with corresponding ‘learn about’ statements.

Step 5 Plan the teaching, learning and assessment activities

Assessment for learning activities occur as a normal part of the teaching process. Teachers plan the most suitable teaching, learning and assessment activities for the selected content, ensuring that they will provide the desired evidence of learning determined in Step 3. Teaching, learning and assessment activities should reflect students’ needs, experiences and interests, and should be student-centred and promote the development of knowledge, understanding and skills. Teachers are encouraged to include a variety of teaching approaches across a range of forms, artists and artworks. Concepts may be strengthened and deepened over time, and may be revisited over one or more stages to build on previous knowledge, understanding and skills.

Step 6 Feedback

Feedback provides students with necessary information and direction to progress their learning and occurs normally through good teaching practice, mostly in an informal manner. However, when planning units of work, teachers should consider how to maximise feedback in the context of the teaching, learning and assessment activities and how the feedback contributes to students’ learning.

Step 7 Reflection and evaluation

As teachers progress through the programming process, it is important to reflect on previous steps and evaluate the degree to which the unit has remained focused on the outcomes. Identifying the evidence of learning early in the process will assist in this. After the unit has been implemented, it is also necessary to evaluate the degree to which students have progressed as a result of the experiences and what should be done next to assist them in their learning.

5 Sample Units of Work

The sample units of work that follow are designed to assist teachers in planning for the implementation of the *Photographic and Digital Media Years 7–10 Syllabus*. The units provide programming ideas for selected syllabus content.

The sample units show ways in which teachers can meet the needs, interests and abilities of their students, while assessing their progress towards a demonstration of outcomes. The sample units also illustrate ways in which assessment activities may be integrated into the teaching and learning sequence. They will assist teachers to understand the importance of:

- being explicit about the outcomes and content they are addressing
- being explicit about the evidence required to demonstrate student learning
- providing meaningful feedback to students
- adapting teaching and learning programs to students' demonstrated needs
- having a sound basis for modifying future teaching and learning programs (in light of students' demonstrated needs).

The sample units provide opportunities for students to engage in questioning and dialogue, self-assessment, peer assessment and reflection. Through these activities students can become clear about their own learning, understanding and needs.

Note that the assessment activities are described here in some detail to illustrate the process of *assessment for learning*. Teachers would not provide this level of detail in day-to-day classroom situations.

5.1 Sample Unit 1: Locate, Situate, Speculate

Year: 9 or 10

Duration: This unit is intended to be taught over 15 weeks with approximately two 80-minute lessons per week.

Unit description

This unit introduces students to the practice of moving forms through the planning, scripting, shooting and editing of a video. The structural frame is used to explore cinematic and documentary conventions and procedures. The cultural frame is used to provide a context for collaborative work and exploring the ways in which the social meaning of a particular area can be captured and communicated to a wider audience.

Students work in groups and explore the meanings of particular places for themselves and others who live in or invest significance in the places. Students study selected international and Australian examples of filmic language and of the evocation of place and this contributes to the development of a shared visual language. They develop an understanding of the use of the camera, planning a video and post-production editing techniques to develop and enhance narrative, mood, point of view and meaning. This understanding will be used to communicate their research into and understanding of the collective meaning of place.

Note about this sample unit

Teachers may select and sequence activities to make the unit more appropriate to student levels. The time allocations allow for students to gain experience of video techniques and procedures as they produce their own materials and for the teacher to work with different groups.

Students with experience of video production procedures may directly engage with the more challenging aspects of this unit. Access to video cameras will dictate approaches that a teacher may choose. Some videos can be shot in the school. If the loan of equipment for student use outside the school is not possible, the teacher may choose to organise excursions to significant public spaces for filming or even to specify a particular space and allow groups to identify a social issue that they associate with the chosen excursion venue.

Year 9 students may identify and use one direct approach such as a collage of interviews, a journey through place, a symbolic narrative. They may rely on the use of digitally captured still images incorporated into manageable video footage. Year 10 students may explore more complex forms of narrative and more demanding post-production values.

Critical and historical interpretations focus initially on the structural frame and the characteristics of filmic language. The cultural frame is employed to identify the purpose and features of different genres of film and video in relation to specific artistic practice and intentions and audience responses. The cultural frame is used to introduce students to the potential of film to speak in imaginative ways about the social concerns of particular artists and audiences in relation to place. Students also study the language and characteristics of film criticism.

Outcomes	Specific content focus for this unit	
<p>A student:</p> <p>5.1 develops range and autonomy in selecting and applying photographic and digital conventions and procedures to make photographic and digital works</p> <p>5.2 makes photographic and digital works informed by their understanding of the function of and relationships between the artist – artwork – world – audience</p> <p>5.3 makes photographic and digital works informed by an understanding of how the frames affect meaning</p> <p>5.4 investigates the world as a source of ideas, concepts and subject matter for photographic and digital works</p> <p>5.5 makes informed choices to develop and extend concepts and different meanings in their photographic and digital works</p> <p>5.6 selects appropriate procedures and techniques to make and refine photographic and digital works</p>	<p>Students learn about:</p> <p>Making</p> <ul style="list-style-type: none"> the field of photographic and digital media comprising conventions, technologies, traditions and relationships 	<p>Students learn to:</p> <p>Making</p> <ul style="list-style-type: none"> investigate and apply selected conventions, activities, traditions and customs of the field to make photographic and digital works
	<ul style="list-style-type: none"> how artists represent ideas and interests in photographic and digital media works 	<ul style="list-style-type: none"> explore photographic and digital procedures, strategies and techniques to make, manipulate and refine images use their journal as a site to document intentions, choices and reflections in making photographic and digital works in still, interactive and moving forms
	<ul style="list-style-type: none"> OHS practices and a safe working environment 	<ul style="list-style-type: none"> identify, assess and adopt strategies to create and maintain a safe working environment and practices in making photographic and digital works
	<ul style="list-style-type: none"> strategies, conventions and procedures to make photographic and digital moving works 	<ul style="list-style-type: none"> investigate conventions, activities, traditions and customs of screen culture, video and film genres developed by the individual, groups and society consider the significance of collaboration in the development of film and video work, eg production and post-production teams use the camera, sound and editing equipment to make a moving image, manipulating time and space employ the use of narrative, characterisation, abstraction, mise-en-scene, documentation, experimentation, condensation of action and dramatisation in the development of a film work develop appropriate storyboards, scene lists and scripts for planning the production of moving works investigate cinematic conventions and film styles through the use of camera angles, composition of camera shots and the sequencing of events
	<ul style="list-style-type: none"> the function of the auteur in photographic and digital media 	<ul style="list-style-type: none"> consider the directorial role of the auteur as artist or ‘author’ of a film
	<ul style="list-style-type: none"> photographic and digital works using a range of materials and techniques in still, interactive and moving forms including their symbolic, representational, physical, material and virtual properties 	<ul style="list-style-type: none"> make photographic and digital works for different audiences, exhibitions, displays, publications and reproduction
	<ul style="list-style-type: none"> the world as a source of ideas to make photographic and digital works 	<ul style="list-style-type: none"> build and develop a portfolio using a range of materials and techniques, and representing various investigations of the world

Outcomes	Specific content focus for this unit	
5.7 applies their understanding of aspects of practice to critically and historically interpret photographic and digital works	Students learn about: Making (cont) <ul style="list-style-type: none"> the audience function as ongoing yet changeable, as photographic and digital works inhabit subjective, structural, cultural and postmodern viewing contexts 	Students learn to: Making (cont) <ul style="list-style-type: none"> develop and make photographic and digital works that connect with audiences in different contexts through visual and interactive appeal
5.8 uses their understanding of the function of and relationships between artist – artwork – world – audience in critical and historical interpretations of photographic and digital works	<ul style="list-style-type: none"> belief, value and meaning in making photographic and digital media works informed by the cultural frame 	<ul style="list-style-type: none"> investigate specific cultural and social issues and the conceptual interest of works, to generate ideas for making photographic and digital works; for example, gender, politics, global warming, human rights, genetic engineering, the environment
5.9 uses the frames to make different interpretations of photographic and digital works	<ul style="list-style-type: none"> belief, value and meaning in making photographic and digital media works informed by the structural frame 	<ul style="list-style-type: none"> make photographic and digital works that employ codes, signs and symbols
5.10 constructs different critical and historical accounts of photographic and digital works	Critical and Historical Interpretations <ul style="list-style-type: none"> how practice in photographic and digital media in different times and places is conditioned by a range of interests, including the artworld, art exhibitions, galleries and museums, the photographic and digital market, theories and innovation ways of organising information, ideas and arguments 	Critical and Historical Interpretations <ul style="list-style-type: none"> investigate a range of practices in photographic and digital media in different times and places discuss and write about their understanding of different aspects of practice in photographic and digital media
	<ul style="list-style-type: none"> selected photographic and digital artists, and relationships between artist-artwork-world-audience 	<ul style="list-style-type: none"> investigate the role of photographic and digital artists, including groups of artists, in different times and places and contemporary and historical contexts
	<ul style="list-style-type: none"> how the world can be represented in photographic and digital works 	<ul style="list-style-type: none"> explain how photographers and digital artists interpret the world in making photographic and digital works and how they represent concepts through a range of styles and approaches
	<ul style="list-style-type: none"> belief, value and meaning from the cultural frame concepts of photographic and digital media as the aesthetic building and defining of cultural and social identity 	<ul style="list-style-type: none"> explain how critical and historical accounts recorded in photographic and digital media provide a way to understand social conditions, perspectives and the social construction of meaning
	<ul style="list-style-type: none"> belief, value and meaning from the structural frame concepts of photographic and digital media as a system of symbolic communication through which particular forms of aesthetic information are transmitted 	<ul style="list-style-type: none"> identify and seek to explain how artists and audiences can read photographic and digital works as images or texts by understanding conventions including codes, symbols and signs recognise how codes, symbols and signs are embedded in the material and conceptual organisation of photographic and digital media

Teaching, learning and assessment activities	
Making	Critical and Historical Interpretations
<p>1</p> <ul style="list-style-type: none"> Students are introduced to the basic operations of a video camera, camera angles, shots and movement and composition of shots and the use of the tripod through demonstration and handouts. Students practise their skills in basic video operation through short interviews of each other on the topic: ‘Where is your special place in the school?’ They are instructed to film the subject showing and talking about the identified place. Each interview should not be longer than three minutes. Students learn to play back and download video footage. Each student saves a copy of the video on CD and includes it in their Photographic and Digital Media journal. 	<p>2</p> <ul style="list-style-type: none"> Students are introduced to film as a language, through the structural frame, and they explore the visual codes, signs and symbols of filmic language used by the director to create meaning. (Worksheet distributed) Students are introduced to a simple concept of the auteur, as an identifiable artist or author of a film work with a particular stylistic practice, through viewing a range of music videos eg Floria Sigismondi (Bjork, David Bowie, Tricky), Doug Aitken (Fat Boy Slim), Chris Cunningham (Bjork) The music videos are analysed and students record and share discussion about particular aspects of the auteur’s directorial practice in their Photographic and Digital Media journal. Students are provided with reference to <i>the complete eejit’s guide to film-making</i> (http://www.exposure.co.uk/eejit) throughout the unit for their own interest and to reinforce meaning of terms and concepts used in class. <p>3</p> <ul style="list-style-type: none"> Students view their initial ‘special place’ interviews and use this knowledge to identify and critique aspects of camera position, angle and movement as well as sequence and time. They discuss instances where visual language complements or enhances meaning and where it conflicts or confuses meaning. Students record these in their Photographic and Digital Media journal. <p>4</p> <ul style="list-style-type: none"> Students are introduced to the features of a storyboard and each student prepares a storyboard for an improved version of the ‘special place’ interview in their Photographic and Digital Media journal.
<p>Evidence of learning</p> <p>1 Completed ‘Special Places’ video demonstrates student skills in basic operation of the video camera.</p> <p>2 and 3 Class discussion of ‘Special Places’ video evidences student understanding of the structural nature of film language and how particular filmic styles can be interpreted.</p> <p>4 Completion of retrospective storyboard reveals student understanding of how a storyboard and visual images can be used to structure and sequence meaning.</p>	
<p>Feedback</p> <p>1 Teacher provides oral feedback during filming. Peers provide oral feedback.</p> <p>2 and 3 Teacher provides oral feedback during class discussion, and observes notes in Photographic and Digital Media journal.</p> <p>4 Teacher provides oral feedback during the development of the storyboard and written feedback in Photographic and Digital Media journal on completion of the storyboard.</p>	

Numbers in the teaching, learning and assessment activities indicate the sequence of activities in making and critical and historical interpretations.

Teaching, learning and assessment activities	
Making	Critical and Historical Interpretations
<p>5</p> <ul style="list-style-type: none"> Students form groups of up to four members, based on the identification of common or shared spaces, and are instructed to produce a microvideo of 30 seconds on the same subject – ‘A special place within the school’. They refine their skills in the pre-production and production of videos. Students write a short and tight script, synopsis of the shots they will need and a storyboard. They may adapt one of the existing videos for this purpose but must negotiate the new material collaboratively. The group assigns responsibilities for direction, location preparation, filming, performance and continuity. Students are instructed to shoot sufficient footage (3 minutes worth) that can be sourced for their video. Each student documents their proposal and a record of group decisions in their Photographic and Digital Media journal. <p>7</p> <ul style="list-style-type: none"> Students explore post-production procedures using appropriate software such as Imovie, Pinnacle or DV Studio and edit their video footage. Students edit microvideo employing their understanding of time, transitions, soundtrack and titles. These videos are saved to CD presented to an audience, the class, for discussion. The microvideos form part of the students’ Photographic and Digital Media portfolio. 	<p>6</p> <ul style="list-style-type: none"> Students explore the characteristics and structure of different film and video genres and styles such as narrative, mise-en-scene, realism, abstraction, cinematography, dialect montage, cinema verite. The stylistic and technical development of film language and signs, symbols and codes are explored through viewing extracts from the following films: Fritz Lang – <i>Metropolis</i>, Luis Bunuel and Salvador Dali – <i>Un Chien Andalou</i>, George Kennedy – <i>Mad Max</i>, Christine Olsen/Phillip Noyce – <i>Rabbit Proof Fence</i>. Students are taught to analyse selected frames and sequences to identify establishing shots, camera angle, camera movement, lighting and composition in order to discern point of view and the communication of meaning through image as sign. These are annotated on stills and sequences of stills and recorded in their Photographic and Digital Media journal.
<p>Evidence of learning</p> <p>5 Formation of groups, contribution to storyboard and script and planning of video demonstrate an understanding of preproduction practices. Student record of processes in their Photographic and Digital Media journal evidence their ability to negotiate roles and assign responsibilities.</p> <p>6 Annotation of film stills and participation in class discussion provide evidence of student understanding of the structural analysis of film images and sequences.</p> <p>7 Microvideos demonstrate confidence and skills in applying post-production techniques and an awareness of the temporal nature of the medium.</p>	
<p>Feedback</p> <p>5 and 7 Teacher observation and oral feedback during filming and post-production. Written feedback by teacher in Photographic and Digital Media journal. Student self-reflection and peer assessment sheet.</p> <p>6 Oral feedback during class discussion. Teacher provides written feedback in Photographic and Digital Media journal.</p>	

Numbers in the teaching, learning and assessment activities indicate the sequence of activities in making and critical and historical interpretations.

Teaching, learning and assessment activities	
Making	Critical and Historical Interpretations
<p>10 (concurrent with 11)</p> <ul style="list-style-type: none"> The groups are issued with their major video assignment. Working collaboratively each group is to produce a five-minute video which explores the meaning of a local area common to the students in the group. Groups will negotiate roles and may choose to use documentary or narrative forms. To facilitate access to video cameras the teacher may organise excursions for groups to work in significant places such as local natural environment, local shopping centres, places of worship or sporting facilities. Each group member will keep a log and diary of their own involvement in the project. 	<p>8</p> <ul style="list-style-type: none"> Students select two short segments of music video – one in a narrative form, the other a more abstract sequence of images. Through a structural frame analysis and discussion, they explain how these works represent different meanings and points of view about the world using different styles, approaches and signs, symbols and codes. These explanations are presented to the class and recorded in their Photographic and Digital Media journal. <p>9</p> <ul style="list-style-type: none"> The study of genres is deepened by a further study of fictional narratives compared to documentary forms. Students study the representation of place through visual signs, symbols and codes in short extracts from <i>Midnight Oil: Beds are Burning</i>, Nicholas Roeg’s <i>Walkabout</i>, and the ABC documentary series <i>Two Thirds Sky</i>. Class discussion and note-taking are used to identify the specific film vocabulary used to speculate about and establish the social and cultural sense of place in rural Australia. <p>11 (concurrent with 10)</p> <ul style="list-style-type: none"> Students study practice of film and video criticism and a range of examples of contemporary and historical accounts in different times and places. They read and analyse captions and more extended previews of television programs from program guides. Students compare these to reviews of television broadcasts in general readership newspapers. Students analyse film reviews in newspapers, special interest magazines and websites dedicated to film news and reviews. They establish a notion of the functions of film and television criticism in relation to an audience. Using this knowledge class discussion is used to create an audience profile for each group’s video. This is recorded in their Photographic and Digital Media journal.
<p>Evidence of learning</p> <p>8 Student’s video analysis demonstrates their understanding of the symbolic nature of film language and how different styles and approaches are used to convey meaning.</p> <p>9 Participation in class discussion demonstrates student’s ability to identify and explain how filmmakers use specific film vocabulary to establish and convey meaning about a place.</p> <p>10 Video log records individual and collaborative planning processes and the production of the video including the application of technology and editing.</p> <p>11 Student understanding of the structural language of film and of the relationship between film criticism, audience and context is evidenced in class discussion and audience profiles.</p>	
<p>Feedback</p> <p>8 Teacher provides written feedback on video analysis.</p> <p>9 Teacher provides oral feedback during class discussion.</p> <p>10 Oral feedback and observation by the teacher during the planning of the video.</p> <p>11 Teacher provides oral feedback during class discussion and written feedback in Photographic and Digital Media journal.</p>	

Numbers in the teaching, learning and assessment activities indicate the sequence of activities in making and critical and historical interpretations.

Teaching, learning and assessment activities	
Making	Critical and Historical Interpretations
<p>12 Each group is required to:</p> <ul style="list-style-type: none"> • submit a proposal which identifies both a space and a significant social issue such as racism, gender roles or youth culture • submit a storyboard which includes shots, sequence, transitions, titles, voice and music as appropriate to group intentions • submit a detailed team proposal for responsibility and role in the pre-production, production and post-production of the video work • present the first cut of the work to another group for critiquing and saved to CD for teacher • present the final work to the whole class • submit the video saved to CD for assessment together with their Photographic and Digital Media journals documenting their individual filming diaries and contributions to the group production of the video work. <p>14</p> <ul style="list-style-type: none"> • A copy of the video on CD and other significant production is archived as part of each student’s Photographic and Digital Media portfolio. • Student videos are exhibited as part of a class ‘film festival’, world premiere screening. 	<p>13</p> <ul style="list-style-type: none"> • During the presentation and viewing of the completed videos, students in the class assume the role of a film critic or reviewer and take notes to form a critical account of one selected video work. Students write a preview of the video for a weekly magazine and a more extended review of another presentation to be included in a newspaper or film magazine featuring new releases, and as part of the program for the school’s film festival.
Evidence of learning	
12	Detailed video log allows teachers to monitor individual and collaborative planning and production of video. Evidence of ability to work collaboratively, mastery of technology and applications, critical understanding of film editing can be observed.
13	Evidence of understanding function and characteristics of film criticism and audience in submitted preview and review.
Feedback	
12	Peer and teacher oral feedback and assistance during all stages of video planning and production and after screening. Teacher’s written comments in Photographic and Digital Media journal as each stage of submission is completed.
13	Peer and teacher discussion during class, teacher observation of Photographic and Digital Media journal documentation.
14	Written feedback from teacher and self-reflection and peer assessment sheets.

5.1.1 Sample assessment for learning activity: Locate, Situate, Speculate – Storyboard for Video

Context

Students in Year 9 have explored some cinematic and documentary conventions and procedures and have made short videos to develop their skills in the operation and use of the video camera. They have explored the structural and cultural frames, filmic language and how the social meaning and significance of a place can be captured and communicated to an audience. The purpose of this activity is for students to develop their intentions in representing and evoking different perspectives about the world through a visual language and to explore how to communicate these, through video, to a wider audience.

Outcomes

A student:

- 5.1 develops range and autonomy in selecting and applying photographic and digital media conventions and procedures to make photographic and digital works
- 5.2 makes photographic and digital works informed by their understanding of the function of and relationships between artist-artwork-world-audience
- 5.3 makes photographic and digital works informed by an understanding of how the frames affect meaning
- 5.4 investigates the world as a source of ideas, concepts and subject matter for photographic and digital works
- 5.5 makes informed choices to develop and extend concepts and different meanings in their photographic and digital works
- 5.6 selects appropriate procedures and techniques to make and refine photographic and digital works.

Description of activity

Students work in groups and submit a storyboard and proposal, including shots, sequence, transitions, titles, voice and music for a five-minute video. This video should capture, evoke and convey particular meanings about an identified place and a social issue to an audience. Students investigate the conceptual framework and the structural frame to develop their intentions, explore the meanings of particular places and communicate their ideas through a filmic language. The suggested duration of this assessment activity is 3–4 lessons (80 minutes each).

Criteria for assessing learning

(These criteria would normally be communicated to the students with the task or activity.)

Students will be assessed on their:

- understanding of the conventions of moving forms to enhance narrative, mood, point of view and meaning through their:
 - use of a storyboard to suggest or construct a narrative with additional information about and consideration of voice-over, narration and music in a soundtrack
 - use of a video camera and a variety of shots such as close-up, panning and angle
 - understanding of how video-editing software can be used to link or sequence shots to establish a narrative flow, such as with dissolves and fades
- understanding of how the structural frame and aspects of the conceptual framework can represent meaning and significance about a place through:
 - the selection of symbols, signs or visual codes to evoke mood, convey place and communicate atmosphere
 - awareness of the relationships of the agencies of the conceptual framework in communicating
 - ideas and intended meaning about the world in a visual form to an audience.

Guidelines for marking

The following guidelines for marking show one approach to assigning a value to a student’s work. Other approaches may be used that better suit the reporting process of the school. Categories, marks, grades, visual representations or individual comments/notations may all be useful.

Range	A student in this range:
11–15 (High)	<ul style="list-style-type: none">• selects a variety of camera shots, angles and movements, and post-production techniques to effectively enhance narrative and convey a mood• demonstrates a sound understanding of how the structural frame can be used to select signs, symbols and visual codes to communicate meaning• investigates the conceptual framework to represent complex ideas and interests about the world to an audience
6–10 (Satisfactory)	<ul style="list-style-type: none">• selects some camera shots, angles and movements, and post-production techniques to enhance narrative and convey a mood• demonstrates an understanding of how the structural frame can be used to select signs, symbols and visual codes to communicate meaning• investigates some aspects of the conceptual framework to represent ideas and interests about the world to an audience
1–5 (Progressing)	<ul style="list-style-type: none">• selects a limited range of camera shots, angles and movements, and some post-production techniques to attempt to convey a mood• demonstrates a limited understanding of how the structural frame can be used to select signs, symbols and visual codes to communicate meaning• investigates some aspects of the conceptual framework to represent simple ideas and interests about the world to an audience.

Feedback

The teacher provides informal oral feedback to students in the planning phase of the video and at the completion of the storyboard. Oral and written feedback is also provided by the teacher, and through peer assessment when a first cut of the video is presented to another group for critiquing. This oral and written feedback will assist the groups to refine their videos and consider how to effectively communicate their intentions.

Future directions

As a result of this activity students have developed an understanding about filmic conventions and how to develop their intentions and communicate meanings about particular places to an audience. They have investigated the structural and cultural frames and have developed visual codes to represent ideas and interests about a place in a narrative form. This learning can be further developed through participation in further video works including more complex and demanding post-production techniques. Students could explore particular social issues, the concerns of audiences and other aspects of the world and make videos for use at school, for submission in competitions such as Tropfest, the Robin Anderson Film Awards, Vfest, Quick-Flicks and for community use.

5.2 Sample Unit 2: Shapes and Shadows

Year: 9 or 10

Duration: This unit is intended to be taught over 10 weeks with approximately two 80-minute lessons per week.

Unit description

This unit introduces students to practice in still forms using SLR cameras and wet photographic practices including darkroom processing and printing black and white images. The structural frame provides a framework for exploring subject matter and a range of darkroom procedures and techniques. The focus of this unit is on the role of the photographer in selecting and manipulating aspects of the world and the expressive potential of the photographic image.

Students are introduced to the working of SLR cameras. Darkroom procedures such as cropping, burning and dodging are used to enhance the compositional, atmospheric and narrative qualities of photographic images. In the first activity the structural frame is used to explore the graphic qualities of relationships between physical aspects of the world and the aesthetic interest created by light and shadows. The second activity focuses on the structural frame and still life traditions to communicate meaning by the arrangement of chosen objects and the manipulation of light and shadow in studio settings. Students communicate interests in and responses to objects in the world through exploring ways in which light reveals, enhances or transforms objects and the world around them. A structural study of significant modernist photographers who manipulate light and shadow to communicate ideas about the world reinforces the students' developing photographic practice.

In developing a pictorial language of shape and shadow, light and dark, students learn to consider the relationship between the photographer and the world as an integral part of the symbolic meaning of the photographic image and communication between artists and audiences. They refine their artistic intentions through exploring found and fabricated arrangements of objects, light and shadow and the interpretation of similar works by other photographers.

Note about this sample unit

Teachers may select and sequence activities to make the unit more appropriate to student levels. Students with experience of SLR cameras and darkroom procedures may move directly to more challenging aspects of this unit.

Year 9 students may explore simple revelations of the world and objects through light. Darkroom techniques can be confined to experience of cropping, filters, dodging and burning in as means of enhancing print quality. Year 10 students may explore more complex forms of light and shadow through extended exposures and arrangements of studio lighting. More challenging darkroom techniques such as negative sandwiches and tinting images may be employed as further extensions of layering symbolic meaning in the image.

Critical and historical interpretations focus on the structural frame and the practice of photographers in selecting and manipulating subject matter in the world, the studio and in the darkroom as a means of communicating meaning through signs, symbols and visual codes. Student understanding of more complex operations of signs and symbols within images is enhanced through the introduction of a cultural perspective on the relationship between the photographer and the issues relevant to their world.

Outcomes	Specific content focus for this unit														
<p>A student:</p> <p>5.1 develops range and autonomy in selecting and applying photographic and digital conventions and procedures to make photographic and digital works</p> <p>5.2 makes photographic and digital works informed by their understanding of the function of and relationships between the artist – artwork – world – audience</p> <p>5.3 makes photographic and digital works informed by an understanding of how the frames affect meaning</p> <p>5.4 investigates the world as a source of ideas, concepts and subject matter for photographic and digital works</p> <p>5.5 makes informed choices to develop and extend concepts and different meanings in their photographic and digital works</p> <p>5.6 selects appropriate procedures and techniques to make and refine photographic and digital works</p>	<p>Students learn about:</p> <p>Making</p> <ul style="list-style-type: none"> the field of photographic and digital media comprising conventions, technologies, traditions and relationships 	<p>Students learn to:</p> <p>Making</p> <ul style="list-style-type: none"> investigate and apply selected conventions, activities, traditions and customs of the field to make photographic and digital works 													
	<ul style="list-style-type: none"> how artists represent ideas and interests in photographic and digital media works 	<ul style="list-style-type: none"> explore photographic and digital procedures, strategies and techniques to make, manipulate and refine images utilise their journal as a site to document intentions, choices and reflections in making photographic and digital works in still, interactive and moving forms 													
	<ul style="list-style-type: none"> OHS practices and a safe working environment 	<ul style="list-style-type: none"> identify, assess and adopt strategies to create and maintain a safe working environment and practices in making photographic and digital works 													
	<ul style="list-style-type: none"> strategies, conventions and procedures to make photographic and digital still works the evolution of photography and the development of image making 	<ul style="list-style-type: none"> differentiate and use strategies and procedures to make wet and/or digital images: <table data-bbox="1352 715 2051 922" style="width: 100%; border: none;"> <tr> <td style="width: 50%;">Wet</td> <td style="width: 50%;">Digital camera</td> </tr> <tr> <td>Camera</td> <td>Memory card</td> </tr> <tr> <td>Film</td> <td>Computer processing</td> </tr> <tr> <td>Wet processing</td> <td>Desktop printing</td> </tr> <tr> <td>Darkroom printing</td> <td>Digital storage</td> </tr> <tr> <td>Portfolio</td> <td>Portfolio</td> </tr> <tr> <td>Exhibition</td> <td>Exhibition</td> </tr> </table> apply conventional and digital practices to image making, eg negative and print scanning and the conversion to digital files, prints, storage, publishing use and manipulate the features and qualities of analogue and/or digital cameras, eg focus and depth of field, exposure, aperture and shutter speed, film selection and resolution, viewpoints and juxtaposition, editing and cropping, film grain and pixels (image structure), photographic film and the photo sensor (image quality) use the darkroom and/or the digital laboratory to make photographic and digital works use a selection of appropriate accessories, software and components available to wet and/or digital systems as a further means of enhancing ideas and images 	Wet	Digital camera	Camera	Memory card	Film	Computer processing	Wet processing	Desktop printing	Darkroom printing	Digital storage	Portfolio	Portfolio	Exhibition
Wet	Digital camera														
Camera	Memory card														
Film	Computer processing														
Wet processing	Desktop printing														
Darkroom printing	Digital storage														
Portfolio	Portfolio														
Exhibition	Exhibition														

Outcomes	Specific content focus for this unit	
5.7 applies their understanding of aspects of practice to critically and historically interpret photographic and digital works	Students learn about: Making (cont) <ul style="list-style-type: none"> photographers, digital artists, photographic agencies and organisations whose photographic and digital work is conditioned by subjective, cultural, structural and postmodern values and beliefs 	Students learn to: Making (cont) <ul style="list-style-type: none"> develop subjective, cultural, structural and postmodern approaches to making photographic and digital works
5.8 uses their understanding of the function of and relationships between artist – artwork – world – audience in critical and historical interpretations of photographic and digital works	<ul style="list-style-type: none"> photographic and digital works using a range of materials and techniques in still, interactive and moving forms including their symbolic, representational, physical, material and virtual properties 	<ul style="list-style-type: none"> make photographic and digital works for different audiences, exhibitions, displays, publications and reproduction
5.9 uses the frames to make different interpretations of photographic and digital works	<ul style="list-style-type: none"> the world as a source of ideas to make photographic and digital works 	<ul style="list-style-type: none"> build and develop a portfolio using a range of materials and techniques, and representing various investigations of the world
5.10 constructs different critical and historical accounts of photographic and digital works	<ul style="list-style-type: none"> how photographic and digital artists develop their intentions 	<ul style="list-style-type: none"> plan ways to exhibit, publish and reproduce their work traditionally or according to conventions
	<ul style="list-style-type: none"> the concept of the decisive moment and iconic themes and genres in photographic and digital works 	<ul style="list-style-type: none"> investigate themes and genres to develop a personal style such as landscape, portrait, photojournalism, pictorialism, experimental
	<ul style="list-style-type: none"> belief, value and meaning in making photographic and digital media works informed by the structural frame the governing structures of theory and production of photographic and digital works 	<ul style="list-style-type: none"> make photographic and digital works that employ codes, signs and symbols consider how communication is embedded in the material and conceptual organisation of their own photographic and digital works, eg the selection of film, the placement of an image relative to others in a photograph use a range of styles that make use of conventions in the field
	Critical and Historical Interpretations <ul style="list-style-type: none"> how practice in photographic and digital media in different times and places is conditioned by a range of interests, including the artworld, art exhibitions, galleries and museums, the photographic and digital market, theories and innovation ways of organising information, ideas and arguments 	Critical and Historical Interpretations <ul style="list-style-type: none"> investigate a range of practices in photographic and digital media in different times and places discuss and write about their understanding of different aspects of practice in photographic and digital media
	<ul style="list-style-type: none"> the origins, invention and evolution of the photographic image 	<ul style="list-style-type: none"> research different photographic and digital practices by artists

Outcomes	Specific content focus for this unit	
	<p>Students learn about: Critical and Historical Interpretations (cont)</p> <ul style="list-style-type: none"> • the emergence of commercial, industrial and professional practices that may include the introduction of colour, film and image processing, the storage of digital images 	<p>Students learn to: Critical and Historical Interpretations (cont)</p> <ul style="list-style-type: none"> • investigate the emergence of commercial, industrial and professional photographic and digital media practices
	<ul style="list-style-type: none"> • selected photographic and digital artists, and relationships between artist-artwork-world-audience 	<ul style="list-style-type: none"> • investigate the role of photographic and digital artists, including groups of artists, in different times and places and contemporary and historical contexts
	<ul style="list-style-type: none"> • photographic and digital artists and groups of artists working in Australia, international photographic and digital artists from different times and places with a focus on: <ul style="list-style-type: none"> - contemporary and modern photographic and digital artists - photographic and digital artists from different cultures - Aboriginal and Indigenous photographic and digital artists - female and male photographic and digital artists - those who use traditional and/or more contemporary and innovative technologies 	<ul style="list-style-type: none"> • investigate how different photographic and digital artists in different times and places develop their intentions and recognise some of the constraints they work within • consider how different kinds of photographic and digital artists work individually and collaboratively in different contexts, eg multimedia projects, film, community projects, work-related contexts • recognise the value and influence of agencies and societies such as Magnum, The Farm Security Administration, La Lumiere
	<ul style="list-style-type: none"> • how the world can be represented in photographic and digital works 	<ul style="list-style-type: none"> • explain how photographers and digital artists interpret the world in making photographic and digital works and how they represent concepts through a range of styles and approaches
	<ul style="list-style-type: none"> • different kinds of audiences for photographic and digital works • the impact of images on life and society 	<ul style="list-style-type: none"> • recognise how audiences contribute to the meaning of photographic and digital works and how their views of photographic and digital works may alter in different contexts and time
	<ul style="list-style-type: none"> • belief, value and meaning from the structural frame • concepts of photographic and digital media as a system of symbolic communication through which particular forms of aesthetic information are transmitted 	<ul style="list-style-type: none"> • identify and seek to explain how artists and audiences can read photographic and digital works as images or texts by understanding conventions including codes, symbols and signs • recognise how codes, symbols and signs are embedded in the material and conceptual organisation of photographic and digital media • explain how photographic and digital artists and ideas influence the physical representation of images. This may be through sequence, reconstruction, series, rows, construction and staging, as well as image transfers, hand-painted emulsions and instant film.

Teaching, learning and assessment activities	
Making	Critical and Historical Interpretations
<p>1</p> <ul style="list-style-type: none"> Students are introduced to the conventions and procedures of wet, camera-based photographic practices and innovations related to this form. Students learn to use SLR cameras. They are introduced to the variable function of film speed, shutter speed, aperture and focus and the technical and expressive applications of these functions. <p>3</p> <ul style="list-style-type: none"> Students practise camera skills and are introduced to the concept of selecting and framing the shot. They explore how to make decisions about lighting and learn how to bracket shots. Students work in the school grounds and photograph objects and their shadows, patterns, lines and shapes in the environment. For each shot students record the lighting conditions and camera settings. <p>5</p> <ul style="list-style-type: none"> Handouts and demonstrations are used to teach students to process film for development, how to create contact prints and to enlarge and print images. Occupational health and safety issues in the handling of chemicals and in using a darkroom are discussed. Students complete a chemical handling and darkroom safety test with written and practical components. Students practise their darkroom skills using shadow shots. 	<p>2</p> <ul style="list-style-type: none"> Students undertake a short study of the photographer Max Dupain. They view a video, complete worksheets and take notes about Dupain’s photographic practice. The emphasis of this study is on the use of light and dark in Dupain’s work. Students investigate Dupain’s use of natural lighting by viewing selected images and discussing the time of day and lighting conditions that the photographer has utilised and the mood or atmosphere he conveys in the works. <p>4</p> <ul style="list-style-type: none"> Students are introduced to the structural frame as providing a language for identifying the artist’s intentions in representations of the world. They record a list of compositional, lighting and photography terms in their Photographic and Digital Media journal. Students use these terms to write a short analysis of an image by Dupain. They use a scaffold to respond to this question about Dupain’s practice: What does Dupain want to communicate about his subject and how does he use composition and lighting to do this successfully?
<p>Evidence of learning</p> <p>1 Student participation in class discussion and demonstration of the workings of an SLR camera and their written responses to camera handouts provides evidence of their understanding of how to operate an SLR camera.</p> <p>2 Student note-taking and annotations in their Photographic and Digital Media journal reflect an understanding of Dupain’s use of light and dark.</p> <p>3 Student operation of the camera and recording of lighting decisions demonstrates their confidence and skills.</p> <p>4 Written analysis of the symbolic structure of Dupain’s images provides evidence of student understanding of the structural frame and their ability to identify visual codes as signs that communicate meaning to an audience.</p> <p>5 Safety test establishes student readiness to use darkroom. Contact sheets and prints provide evidence of practical understanding of darkroom procedures.</p>	
<p>Feedback</p> <p>1 Oral feedback from teacher in classroom interaction while handling cameras.</p> <p>2 Oral feedback and peer response to ideas during class discussion of Dupain. Teacher observation of notetaking in Photographic and Digital Media journal.</p> <p>3 Oral feedback from teacher during shooting of film.</p> <p>4 Written feedback in Photographic and Digital Media journal about Dupain questions and analysis.</p> <p>5 Teacher provides written and oral feedback about chemical handling and safety test. Teacher provides oral feedback about printing practices.</p>	

Teaching, learning and assessment activities	
Making	Critical and Historical Interpretations
<p>6</p> <ul style="list-style-type: none"> Students plan a series of photographs that explore the idea of shapes and shadows. Using a viewfinder they plan their shots, frame images and make a minimum of 10 thumbnail sketches of interesting views which incorporate shadows. Students use these as a guide to shoot a roll of film, process the negatives, print a proofsheets and develop 3–4 provisional prints for teacher feedback. These images are discussed with the teacher and suggestions for cropping, dodging, burning in and manipulation of filters to enhance the photograph are recorded. The focus is on the selection and combination of images to create a series or sequence that conveys meaning, narrative and atmosphere about their world. <p>8</p> <ul style="list-style-type: none"> Students produce 3–4 final prints that show development and refinement from their first set of prints and present these for exhibition with a statement explaining their intentions. The final submission forms part of the student’s Photographic and Digital Media portfolio. 	<p>7</p> <ul style="list-style-type: none"> Students select one photographer from the following list: Harold Cazneaux, David Moore, Andre Kertesz, Wolfgang Sievers. They investigate the way in which light and shadow create atmosphere and communicate a response to the world in two or three images by the photographer. Students read these responses in class to share ideas and generate discussion that informs their selection of images for their photographic sequence. Students record this discussion in their Photographic and Digital Media journal.
<p>Evidence of learning</p> <p>6 Recording of intentions, sketches and ideas in Photographic and Digital Media journal indicates student understanding of concepts of shapes and shadows and awareness of photographic practices.</p> <p>7 Participation in classroom discussion and written responses to questions indicates understanding of issues and trends in contemporary photography and how photographers use light and shadow to create atmosphere and communicate a response to the world.</p> <p>8 Observation of students’ darkroom practices, recordings in Photographic and Digital Media journal and photographic series indicate confidence and skills in using the camera and darkroom to make images.</p>	
<p>Feedback</p> <p>6 Teacher provides oral feedback in classroom discussions about the development of a photographic sequence.</p> <p>7 Teacher provides oral feedback in discussions about selected photographer and their practice and written feedback in the student’s Photographic and Digital Media journal.</p> <p>8 Teacher provides oral feedback during the selection of images, decisions about framing and composition and printing techniques and written feedback about submitted first drafts of photographic sequence. Peer assessment and self-reflection sheets completed on final submission.</p>	

Teaching, learning and assessment activities	
Making	Critical and Historical Interpretations
<p>10</p> <ul style="list-style-type: none"> Students produce a series of photographs that explore the nature of light and still-life traditions. They experiment with setting up a number of still-life compositions in the classroom and lighting them with studio lights from different angles. With reference to Cotton’s <i>Tea Cup Ballet</i> students are instructed to choose interesting objects and to attempt to create a narrative approach to their composition. The collection and combination of objects can represent ideas and interests about a person, situation, cultural tradition or event. Students record these experiments with thumbnail sketches in their Photographic and Digital Media journal. Different compositions are chosen and shot under studio conditions using SLR camera and tripod. Students experiment with different camera angles, viewpoints, depth of field and different exposures in shooting the composition Film is processed, a proofsheets and 2–4 provisional photographs printed. <p>11</p> <ul style="list-style-type: none"> The preliminary images are discussed with teacher before 2–4 final photographs are produced for submission. Experiments, test strips, diagrams, annotations and decision-making about compositions, special effects and exposures are recorded in the Photographic and Digital Media journal. The final submission will form part of the student’s Photographic and Digital Media portfolio. 	<p>9</p> <ul style="list-style-type: none"> Teacher provides a range of examples of photographers who represent objects and still life compositions in their photographs and how light and shadow have been used. These could include Olive Cotton, Max Dupain, David Moore, Roger Fenton, Adolphe Meyer, Sasha Stone, Imogen Cunningham, Marcel Broodthaers, Edward Weston, Paul Strand, as well as photographs that incorporate objects and still life compositions made for advertisements and magazine articles. Students investigate examples of lighting and shadow in the work of Olive Cotton. In a class discussion, students analyse the use of studio lighting and composition in works such as <i>Windflowers</i>. They discuss the atmospheric effects of the image, analyse how these were created and the responses to the world of inanimate objects communicated in these images. Students use a scaffold to construct a response to Cotton’s <i>Tea Cup Ballet</i>. The scaffold guides them through a structural response to the image and requires them to open this out into a consideration of the relationship between the image and the broader cultural concerns of modernism as a response to the world communicated by the image. Students write a critical interpretation of Cotton’s work <i>Tea Cup Ballet</i> for a newspaper article about an exhibition of Australian photographers. They use the structural frame and aspects of the conceptual framework to explain Cotton’s intentions, studio and darkroom practices, her use of codes and conventions to communicate meaning, and the significance of her work.
<p>Evidence of learning</p> <p>9 Student’s understanding of the language of the use of studio lighting to convey a mood and create atmosphere is demonstrated in class discussion and written responses.</p> <p>10 Student understanding of camera use, studio lighting, darkroom practice, composition aspects and creation of a narrative is demonstrated in the provisional prints submitted. Student understanding of how ideas about the world of objects and how the photographic image can be manipulated is demonstrated evident in photographs and discussions with teacher.</p> <p>11 The student’s ability to successfully rework photographic images to reflect clearer artistic intentions is evident in final submission.</p>	
<p>Feedback</p> <p>9 Oral feedback from teacher during class discussion of photographic images. Teacher provides written feedback about written response.</p> <p>10 Teacher provides oral feedback about the students’ intentions and photography practice in the studio and darkroom.</p> <p>11 Teacher provides written feedback about the final submission of still life images.</p>	

5.2.1 Sample assessment for learning activity: Shapes and Shadows – Photographic Series

Context

Students in Year 9 have explored some conventions and procedures of still forms and wet photographic, camera-based practices. They have developed their skills in using an SLR camera and darkroom procedures and printing techniques. They have explored the structural frame and how photographers in different times and places have made series of photographic images using light and dark as signs and symbols to communicate meaning. The purpose of this activity is for students to use shapes and shadows and light and dark as visual codes to represent different ideas and interests about the world to an audience.

Outcomes

A student:

- 5.1 develops range and autonomy in selecting and applying photographic and digital media conventions and procedures to make photographic and digital works
- 5.2 makes photographic and digital works informed by their understanding of the function of and relationships between artist-artwork-world-audience
- 5.3 makes photographic and digital works informed by an understanding of how the frames affect meaning
- 5.4 investigates the world as a source of ideas, concepts and subject matter for photographic and digital works
- 5.5 makes informed choices to develop and extend concepts and different meanings in their photographic and digital works
- 5.6 selects appropriate procedures and techniques to make and refine photographic and digital works.

Description of activity

Students record, through sketches in their Photographic and Digital Media journal, aspects of the school environment focusing on different viewpoints and juxtapositions of shapes and shadows to create a series of at least three prints. Students investigate the conceptual framework, and the structural frame to develop their intentions, and communicate meaning through visual codes. They select and take their shots using black and white film and print their images. Students consider how these images together convey meaning, atmosphere and a narrative about the physical aspects of the world. The suggested duration of this assessment activity is 3–4 lessons (80 minutes each).

Criteria for assessing learning

(These criteria would normally be communicated to the students with the task or activity.)

Students will be assessed on their:

- understanding of the conventions of still forms, wet photography and camera-based works to represent meaning and establish a photographic series through their:
 - use of preliminary sketches to plan shots
 - use of a camera to isolate and frame shots, and capture a variety of viewpoints and angles
 - understanding of printing techniques and darkroom practices such as cropping, dodging, burning in, screening and masking to enhance mood and convey meaning
- understanding of how the structural frame and aspects of the conceptual framework can represent meaning through their:
 - selection of symbols, signs or visual codes, in the form of shapes and shadows, and compositional elements to evoke mood, convey place and communicate atmosphere
 - awareness of the relationships of the agencies of the conceptual framework in communicating ideas and intended meaning about the world in a visual form to an audience.

Guidelines for marking

The following guidelines for marking show one approach to assigning a value to a student’s work. Other approaches may be used that better suit the reporting process of the school. Categories, marks, grades, visual representations or individual comments/notations may all be useful.

Range	A student in this range:
11–15 (High)	<ul style="list-style-type: none">• uses a variety of camera shots, angles and framing devices, and refined printing techniques to effectively enhance mood and atmosphere• demonstrates a sound understanding of how the structural frame can be used to select signs, symbols and visual codes and composition to convey meaning• investigates the conceptual framework to represent complex ideas and interests about the world to an audience in a photographic sequence
6–10 (Satisfactory)	<ul style="list-style-type: none">• uses camera shots, angles and framing devices, and some printing techniques to enhance mood and atmosphere• demonstrates an understanding of how the structural frame can be used to select signs, symbols and visual codes and composition to convey meaning• investigates some aspects of the conceptual framework to represent ideas and interests about the world to an audience in a photographic sequence
1–5 (Progressing)	<ul style="list-style-type: none">• uses some camera shots, angles and framing devices, and simple printing techniques in attempting to enhance mood and atmosphere• demonstrates a limited understanding of how the structural frame can be used to select signs, symbols and visual codes and composition to convey meaning• investigates some aspects of the conceptual framework to represent simple ideas and interests about the world to an audience in photographs.

Feedback

The teacher provides informal oral feedback to students in the planning phase of the photographic sequence, selection of shots and during the printing process. Oral and written feedback is also provided by the teacher, and through peer assessment when initial photographs are presented for critique. This oral and written feedback will assist students to refine their compositions and printing techniques and consider how to effectively communicate their intentions through a photographic sequence.

Future directions

As a result of this activity students have developed an understanding about the conventions of still forms and camera-based photography and how to develop their intentions and communicate meanings about the world to an audience. They have investigated the structural frame and have developed visual codes and used shapes and shadows to represent ideas and interests about a place in a narrative form. The students’ photographic practice can be further developed through activities where they investigate significant modernist photographers, and still life traditions, exploring how light and shadow can be manipulated in a studio setting to enhance and transform objects.