BOARD OF STUDIES
NEW SOUTH WALES

Photographic and Digital Media
Years 7–10

Syllabus

September 2004

Contents

1 Introduction

1.1 The K–10 Curriculum

This syllabus has been developed within the parameters set by the Board of Studies NSW in its *K–10 Curriculum Framework.* This framework ensures that K–10 syllabuses and curriculum requirements are designed to provide educational opportunities that:
- engage and challenge all students to maximise their individual talents and capabilities for lifelong learning
- enable all students to develop positive self-concepts and their capacity to establish and maintain safe, healthy and rewarding lives
- prepare all students for effective and responsible participation in their society, taking account of moral, ethical and spiritual considerations
- encourage and enable all students to enjoy learning, and to be self-motivated, reflective, competent learners who will be able to take part in further study, work or training
- promote a fair and just society that values diversity
- promote continuity and coherence of learning, and facilitate the transition between primary and secondary schooling.

The framework also provides a set of broad learning outcomes that summarise the knowledge, understanding, skills, values and attitudes essential for all students to succeed in and beyond their schooling. These broad learning outcomes indicate that students will:
- understand, develop and communicate ideas and information
- access, analyse, evaluate and use information from a variety of sources
- work collaboratively with others to achieve individual and collective goals
- possess the knowledge and skills necessary to maintain a safe and healthy lifestyle
- understand and appreciate the physical, biological and technological world and make responsible and informed decisions in relation to their world
- understand and appreciate social, cultural, geographical and historical contexts, and participate as active and informed citizens
- express themselves through creative activity and engage with the artistic, cultural and intellectual work of others
- understand and apply a variety of analytical and creative techniques to solve problems
- understand, interpret and apply concepts related to numerical and spatial patterns, structures and relationships
- be productive, creative and confident in the use of technology and understand the impact of technology on society
- understand the work environment and be equipped with the knowledge, understanding and skills to evaluate potential career options and pathways
- develop a system of personal values based on their understanding of moral, ethical and spiritual matters.

The ways in which learning in the *Photographic and Digital Media Years 7–10 Syllabus* contributes to the curriculum and to the student's achievement of the broad learning outcomes are outlined in the syllabus rationale.

In accordance with the *K–10 Curriculum Framework*, the *Photographic and Digital Media Years 7–10 Syllabus* takes into account the diverse needs of all students. It identifies essential knowledge, understanding, skills, values and attitudes. It enunciates clear standards of what students are expected to know and be able to do in Years 7–10. It provides structures and processes by which teachers can provide continuity of study for all students, particularly to ensure successful transition through Years 5 to 8 and from Year 10 to Year 11.

The syllabus also assists students to maximise their achievement in Photographic and Digital Media through the acquisition of additional knowledge, understanding, skills, values and attitudes. It contains advice to assist teachers to program learning for those students who have gone beyond achieving the outcomes through their study of the essential content.

1.2 Students with Special Education Needs

In the K–6 curriculum, students with special education needs are provided for in the following ways:
• through the inclusion of outcomes and content in syllabuses which provide for the full range of students
• through the development of additional advice and programming support for teachers to assist students to access the outcomes of the syllabus
• through the development of specific support documents for students with special education needs
• through teachers and parents planning together to ensure that syllabus outcomes and content reflect the learning needs and priorities of students.

Students with special education needs build on their achievements in K–6 as they progress through their secondary study and undertake courses to meet the requirements for the School Certificate.

It is necessary to continue focusing on the needs, interests and abilities of each student when planning a program for secondary schooling. The program will comprise the most appropriate combination of courses, outcomes and content available.

Life Skills
For most students with special education needs, the outcomes and content in sections 6 and 7 of this syllabus will be appropriate but for a small percentage of these students, particularly those with an intellectual disability, it may be determined that these outcomes and content are not appropriate. For these students the Life Skills outcomes and content in section 8 and the Life Skills assessment advice below can provide the basis for developing a relevant and meaningful program.

Access to Life Skills outcomes and content in Years 7–10
A decision to allow a student to access the Photographic and Digital Media Years 7–10 Life Skills outcomes and content should include parents/carers and be based on careful consideration of the student's competencies and learning needs.

The decision should establish that the outcomes and content in sections 6 and 7 of the *Photographic and Digital Media Years 7–10 Syllabus* are not appropriate to meet the needs of the student. Consideration should be given to whether modifications to programs and to teaching, including adjustments to learning activities and assessment, would enable the student to access the syllabus outcomes and content.

As part of the decision to allow a student to access the Photographic and Digital Media Years 7–10 Life Skills outcomes and content, it is important to identify relevant settings, strategies and resource requirements that will assist the student in the learning process. Clear time frames and strategies for monitoring progress, relevant to the age of the student, need to be identified and collaborative plans should be made for future needs.

It is not necessary to seek permission of the Office of the Board of Studies for students to undertake the Photographic and Digital Media Years 7–10 Life Skills outcomes and content, nor is it necessary to submit planning documentation.

Life Skills assessment
Each student undertaking a Photographic and Digital Media Years 7–10 Life Skills course will have specified outcomes and content to be studied. The syllabus content listed for each outcome forms the basis of learning opportunities for students.

Assessment should provide opportunities for students to demonstrate achievement in relation to the outcomes and to generalise their knowledge, understanding and skills across a range of situations or environments including the school and the wider community.

Students may demonstrate achievement in relation to Photographic and Digital Media Years 7–10 Life Skills outcomes independently or with support. The type of support will vary according to the particular needs of the student and the requirements of the activity. Examples of support may include:
• the provision of extra time
• physical and/or verbal assistance from others
• the provision of technological aids.

2 Rationale

Photographic and Digital Media plays a significant role in the curriculum by providing specialised learning opportunities to enable students to understand and explore the nature of photographic and digital media as an important field of artistic practice, conceptual knowledge and technological procedures.

The broad areas of photography and digital media as print, interactive and moving forms are extremely relevant and of fundamental interest to students. Much of their knowledge of the world and their notions of cultural and self-identity come from the photographic and digital images that permeate the visual arts and design, television, film, video, internet, mass media and multimedia.

This Stage 5 course builds on the Stage 4 Visual Arts mandatory course. It allows opportunities for students to investigate photographic and digital media in greater depth and breadth than through the Visual Arts elective course.

New technologies have changed the possibilities of production of artworks and the role of the artist. The *Photographic and Digital Media Years 7–10 Syllabus* can be explored as practice that uses photographic and digital technologies as tools for the creation of artworks. It provides opportunities to investigate practice that uses photographic and digital technologies as their own medium – that is, being produced, stored and presented in digital form, making use of interactive and participatory features.

The *Photographic and Digital Media Years 7–10 Syllabus* assigns value to the development of students' intellectual, artistic and practical autonomy, critical judgement and reflective actions in making and interpreting photographic and digital media works. In this syllabus students can explore reality, illusion and simulation through photographic and digital media, and the investigation of emergent technologies.

Artistic practice that incorporates photographic and digital media plays an essential part in the contemporary artworld. The evolution of digital technologies, in particular, has altered the nature of photographic practice and has created new practice with many variables. This syllabus provides opportunities for students to investigate the ways in which these fields of artistic practice have evolved and been utilised over the 20th century and into the 21st century. Practice within the school context is intended to approximate practice used in the contemporary world by artists, photographers, videographers, filmmakers, animators and critics who provide real-world models for learning and make available career options to students.

The syllabus identifies the theoretically grounded conceptual framework as a way of understanding and exploring relations between and among the agencies of the artworld. It provides opportunities to investigate the technological, artistic and theoretical development and making of photographic and digital works, the role of the artist as photographer and digital artist, the world and the use of photographic and digital forms in society and the intended audiences for these forms. When considered in the light of the structural, subjective, cultural and postmodern frames, these relations generate content for making and interpreting photographic and digital media works.

The structural, subjective, cultural and postmodern frames operate as a basis for understanding artistic practice in photographic and digital media. Each frame represents a different belief and value system and provides the grounds for addressing questions related to meaning and significance. The frames provide different and alternative ways of exploring and examining the world as content for photographic and digital media.

Through effective teaching and learning, students' knowledge of photographic and digital media can become increasingly deep and comprehensive, multifaceted, more confident and insightful. The syllabus encourages students to become enthusiastic, informed and active participants and consumers in contemporary culture. It empowers students to engage in contemporary forms of communication and encourages the creative and confident use of Information and Communication Technologies.

3 The Pathway of Learning for Photographic and Digital Media in the K–12 Curriculum
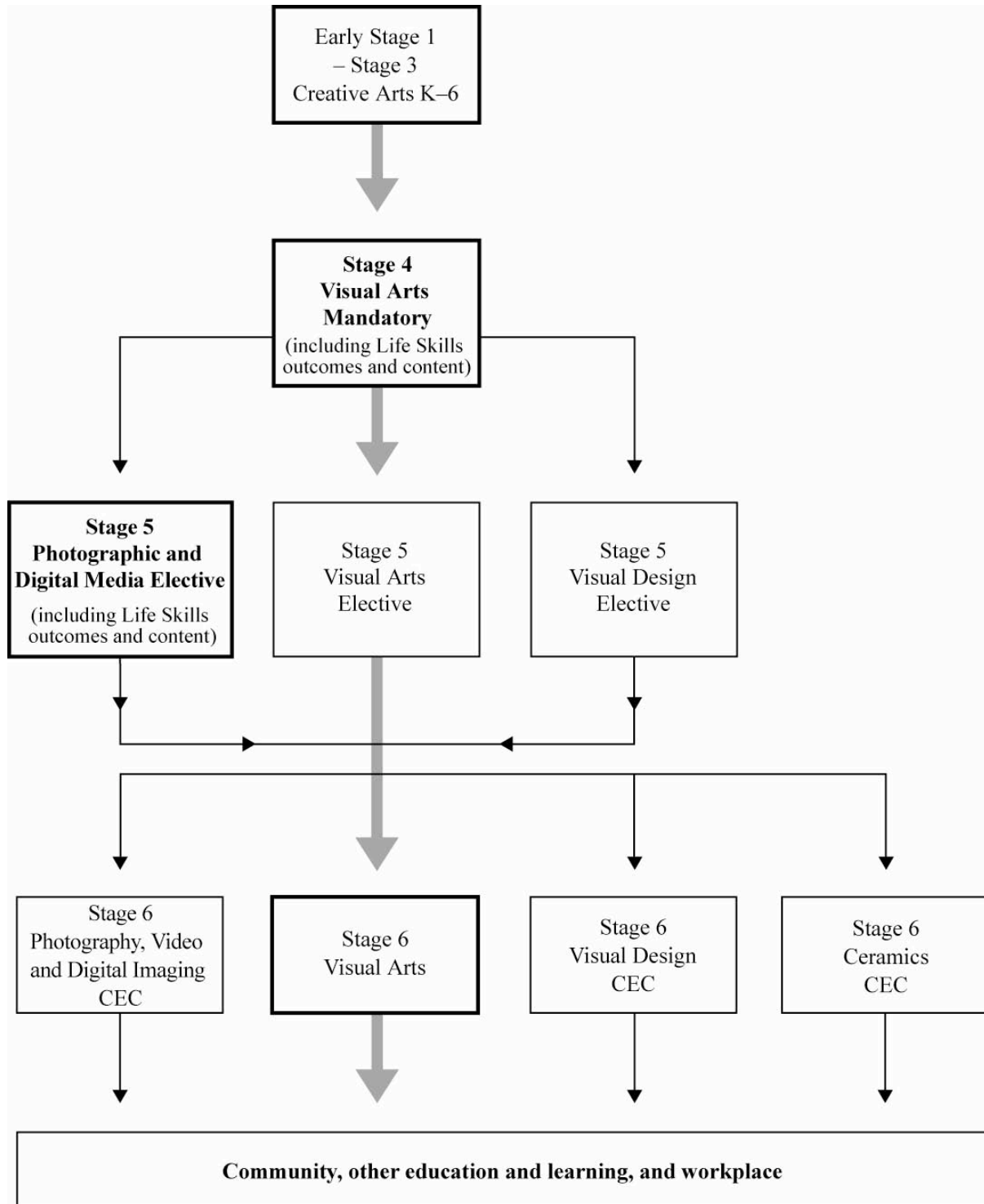
There is no requirement for students to study Stage 5 elective courses in Visual Arts, Visual Design, or Photographic and Digital Media in order to study Stage 6 Visual Arts and the Ceramics, Visual Design, and Photography, Video and Digital Imaging Content Endorsed Courses.

4   Aim

The aim of the *Photographic and Digital Media Years 7–10 Syllabus* is to enable students to:
- develop and enjoy practical and conceptual autonomy in their abilities to represent ideas and interests in photographic and digital media works
- understand and value the different beliefs that affect interpretation, meaning and significance in photographic and digital media.

5   Objectives

Knowledge, understanding and skills
Students will develop knowledge, understanding and skills:
- to **make photographic and digital works** informed by their understanding of practice, the conceptual framework and the frames
- to **critically and historically interpret photographic and digital works** informed by their understanding of practice, the conceptual framework and the frames.

Values and attitudes
Students will value and appreciate:
- their engagement in the practice of the photographic and digital media and understand how photographic and digital media, as a field of practice and understanding, is subject to different interpretations.

6   Outcomes

Making

Objective Students will:	Area of Content	Stage 5 Outcomes A student:
develop knowledge, understanding and skills to **make photographic and digital works** informed by their understanding of practice, the conceptual framework and the frames	**Practice**	5.1 develops range and autonomy in selecting and applying photographic and digital conventions and procedures to make photographic and digital works
	Conceptual framework	5.2 makes photographic and digital works informed by their understanding of the function of and relationships between artist–artwork–world–audience
	Frames	5.3 makes photographic and digital works informed by an understanding of how the frames affect meaning
	Representation	5.4 investigates the world as a source of ideas, concepts and subject matter for photographic and digital works
	Conceptual strength and meaning	5.5 makes informed choices to develop and extend concepts and different meanings in their photographic and digital works
	Resolution	5.6 selects appropriate procedures and techniques to make and refine photographic and digital works

Critical and historical interpretations

Objective Students will:	Area of Content	Stage 5 Outcomes A student:
develop knowledge, understanding and skills to **critically and historically interpret photographic and digital works** informed by their understanding of practice, the conceptual framework and the frames	**Practice**	5.7 applies their understanding of aspects of practice to critically and historically interpret photographic and digital works
	Conceptual framework	5.8 uses their understanding of the function of and relationships between the artist–artwork–world–audience in critical and historical interpretations of photographic and digital works
	Frames	5.9 uses the frames to make different interpretations of photographic and digital works
	Representation	5.10 constructs different critical and historical accounts of photographic and digital works

Values and Attitudes Objective
Students will value and appreciate their engagement in the practice of photographic and digital media and understand how photographic and digital media, as a field of practice and understanding, is subject to different interpretations.

Values and Attitudes Outcomes
Students will value and appreciate:
- the significance and prevalence of photographic and digital works in a contemporary world
- ethical and environmentally sustainable photographic and digital media practices.

Life Skills
For some students with special education needs, particularly those students with an intellectual disability, it may be determined that the above outcomes are not appropriate. For these students, Life Skills outcomes and content can provide the basis for the development of a relevant and meaningful program – see section 8.

7   Content

7.1   Organisation of Content

Content is organised in three broad areas as it connects with making, historical and critical interpretations and explanations of photographic and digital media. These areas are:
*   Practice
*   the Conceptual Framework
*   the Frames.

Practice relates to students' making and critical interpretations of photographic and digital media. Practice describes artistic activity demonstrating the ability to make suitable choices from a repertoire of knowledge and skills. Practice respects the different views that circulate and are exchanged in, and about, the field of photographic and digital media.

The Conceptual Framework identifies the functional and intentional relations of the artist, artwork, world and audience as the agencies of the artworld.

The Frames – subjective, cultural, structural and postmodern – account for different points of view, values and belief in and about photographic and digital media.

The syllabus implementation patterns allow for 100 hours and 200 hours of study.

Essential content
In this course students must be provided with opportunities to engage with practice (making and critical and historical interpretations), the conceptual framework and the four frames in making and interpreting photographic and digital works.

In making photographic and digital works, students:
*   investigate practice, the conceptual framework and the frames and a range of ideas and interests in at least one of the areas of still, interactive and moving forms and undertake a broad investigation of one or more of these forms, for example, video and web design; or a more specialised focus of one form, for example, wet photography
*   investigate computer-based technologies
*   use a journal to document explorations of ideas and interests, experiments with materials, techniques and technologies, and to record relevant technical information
*   build a portfolio, developed over time, using a range of photographic and digital equipment and techniques, and various investigations of the world.

In critical and historical interpretations, students:
*   use the conceptual framework and the frames to understand the field of photographic and digital media
*   investigate relevant events, photographers, artists, designers, agencies and critical accounts of photographic and digital media practice.

Additional content
In this elective course, additional content refers to further experiences with still, interactive and/or moving forms and investigations using the conceptual framework and the frames to make and interpret photographic and digital works. Teachers will routinely make decisions about the complexity of investigations into relationships between practice, the conceptual framework and the frames to assist students in broadening, deepening and extending learning within this course.

Note about courses and time
Students may elect to study this course after completion of the Stage 4 Visual Arts mandatory course.

This Stage 5 course can be implemented as a 100-hour or 200-hour course for the award of the School Certificate.

Schools that choose to offer additional hours beyond 200 hours can engage in more complex and increasingly relational investigations of practice, the conceptual framework and the frames.

It is recommended that in this elective course:
- at least 40% of time should be dedicated to making and related aspects of content
- a further 40% of time should be dedicated to the critical and historical interpretations, explanations and related aspects of content
- the remaining 20% of time should be used to maximise the interests of students and teachers in any aspects of content.

Making photographic and digital works
Teachers and students should consider the following table of photographic and digital media forms to assist them in making choices for this course.

Still	Interactive	Moving
Any of the following: • photographic media including wet photography, camera based and non-camera based works • digital media in printed form • manipulated images including collage, montage and image transfers • enhanced images derived from wet photography • computer-generated images • photostatics including photocopies, transparencies, transfers • installation works • other still photographic and digital forms may also be included	Any of the following: • computer-generated images • games • holographic and virtual realities • hypertext works • web design • internet art • performance works • installation works • audio works • other interactive photographic and digital forms may also be included	Any of the following: • video • film • animation • performance works • installation works – time based • other moving photographic and digital forms may also be included

Selecting Still, Interactive and Moving forms
Teachers will select the content for this course based on the resources available at the school, as well as teacher expertise and student interests. The number of forms selected for study in each broad field is left to the discretion of teachers.
For example:
• in some schools students may be provided with opportunities to undertake a specialised and in-depth study of one form such as still photography, with a focus on traditional camera-based photographic practices
• in another school students may be provided with opportunities to have more broadly based investigations of two or more forms such as interactive and moving forms with a focus on computer-generated images and video works.

Teachers are encouraged to include a range of making opportunities for students where possible, so that they may gain insights into forms that have great relevance in contemporary artworld practice.

In the making of photographic and digital works students should explore a range of representations of ideas and interests in the world and the conventions, procedures and strategies of photographic and digital media practice. The subjective, cultural, structural and postmodern frames, the world and other artists, photographers and digital artists, offer valuable alternatives for thinking how photographic and digital works may be developed.

Students should also be provided with opportunities to make photographic and digital works in a sustained way and work toward the development of a portfolio during the course.

Photographic and digital works and portfolios can be developed within and across the broad areas of still, interactive and moving forms.

Photographic and Digital Media portfolio
Students are introduced to the portfolio through specific learning experiences offered in developing and making photographic and digital works. The portfolio is compiled of photographic and digital works that demonstrate the student's various investigations of the world.

Students can explore the practice and work of a range of artists such as photographers, designers, filmmakers, videographers, digital artists and animators to inform their own practice and recognise how it is situated in the context of the artworld. Such experiences provide opportunities for students to establish their intentions as photographers and digital artists and to develop their own practice and to make different kinds of photographic and digital works that reflect various concepts and techniques. The portfolio provides opportunities for students to reflect on their photographic and digital works as part of their own emergent practice and to propose options for future use.

Teachers may understand the portfolio in a variety of ways. The portfolio can develop over time and may include one or more individual pieces that are related through subject matter or ideas and/or an experimental approach to the use of forms, materials and techniques. Photographic and digital works within a portfolio may be closely related and sequenced from one another in a sustained way in terms of meaning and the way they communicate intention, use materials and techniques and demonstrate conceptual resolution.

Photographic and Digital Media journal
Students are required to keep a journal in this course. The journal is well suited to photographic and digital works where documentation may require a structured sequence or record of development for the production of photographic and digital works. It can take various forms including a specialised box-file, notebook, demo reel, website, folder, album, CD-ROM, video, computer and digital files, slides, or a combination of these. It should be used as a teaching and learning tool and provides a link between teacher and student. The skills and strategies required to utilise the Photographic and Digital Media journal in a meaningful way should be introduced, exemplified and developed by the teacher.

The Photographic and Digital Media journal can include evidence of research and investigation which may include some of the ideas, interests and concepts that students explore, and their experiments with media, techniques and processes. This evidence may be in the form of drawings, photographic and digital documents, collections, sketches, notes, annotated diagrams, critical comments and reflections.

The journal can be envisaged as a site for students' speculation about photographic and digital media options and may trace the development of student knowledge, skill and judgement. It allows for assessment, evaluation and reflection. It can also be a site that allows

for photographic and digital works to be negotiated, discussed and worked through, and alternative views and multiple ideas to be investigated and considered.

The journal can be used for assessment purposes, but this is most effective when considered in relation to the photographic and digital works produced by students. It is recommended that teachers' comments and advice should be clearly indicated in a student's journal and the entry dated. However the journal must not be used as a substitute for the production of photographic and digital works and the development of a portfolio.

Safe working practices
All Photographic and Digital Media programs should be developed with consideration of safe working practices and environments as appropriate to the skills and technical requirements of particular forms. Teachers should encourage students to be aware of and consider the occupational health and safety procedures required for particular forms and materials. For example, darkrooms should be adequately ventilated and chemicals disposed of in a safe and environmentally friendly manner.

Adequate space to ensure safe working areas and storage for works in progress should be provided. Other provisions may need to be made – for example, non-slip mats in wet areas. Syllabus content is to be delivered in accordance with all policies and guidelines relating to the safe handling of materials, chemicals, equipment and tools.

Schools have a legal obligation in relation to safety. Teachers will need to ensure that they comply with all current legislation relating to occupational health and safety as well as system and school requirements regarding safety, when implementing their programs.

7.2   Content Overview

This section of the syllabus explains how practice, the conceptual framework and the frames can be understood as photographic and digital media content.

In this course students must be provided with opportunities to engage in each of the areas of content.

Practice

Practice describes the artistic activity, work or agency of artists working in the field of photographic and digital media. Practice is about what photographers, videographers, computer/digital artists, filmmakers and performance artists know and do, how they know it, where they do it, with whom, and for whom they do it and why they do it. Practice requires a knowledge of the shared domain of the field of photographic and digital media and the various rules or agreements (written and unwritten) concerning the social structures and institutions, forms of communication, membership, status, behaviour, works, artefacts and texts of the artworld.

Practice is intentional, informed human action that has consequences. Practice is not subscribing to a predetermined role or model. Artistic outcomes and results can never be fully predetermined beforehand; however within the field of photographic and digital media there may be more opportunities to plan and control selected forms. Situations may be fluid, unexpected and involve an element of risk or they may be planned and structured to achieve an anticipated end result.

Practice is the knowledge of what is happening. Practice is understanding when a particular type of action or operation is appropriate to the context or situation. Practice is being able to make autonomous and enabling strategic decisions selected from a number of possible ways of operating. Practice is knowing the appropriate action to take.

Practice is neither fixed nor inert. The field of photographic and digital media has an evolving history within the visual arts and is continuously transformed by new and innovative practice, new technologies and agents.

Contemporary artistic practice in photographic and digital media encompasses many different rules, strategies and activities, habits, capacities, dispositions and inclinations that vary between the structural frame, the subjective frame, the cultural frame and the postmodern frame. The traditions and conventions of practice in photographic and digital media are respected by individual practitioners as knowledge of the field.

Through a sequence of actions and decisions students can develop skills and understanding in photographic and digital media traditions and conventions. Within these traditions and conventions, students can make innovations in their work, understanding that their actions are shaped and informed by conditions such as available tools and technologies, or the investigation of particular concepts. The focus on students producing a portfolio over time should be emphasised through this course. Students may select, arrange and exhibit their works and portfolios in public places (for example, in the art classroom or school hall or through virtual means) to reflect their developing practice and to develop a sense of the audience for their works and the audience's responses and reactions.

The Conceptual Framework
The Conceptual Framework comprises four agencies or functions: artist, artwork, world and audience. These are robust and elastic concepts, which can be understood as setting the boundaries to a working or functional concept of photographic and digital media. Artists work within and across many areas in the arts, including the field of photographic and digital media. To make in, speak about or write about the field of photographic and digital media is to engage with the artist, artworks, world and audience where each of these agencies has a function or duty to perform in relation to the other. The sets of relationships are shaped and generated by the frames. That is, the conceptual framework tells us how the frames work.

The following introduction of the agencies or functions of the Conceptual Framework is loosely structured around the artist, artworks, world and audience, implying they are discrete entities. However, interpretation of these concepts, within the field of photographic and digital media, occurs by intentional relationships among the four agencies given a particular frame. The artist and audience are not fixed categories, but are roles assigned to or assumed by the individual within the field at a particular time. These agencies and the intentional networks of relations they generate are ways of understanding Practice.

In this course students should be provided with opportunities to learn about the function of artists, artworks, the world and audiences as agencies within the artworld that connect with their own practice and contribute to how they can interpret and explain photographic and digital media.

In this course the choice of particular photographers, videographers, computer/digital artists, filmmakers and performance artists and their works is left to the discretion of teachers.

Artist
The traditional function of the artist as photographer, videographer, computer/digital artist, filmmaker and performance artist is to make photographic and digital works. Although they may have enlisted others to produce their work, the name or signature of the individual who conceives that work is typically identified as fulfilling the artist function.

The artist function in the subjective frame is about deeply felt and sensory experiences, intuition and imagination. Artists may make works that deal with emotional and psychological states, personal commitments and obsessions. In the cultural frame, the artist function is to represent the collective interests of cultural groups, ideologies, classes, political groups, genders, and their spiritual and secular beliefs. This may be evidenced by artists who address issues of ethnicity, cultural rituals and traditions, propaganda and social contexts.

In the structural frame the artist function is to produce photographic and digital works employing visual language as a sign system – that is, a system of relationships between signs and symbols that are read and understood by artists and audiences who are able to decode images and text. New technologies can be used as a symbolic system through which ideas are developed, reinterpreted and circulated. In the postmodern frame the artist function is to push the boundaries of existing technologies and experiment and exploit new technologies to create photographic and digital works. Postmodern artists deal with the manipulation of time, ideas, subject matter and audiences. Misrepresentation, quotation, parody and irony are social constructs that artists use to make postmodern photographic and digital works.

An artist's practice is acquired from various formative contexts such as available technologies, personal and public perspectives, family, the education system or social interactions. These experiences are developed and extended in numerous and varied ways. Photographers, videographers, computer/digital artists, filmmakers and performance artists can work collaboratively and these artist–artist relations are extremely important, whether they occur in formalised groups such as film crews or in shared situations such as studios, computer labs, or in informal groups such as family and friends. Accounts of artists' practice show they collaborate, consult and learn from other practitioners and technicians, often artists whose practice is markedly different from their own.

Central to the practice of photographers, videographers, computer/digital artists, filmmakers and performance artists, is a studio or workspace that may vary from a professional film studio or darkroom to a stand-alone computer. Access to appropriate technologies and ways to adapt and customise both software and hardware are important elements in the photographic and digital media studio and may facilitate the making of new and different and more challenging artworks.

Exhibitions, published works and productions are central to the activities of photographers, videographers, computer/digital artists, filmmakers and performance artists. Photographic and digital works may be published as hard copy or on the internet, viewed in studios, purpose-built venues, commercial galleries, public museums and private homes, as well as other public sites such as shopping centres, airports or government buildings. Photographers, videographers, computer/digital artists, filmmakers and performance artists may show their work as individuals or in communities.

Artwork
Photographs, digital media works, computer graphics, video, film and performance works are made by artists. These artworks have a material, physical and/or virtual form and are generally described in terms of the materials, techniques and processes utilised in their production. They may be permanent or ephemeral, and in some cases only the documented reproduction survives the original work. Performances may utilise the body or the manipulation of technologies. Film, video and digital artworks use the material of celluloid, tape and chip, although the viewer is likely to experience the form of the work as a screen image. Interactive works are experienced in a number of ways in real time and electronically.

Artworks produced for viewing on the internet, on screen, on stage, through digital processes – or those that exist only in a virtual form – alter how audiences may view and interact with works. Works produced using new technologies and contemporary practice challenge the conventional notion of what constitutes art.

Interpretation of and meaning in photographic and digital works is understood in different ways in each of the frames. In the subjective frame photographic and digital works function as representations of personal experience. Photographic and digital works in the cultural frame function as representations of the social perspective of the community out of which it grows. In the structural frame photographic and digital works function as text to be read like language. Postmodern photographic and digital works also function as text, but unlike the structural text, postmodern text can be read as the manipulation of time, ideas, subject matter and audiences and is understood by reference to quotations from other texts – that is, by its intertextuality.

The practice of photographers, videographers, computer/digital artists, filmmakers and performance artists can be demonstrated by a portfolio. Portfolios can demonstrate experienced, autonomous and reflective practice informed by knowledge and skills in the field of photographic and digital media.

Audience

The audience function is ongoing yet changeable as photographic and digital works are viewed in different contexts. These works may be publicly exhibited, privately viewed, transferred to actual or virtual storage, bought and sold, destroyed, damaged or lost. The artist as photographer, videographer, filmmaker, computer/digital artist and performance artist provides the first audience for a work. In some audiences, particularly the postmodern, the function is inherent and necessary to the resolution of the full meaning of the work. Audiences may be an active component in the work beyond the conventional notion of interactivity. Contemporary audiences will differ from historical audiences as different worlds along with diverse subjectivities of gender, race and class, produce the audience function.

Photographic and digital works typically engage audiences through interactive viewing, in both private and public spaces such as museum and gallery exhibitions and in purpose-built complexes. Digital technologies have extended the ways in which audiences may encounter exhibitions as virtual exhibitions and have opened up possibilities for new audiences as they engage and interact with works in real time and non linear time. Audiences of moving forms may adopt a passive role, which is the more traditional role of the cinema audience. This also includes audiences accessing artworks by electronic and print media. All forms of audiences validate photographic and digital works.

The audience function includes other artists, dealers, gallery directors, curators, collectors and auction houses, along with writers, theorists, students, educators, consumers and members of the public. The historical and critical interpretation of photographic and digital works is closely aligned with the audience function as historians and critics describe, explain, document, trace origins, persuade, compare, evaluate and judge artworks.

World

Artists, artworks and audiences function in relation to each other and the function of the world. Emergent technologies in photographic and digital media influence how the world is perceived and represented. The agency of the world refers to all the vast and possible things artists and audiences are interested in, and forms the subject matter of photographic and digital work. The agency of the world ascribes the systematic ideas of the time, confirms existing theoretical commitments, and legitimises what is considered both plausible and implausible in the field of photographic and digital media. Closely mediated by the frames, the world is not to be confused with the cultural frame that refers to issues of power and identity arising from the economic, the social and the political.

Photographic and digital media critical interpretations are aligned with the world, classifying and identifying works in time and place. Historians describe, document, evaluate and reflect upon artist's practice and the importance of the artist and their artworks in the field of photographic and digital media. Critics interpret, persuade, compare and make judgements about artworks in the field of photographic and digital media.

The diagram below illustrates how relationships between these agencies of the artworld may be considered.
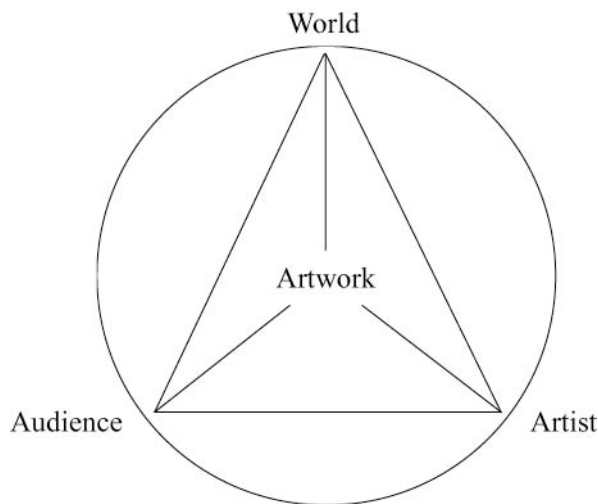
The Frames

The frames – subjective, cultural, structural and postmodern – give meaning and are the instrument for generating different understandings of the function of and relationships between the artist–artwork–world–audience.

Subjective frame

The subjective world is concerned with individual feeling, emotion, imagination and experience. Through the subjective frame the artist as photographer, videographer, filmmaker, computer/digital artist and performance artist deals with issues about emotional and psychological states, personal experiences, intuition, imagination and obsessions. Photographic and digital works may be thought of as emotional expressions and highly evocative reminders of personal memories, the subconscious and fantasy. Audiences can be thought of as viewers who interpret the meaning and value of art in relation to personal associations that can be made.

In making photographic and digital works, students learn to explore their personal experiences and responses to the world around them. This may lead to imaginative investigations of self and relations with family and friends, or their responses to their physical, virtual or social environment.

In historical and critical interpretations students can explore imaginative responses to situations and events and can learn about the deep and varied meanings that the artist as photographer, videographer, filmmaker, computer/digital artist and performance artist ascribes to artworks and styles.

Cultural frame

The cultural world refers to the structures and formations of communities and entities shaped by social, economic and political agencies. We understand our identities and ourselves through various social constructs. In the cultural frame the artist as photographer, videographer, filmmaker, computer/digital artist and performance artist may be thought of as a social agent who is influenced by and contributes to social, economic and political conditions. Photographic and digital works may be thought of as reflections of social, communal and cultural interests. Audiences can be thought of as art consumers, patrons, sponsors, collectors, historians and the public.

Through this frame photographic and digital works can be viewed as a way of building and defining social identity. The meaning of photographic and digital works can be understood in relation to the social perspective of the community out of which it grows. Ideological views and notions of cultural identity can be explored including the effects on practice of technologies, class, race, ethnicity, gender, cultural rituals and traditions, politics, religion, science, globalisation, the environment and economics.

In making photographic and digital works students learn to investigate different issues and ideas that are of social and cultural significance to them. This may involve making artworks that reflect a view of issues related to gender, politics or the environment by using photographic and digital technologies. Students could work individually or they could work collaboratively.

In historical and critical interpretations, students learn how notions of cultural identity inform practice and the production of photographic and digital works. Students may study and compare differing cultural attitudes towards the effects of scientific and technological innovation at a certain time and over time.

Structural frame

The structural world arises from systems of signs and symbols constituting the universal structure of language. In the structural frame the artist as photographer, videographer, filmmaker, computer/digital artist and performance artist may be thought of as one who is knowledgeable about and makes use of a formalist language, and who represents ideas as a system of signs that communicate meaning. Photographic and digital works may be thought of as symbolic objects within the conventions of a visual language and material forms, representing ideas and communicating meaning. Audiences read photographic and digital works as symbols and signs where meaning is coded within a formal structure of visual language.

Through this frame the field of photographic and digital media can be conceived as a system of symbolic communication through which particular forms of information are transmitted. The conventions of the codes, symbols and signs that are used in making of photographic and digital works can be explored, including the ways in which meaning may be embedded in the media, as well as the conceptual organisation of the works.

In making photographic and digital works, students learn to communicate their ideas and interests about the world through the organisation of visual qualities as signs and symbols. This may involve students exploring conventions within photographic and digital practice such as colour, light, tone, compositional devices, spatial relationships, appropriate software and the development of a personal language of representation.

In historical and critical interpretations of photographic and digital works, students learn about the formal organisation and visual qualities of works. They learn how the symbolic language of photographic and digital works can be read and understood at a certain time and over time.

Postmodern frame

The postmodern world brings challenge/doubt/suspicion/scepticism to the assumptions of each of the other frames. Photographic and digital works are read as texts that achieve their power and meaning through intertextuality. Intertextuality refers to the meaning that exists between a text (or image) and all the other texts to which it refers and relates, moving from the individual text (or image) into a network of textual relations.

In the postmodern frame artists as photographers, videographers, computer/digital artists, filmmakers or performance artists may be thought of as challengers of the prevailing views about what is of value in photographic and digital works, who can also use parody, irony and satire to expose contradictions and ambiguities in the world. Photographic and digital works may be thought of as configurations of previous texts (palimpsests) that mimic, appropriate and reinterpret other ideas to reveal paradoxical and hidden assumptions about the nature of photographic and digital media. The audience may be thought of as those who maintain particular critical views within the world and/or those who are aware of the manipulation of time, space and power relations in the field of photographic and digital media.

In the postmodern frame, photographic and digital works require new philosophical, theoretical and interpretive frameworks. The meaning of photographic and digital works is understood in relation to the fragmented, shifting and ambiguous nature of contemporary life. Works may be explored as visual 'texts' that, through references to and traces of other 'texts', may challenge patterns of authority and widely held beliefs.

In making photographic and digital works students learn to modify, reinterpret and/or appropriate images from a variety of sources, including popular culture. They may investigate the potential of photographic and digital technologies as well as time-based artforms which challenge the view of works as unique, precious and singular.

In historical and critical interpretations of photographic and digital works students learn about the ways in which traditional conventions, canons and histories of related arts can be challenged in order to reveal power relations, contradictions and hidden assumptions. They can investigate how photographic and digital works use parody, irony, quotation and appropriation, and ideas that challenge the mainstream and conventions of this field.

It is advised that no more than two frames be used in any one unit. In that way students can build a deeper understanding of their meaning and value in photographic and digital media.

Life Skills

Life Skills outcomes and content are in section 8 of the syllabus.

Cross-curriculum content
Cross-curriculum content assists students to achieve the broad learning outcomes defined in the Board of Studies *K–10 Curriculum Framework*. It is incorporated in the content of the *Photographic and Digital Media Years 7–10 Syllabus* in the following ways:

Information and Communication Technologies (ICT)
The integration of ICT into the Photographic and Digital Media syllabus provides opportunities for students to access computer-based technologies that reflect everyday practice and that will assist in the demonstration of outcomes. Students can engage with ICT throughout the Photographic and Digital Media course in a variety of ways.

In this course teachers can provide students with the opportunity to explore computer-based technologies in their making practice in photographic and digital media forms, and in their research and investigation of critical and historical interpretations of photographic and digital works. These opportunities can include:
*   graphics-based programs to create, manipulate and enhance digitally generated images (such as scanned images, digital camera, internet images, CD), video stills, animations and web page designs
*   importing images (through scanning, internet, digital camera and CD) into graphics and word-processed documents
*   electronic communication in the researching of information including virtual spaces, websites, photographers' and digital artists' profiles, viewing electronic scans of photographic and digital works, accessing critical and historical interpretations and accounts of works, exhibitions and performances
*   word processing to assist in the preparation of reports and reviews that reflect the nature of study in photographic and digital media in critical and historical interpretations and investigations of practice
*   multimedia to create presentations that include graphics components, digital works, sound, video, lighting, performance works and installations
*   databases to compile, organise and analyse photographic and digital media material, technical information, experiments and records
*   software management in the efficient storage of electronic information.

Work, Employment and Enterprise
In Photographic and Digital Media students learn that an artist can be thought of as a photographer, multimedia artist, videographer, animator, filmmaker, performance artist, video and digital artist, and understand how they make artworks, why they make artworks as well as the development of skills in making and practice.

In this course students develop an understanding of how artists and audiences interact, and their own role as photographer, videographer, computer/digital artist, filmmaker and performance artist. Students can investigate the effects of globalisation and digitalisation in the expansion of creative work opportunities for artists in diverse fields such as film, video and print media, advertising, interactive leisure design, publishing, communications, entertainment and recreation industries.

Students can investigate how photographers, videographers, computer/digital artists, filmmakers and performance artists work individually and collaboratively with others in the workplace in a range of industries including emergent creative and technological industries. They can investigate how artists create photographic and digital works for political, social and work-based issues including advertisements, film and videos, performance, websites,

posters, banners, murals and billboards. Students investigate and develop their understanding of artists and practice in the field of photographic and digital media and the relationships between artists and audiences, works and the world in making, and in critical and historical interpretations, through investigations of particular issues in photographic and digital media.

Aboriginal and Indigenous
Content will allow students to develop an understanding of the importance of language and the arts for maintaining culture, and to be aware of the links between cultural expression and spirituality. Students can investigate the types of photographic and digital works produced by Aboriginal and Indigenous artists, and some ideas, issues and concepts of traditional and contemporary significance in local, national and international settings. These may include issues of copyright, appropriation and the protection and control of cultural and intellectual property. Students can investigate a variety of traditional and contemporary cooperative structures and collaborative practice from groups working in and across different locations.

Teachers can focus on considerations of the land, the Dreaming and symbolic representations in traditional and contemporary photographic and digital works, as well as on political and social statements of dispossession and reconciliation. Students can explore traditional and contemporary Indigenous practice in making, and the different cultural contexts for Indigenous works in critical and historical interpretations of photographic and digital media.

Students can investigate how photographic and digital works reflect and construct beliefs and attitudes about cultural identity, the relationships between Indigenous cultures and the world, including the impact of political, economic and technological change on the photographic and digital making practice of Indigenous artists, through the frames and the conceptual framework.

Teachers and students should be aware of appropriate practices that take into account the relevant cultural protocols in relation to the representation of living and deceased Aboriginal and Indigenous persons.

Civics and Citizenship
In the content of this syllabus, students will be given the opportunity to investigate the cultural heritage of this country through investigations of Australian photographic and digital works.

Students can explore the work of particular Australian photographers and digital artists, and organisations that have made a contribution to the artistic and political life of the country. They can focus on representations of Australian culture, traditions, pastimes and expressions of nationalism in a range of photographic and digital works.

Students can investigate more complex relationships between photographers, videographers, computer/digital artists, filmmakers and performance artists, photographic and digital works, the world and audiences, and the conventions of representation relating to Australian photographic and digital media, culture, nationalism and traditions.

Difference and Diversity
In Photographic and Digital Media the experience of personal, social, spiritual and cultural differences is developed through practice and the interpretation of photographic and digital works representing different frames.

In this course students begin to understand some relationships within the conceptual framework, to appreciate the diverse forms and styles that photographic and digital media can take and to appreciate individuals' preferences for one form over another. Teachers may focus on the development of a particular photographer's or digital artist's practice and establish how they have been influenced by the world and events.

Students can investigate the relationships within the conceptual framework and how personal, social and cultural differences can be examined and represented in photographic and digital works. Students can focus on conventions and innovations in the use of tools and technologies in still, interactive and moving forms to represent ideas, beliefs and perceptions about the world through the frames and conceptual framework.

Environment
In this course this is achieved through engaging in photographic and digital practice using a range of appropriate media within different frames, and the conceptual framework to explore how the natural world is represented and how artists use the environment to make photographic and digital works.

Opportunities should be provided for students to focus on the purpose of a range of photographic and digital works including installations and works in the environment, the audience they are intended for and how the natural world is represented in a range of works in critical and historical interpretations.

The relationships between photographers, videographers, computer/digital artists, filmmakers and performance artists and their works can be investigated along with natural, built and social environments as a source of ideas. Site-specific photographic and digital works, and installations where audiences interact with the natural environment, can be investigated through the conceptual framework and the frames.

Gender
In this course gender issues may take the form of focusing on the artistic achievements of significant female and male photographers, videographers, computer/digital artists, filmmakers and performance artists. Students should be provided with opportunities to focus on critical and historical interpretations of photographic and digital works, and how women and men have been represented in works. Students can investigate the contributions of particular artists and issues of gender in works through the frames and aspects of the conceptual framework.

Opportunities can be provided for students to investigate representations of cultural notions and stereotypes of femininity and masculinity in works through the conceptual framework and the frames. They may also investigate how photographers, videographers, computer/digital artists, filmmakers and performance artists have responded to and represented issues of gender in a range of contexts through various works in still, interactive and moving forms.

Key Competencies
The following competencies are considered essential for the acquisition of effective, higher-order thinking skills necessary for further education, work and everyday life.

Collecting, analysing and organising information
In this course students learn to collect and select information that is adapted and shaped in their own investigations of ideas and images in the practice of making, and in critical and historical interpretations. In developing informed points of view in written, oral, visual and virtual forms, students consider how information may be photographically and digitally organised (such as the World Wide Web), analysed and used to represent new interpretations of ideas and interests in the world.

Communicating ideas and information
Students develop photographic and digital skills in representing ideas and interests in visual, written, hypertextual, oral and virtual forms. Students learn to consider the different ways their ideas and interests may be understood by audiences and how they can communicate meaning through still, interactive and moving forms.

Planning and organising activities
In this course students are encouraged to actively investigate and develop networks of procedures and actions. Students learn to plan courses of action such as developing storyboards or making judgements about selecting and organising ideas, images, text and materials to represent a point of view in making photographic and digital works. Through critical and historical interpretations, students learn to plan investigations and arguments that involve the organisation of written information and examples of photographers, videographers, computer/digital artists, filmmakers and performance artists, as well as photographic and digital works and audiences, to use in their explanations and evaluations.

Working with others and in teams
In this course students learn to work collaboratively. Through group discussions of ideas and current technological trends, research investigations, class debates and the making of collaborative works such as film, video and digital works students learn to work cooperatively, to consider the responses of others and to respect other points of view.

Using mathematical ideas and techniques
In this course students develop skills in judging proportions, sizes, time and spatial relationships in making photographic and digital works. Particular photographic and digital works such as computer-generated works employ complex mathematical knowledge and skills requiring precise measurement and geometry. Students can employ these skills to plan animations, edit videos, measure and mix chemicals, and to estimate distance, focus, size and spatial relationships and determine exposure and developing times.

Solving problems
Solving problems is regarded as being central to this syllabus. Practical forms of knowledge are recognised as foundational to learning in this subject. Students examine and assess the nature and requirements of the various tasks they undertake in the photographic darkroom, computer laboratory and digital media classroom. They make judgements about the appropriateness of actions and procedures to solve problems in making and in critically and historically interpreting photographic and digital works.

Using technology

Students develop skills in the use of both contemporary and traditional technologies in Photographic and Digital Media. The range of technologies used in this course may include digital equipment in film/video and photography, computer hardware and software, and printmaking equipment. Students also investigate the use of technologies in a range of works and in critical and historical interpretations of photographic and digital works.

Literacy

Literacy in critical and historical interpretations of photographic and digital works can focus on written and oral accounts of an artist's practice, a response to a work using one or more interpretative frames and research into aspects of the conceptual framework. In making photographic and digital works students develop their literacy skills using their journal to record experiments and document technical information about still, interactive and moving forms in the development of ideas and judgements about their works.

Students develop their literacy skills in the use of their journal for written evaluation and reflection about their own and other artists' work. Students also develop visual literacy through the development of skills in viewing and interpreting a diverse range of photographic and digital works as text.

In this course students learn to critically evaluate information and recognise a range of forms of written expression. They learn to interpret and construct different styles of writing about photographic and digital media using specific vocabulary relating to the frames and conceptual framework to investigate how meanings can be interpreted and explained. They learn to communicate in written and verbal modes and to develop their listening skills. Students use a range of text types to explain and defend judgements, prepare texts for different audiences, and apply the frames and conceptual framework to critical and historical interpretations and explanations of photographic and digital media.

Multicultural

In Photographic and Digital Media an understanding of the importance and impact of different cultural practice is developed through the study of the conceptual framework and of how photographic and digital works are developed within different frames – most particularly, the cultural frame.

In this course teachers can focus on the contribution different cultures, beliefs and systems have on photographic and digital media, and the significance and value of photographic and digital media in different times and places in the world including Australia. These can include media campaigns and advertising of social issues related to national identity and events. The diversity of cultures can be investigated through the conceptual framework and the relationships between the photographer, videographer, computer/digital artist, filmmaker and performance artist, artwork, world and audience in understanding how notions of cultural identity inform artistic practice.

Numeracy

In Photographic and Digital Media students explore aspects of numeracy, specifically number, measurement, data and space. They engage in mathematical problems when negotiating the size, specifications and proportions of their artworks.

In this course students estimate, measure, compare, draw lengths and calculate areas, volumes and angles in their practice. The basic numerical skills of addition, subtraction, division and

multiplication are frequently used in still, interactive and moving forms for procedures such as aperture readings, depth of field readings, editing, development times and selecting screen and printing resolution. In making, and in critical and historical interpretations, they may be required to read, interpret and make judgements about data including graphs, tables, charts, diagrams and timelines.

7.3   Content for Stage 5

Objective
Students will develop knowledge, understanding and skills to make photographic and digital works informed by their understanding of practice, the conceptual framework and the frames.

Outcomes
A student:
5.1   develops range and autonomy in selecting and applying photographic and digital 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 media 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

In Photographic and Digital Media, there is content in Making – Practice that all students must address. This content is not particular to the form (still, interactive and moving) studied. There are also specific 'learn about' and 'learn to' statements for each of the still, interactive and moving forms provided on the following pages. Teachers can select the 'learn about' and 'learn to' statements determined by which form/s are investigated as content.

Making – Practice (all forms)	
Students learn about:	**Students learn to:**
• the field of photographic and digital media comprising conventions, technologies, traditions and relationships	• investigate and apply selected conventions, activities, traditions and customs of the field to make photographic and digital works
• how artists represent ideas and interests in photographic and digital works	• explore photographic and digital procedures, strategies and techniques to make, manipulate and refine images
	• identify relationships between conventional and contemporary technologies to make photographic and digital works
	• utilise their journal as a site to document intentions, choices and reflections in making photographic and digital works in still, interactive and/or moving forms
• ethical issues in photographic and digital media	• identify and consider ethical issues such as copyright and plagiarism in making photographic and digital works
• OHS practices and a safe working environment	• identify, assess and adopt strategies to create and maintain a safe working environment and practices in making photographic and digital works.

Making – Practice (still, interactive, moving forms)	
Students learn about:	**Students learn to:**
Still	**Still**
• strategies, conventions and procedures to make photographic and digital still works • the evolution of photography and the development of image-making	• differentiate and use strategies and procedures to make wet and/or digital images Wet Digital camera Camera Memory card Film Computer processing Wet processing Desktop printing Darkroom printing Digital storage Portfolio Portfolio Exhibition Exhibition • 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
Interactive	**Interactive**
• strategies, conventions and procedures to make photographic and digital interactive works	• identify interactive works as the dynamic matrix of images (moving and static), text (words and symbols) and navigation (moving through the interactive) • identify and use the conventions of hypermedia such as multimedia, web design and information kiosk, and their relationship with human interaction to make interactive works

Making – Practice (still, interactive, moving forms) (cont)	
Students learn about:	**Students learn to:**
	• employ appropriate text, images, graphics, videos and sound to construct interactive works
	• use and manipulate the features and qualities of interactive works such as:
	– icons – selecting icons in the site that provide help and clarity within the navigation of the site
	– buttons – interactive command that initiate interactivity with the user
	– menus – concept maps that inform the user what is available on the site and provide assistance with the level of interactivity with the site
	– bookmarks – provide the user the opportunity to return to the site or page or frame at their will as it has been filed in the bookmark
	– links – providing access to other sites through hyperlinks to create a lateral rather than hierarchical structure to the mode of interaction
	– navigation bar – the graphic interface that assists with navigation through the site or program
	– page – the single frame of the site that the user views during interaction; the page may be graphically multiplexed with images, video and text, providing a dynamic visual field
	• recognise the multiplicity of navigation and nonlinearity in hypermedia designs such as websites and multimedia worlds
	• explore the diversity within the production of interactive works, and make interactive works using codes such as Java, JavaScript, HTML and XHMTL, or through macromedia packages

Making – Practice (still, interactive, moving forms) (cont)	
Students learn about:	**Students learn to:**
Moving	**Moving**
• strategies, conventions and procedures to make photographic and digital moving works	• investigate the 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
	• investigate and apply strategies relating to cine-literacy and a variety of video and film genres in mainstream and experimental cinema practice
	• 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-scène, documentation, experimentation, condensation of action and dramatisation in the development of a film work
	• explore linear and nonlinear editing through multi-layered visual sequencing, the exploration of varying transitions and composites
	• develop appropriate storyboards, scene lists and scripts for planning the production of moving works
	• identify the areas of linear and nonlinear narrative (fiction and nonfiction), experimental (installation and performance) and animation (pixilation and computer-aided design)
	• investigate cinematic conventions and film style through the use of camera angles, composition of camera shots and the sequencing of events
	• consider the concept of the auteur – as artist or director – in film works

Making – Conceptual Framework

Students learn about:	Students learn to:
• **photographers, digital artists, photographic agencies** and **organisations** whose photographic and digital work is conditioned by subjective, cultural, structural and postmodern values and beliefs	• develop subjective, cultural, structural and postmodern approaches to making photographic and digital works
• the function of the **auteur** in photographic and digital media	• consider the directorial role of the auteur as artist or 'author' of a film
• **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	• make photographic and digital works that build a portfolio using a range of materials and techniques in still, interactive and moving forms which take into account their material, physical and virtual properties
• differing contexts for **photographic and digital works** such as: entertainment, education, information, identity, consumerism and marketing, experimental	• make photographic and digital works for different audiences, exhibitions, displays, publications and reproduction
• the **world** as a source of ideas to make photographic and digital works	• build and develop a portfolio using a range of materials and techniques, and representing various investigations of the world
• how photographic and digital **artists** develop their intentions	• plan ways to exhibit, publish and reproduce their work traditionally or according to conventions
• the concept of the decisive moment and iconic themes and genres in **photographic and digital works**	• investigate themes and genres to develop a personal style such as: landscape, portrait, photojournalism, pictorialism, experimental
• the **audience** function as ongoing yet changeable, as photographic and digital works inhabit subjective, structural, cultural and postmodern viewing contexts	• develop and make photographic and digital works that connect with audiences in different contexts through visual and interactive appeal.

Making – Frames

Students learn about:	**Students learn to:**
• the nature of the four frames and how they are employed in photographic and digital media to express particular intentions and points of view	• value and develop ways to express points of view and intention in making photographic and digital works
• belief, value and meaning inherent in photographic and digital works informed by the **subjective** frame	• develop and apply photographic and digital media conventions and procedures to make still, interactive and moving works that communicate personal meaning
• photographic and digital works as personal and imaginative expressions of experience	• acknowledge the role of individual interpretation in the development of a personal genre from traditional forms in the making of photographic and digital works
	• focus on how human experience provides a creative source of ideas for making photographic and digital works by drawing on their imaginative responses, intuitions, sensory and deeply felt experiences and views of beauty
	• consider how they build a personal relationship with an audience
• belief, value and meaning inherent in making photographic and digital works informed by the **cultural** frame	• 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
• photographic and digital works as a means for defining social, economic and political identity	
• current cultural concepts that are related to the evolution of photographic and digital media	• focus on how cultural and community identity and social perspectives contribute to the development of ideas and making of photographic and digital media works in still, interactive and moving forms
	• appreciate alternative and emerging cultures that are produced through the use of photographic and digital technology

Making – Frames (cont)

Students learn about:	**Students learn to:**
• belief, value and meaning inherent in photographic and digital works informed by the **structural frame**	• make photographic and digital works that employ codes, signs and symbols
• the governing structures of the theory and production of photographic and digital works	• 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 the conventions of the field
• belief, value and meaning inherent in photographic and digital works informed by the **postmodern frame**	• modify, manipulate and appropriate ideas and images from a variety of sources using photographic and digital procedures, eg use the scanner as a camera, and challenge concepts about art as precious, unique and singular
• concepts of photographic and digital works as intertextual and as a way of recontextualising other art	
• the contemporary nature of photographic and digital media in reflecting current postmodern practice	• explore notions of irony, parody, appropriation and critique of art in making photographic and digital works
	• make photographic and digital works which question and reconfigure photographic and digital forms such as docudrama
	• recognise the role of the audience in the construction and layering of meaning in their art
	• appreciate the influence of postmodern film movements and theories such as Dogma and New Realism and how such films challenge the conventions of traditional filmmaking in moving forms.

Objective
Students will develop knowledge, understanding and skills to critically and historically interpret photographic and digital works informed by their understanding of practice, the conceptual framework and the frames.

Outcomes
A student:
5.7   applies their understanding of aspects of practice to critically and historically interpret photographic and digital works
5.8   uses their understanding of the function of and relationships between the artist–artwork–world–audience in critical and historical interpretations of photographic and digital works
5.9   uses the frames to make different interpretations of photographic and digital works
5.10   constructs different critical and historical accounts of photographic and digital works

Critical and Historical Interpretations – Practice	
Students learn about:	**Students learn to:**
• 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 media market, theories and innovation	• 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
• ways of organising information, ideas and arguments	
• the origins, invention and evolution of the photographic and digital image	• research different photographic and digital practices by artists
• practices, conventions and procedures that inform the approaches to photographic and digital media of different artists, groups of artists and artistic movements	• seek to explain the different photographic and digital practices of selected artists and groups and different artistic movements
• how the conceptual framework can be applied to understanding the practices of photographers and digital artists, critics and historians and the artworld	• recognise beliefs about the individual, social structures, the artworld and power structures when historically and critically interpreting photographic and digital works
• the language and structure of argument in the artworld	
• how the frames offer alternative ways to think about the purposes of practice including those of the photographic and digital artist, critic and historian	• consider how practice in photographic and digital media can be interpreted from different points of view
• the emergence of commercial, industrial and professional photographic and digital media practices that may include the introduction of colour, film and image processing, the storage of digital images	• investigate the emergence of commercial, industrial and professional photographic and digital media practices

Critical and Historical Interpretations – Conceptual Framework

Students learn about:	Students learn to:
• selected **photographic and digital artists**, and relationships between the artist–artwork–world–audience	• investigate the role of the photographic and digital artists, including groups of artists, in different times and places and contemporary and historical contexts
	• investigate the recorded image through exhibitions, galleries, books, journals, photographic magazines, digital space
• **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: – 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 contemporary and innovative technologies and practices	• 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 • examine the invention of photography as a medium to record human endeavour in the world such as science, travel, industry, significant events, war
• the broad range of **works** defined by photographic and digital media in still, interactive and moving forms	• investigate different still, interactive and moving forms and the effect of conceptual, symbolic, material and technological choices made by photographic and digital artists • investigate the symbolic and stylistic possibilities of different media and technologies used by photographic and digital artists and how these aspects contribute to the kinds of works they make
• how the **world** can be represented in photographic and digital works	• 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
• different kinds of **audiences** for photographic and digital works • the impact of images on life and society	• 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

Critical and Historical Interpretations – Frames

Students learn about:	Students learn to:
• how the frames allow ways to consider the relationship between the photographer, the still, interactive and moving image, the world and the audience	• consider the relationships of artist, photographic and digital media, the world and audience through the four frames when making photographic and digital works
• belief, value and meaning from the **subjective** frame • concepts of photographic and digital media as the aesthetic expression of experience for makers and viewers	• identify and seek to explain how photographic and digital artists and audiences use their imaginations, intuitions, sensory and deeply felt experiences in making and responding to art • identify how critical and historical accounts provide a way to understand the intentions and practices of photographic and digital artists in individualistic ways • consider how critical and historical accounts provide a way to understand movements and periods in the history of photographic and digital media in individualistic ways
• the documentation of personal experiences through photographic and digital works	• document their own life in images by considering the fleeting moment, the temporal, the decisive moment, events and the documentary
• 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	• identify and seek to explain how artists and audiences use cultural and community identities and social perspectives in making and responding to photographic and digital media • 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 • consider how critical and historical accounts provide a way to understand how photographic and digital media can represent issues related to class, gender, ethnicity, politics, science, globalisation, technology, economics and the environment • identify and account for cultural orientations to photographic and digital media

Critical and Historical Interpretations – Frames (cont)	
Students learn about:	**Students learn to:**
	• recognise the significance of the family snapshot and companies, such as Kodak, in shaping our relationship with photography
	• identify the relationships and influence of photographic imagery and the artworld such as the origins of Dada, Surrealism, Pop Art, the Bauhaus
• 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	• 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 critical and historical accounts provide a way to understand photographic and digital communication through which particular forms of aesthetic information are transmitted as a system of symbols
	• 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, handpainted emulsions and instant film

Critical and Historical Interpretations – Frames (cont)	
Students learn about:	**Students learn to:**
• belief, value and meaning from the **postmodern** frame • concepts of photographic and digital media as intertextual and as a way of recontextualising other photographic and digital media	• identify how photographic and digital media may be explained and interpreted as intertextual, including those that make use of time-based and digital technologies • explain how critical and historical accounts uncover patterns of authority and the dominance of particular narratives of photographic and digital media • explain how ideas and images are manipulated and appropriated photographically and digitally • identify and account for postmodern orientations to photographic and digital media • research and explore the multiple outcomes that can be evidenced in postmodern photographic and digital works • appreciate postmodern film movements and theories such as Dogma and New Realism in terms of the conventions of traditional photographic and digital media.

Life Skills

For some students with special education needs, particularly those students with an intellectual disability, it may be determined that the above content is not appropriate. For these students, Life Skills outcomes and content can provide the basis for the development of a relevant and meaningful program – see section 8.

8   Life Skills Outcomes and Content

The Board of Studies recognises that a small percentage of students with special education needs may best fulfil the mandatory curriculum requirements for Photographic and Digital Media by undertaking Life Skills outcomes and content. (Requirements for access to Life Skills outcomes and content are detailed in section 1.2.)

Life Skills outcomes will be selected on the basis that they meet the particular needs, goals and priorities of each student. Students are not required to complete all outcomes. Outcomes may be demonstrated independently or with support.

In order to provide a relevant and meaningful program of study that reflects the needs, interests and abilities of each student, schools may integrate Photographic and Digital Media Life Skills outcomes and content across a variety of school and community contexts.

8.1   Outcomes

Objective Students will:	Area of Content	Stage 5 Outcomes A student:	
develop knowledge, understanding and skills to **make photographic and digital works** informed by their understanding of practice, the conceptual framework and the frames	**Practice**	LS.1	experiences a variety of photographic and digital procedures to make photographic and digital works
		LS.2	explores a variety of materials, techniques and processes
	Conceptual framework	LS.3	explores the function of photographic and digital artists and how they work
		LS.4	explores ways in which experiences of the world can be communicated in photographic and digital works
develop knowledge, understanding and skills to **critically and historically interpret photographic and digital works** informed by their understanding of practice, the conceptual framework and the frames	**Frames**	LS.5	recognises that various interpretations of photographic and digital works are possible
		LS.6	makes a variety of photographic and digital works that reflect personal experiences, responses or a point of view
	Representation	LS.7	explores a variety of subject matter that can be represented in photographic and digital works
	Conceptual strength and meaning	LS.8	explores ways to develop ideas in photographic and digital works
	Resolution	LS.9	uses a range of materials, techniques and processes to make photographic and digital works

8.2   Content

The content forms the basis for learning opportunities. Content will be selected on the basis that it meets the individual needs, goals and priorities of each student. Students are not required to complete all of the content to demonstrate achievement of an outcome.

The examples provided are suggestions only.

Outcomes

A student:

LS.1   experiences a variety of photographic and digital procedures to photographic and digital works

LS.2   explores a variety of materials, techniques and processes

LS.9   uses a range of materials, techniques and processes to make photographic and digital works

Life Skills – Practice

Students learn about:	Students learn to:
• different photographic and digital media practices in still, interactive and moving forms	• participate in different aspects of photographic and digital media practices which may include: — still forms: camera and non-camera based works, montage, collage, image transfers, computer-generated images, digital media — interactive forms: holographic and virtual realities, web designs, performance and installation works — moving forms: video, film, animation, performance and installation works
• the operation of photographic and digital media technologies available to them	• explore the operational handling and features of a variety of photographic equipment including pinhole, compact, 35mm SLR and/or Polaroid Instamatic cameras and digital cameras, eg locate lens, viewfinder, shutter, load and remove film, recognise the purpose and use of various accessories including different lenses, flashlights, tripods and supports
• techniques and processes for developing and making photographic and digital media works	• experiment with techniques and processes involved in wet photography, eg taking photographs using various cameras; using darkroom techniques and processes • explore the operational handling and features of a variety of computer equipment including inserting and removing disks and CDs; operating a mouse, printer, scanner and other peripheral devices • experiment with methods of importing images into a computer, eg techniques of scanning images from various sources using a digital camera and drawing on the desktop using a mouse or stylus pen

Life Skills – Practice (cont)

Students learn about:	Students learn to:
	• experiment with methods of exporting images from a computer, eg a printed image, videotape, digital video disk (DVD) and CD-ROM
	• investigate and experiment with basic digital tools and techniques of selecting, cutting, cropping, pasting and painting to layer and overlay images to create different effects in digitally generated images
	• explore the operational handling and features of a variety of video equipment including analogue and digital video cameras, camcorders; eg locate lens, load and remove tape; recognise the purpose and use of various accessories including tripods and supports, additional lighting
	• explore camera and camera movement, eg shoot, frame, zoom, pan/dolly, sound and special editing effects
• the process for developing and making photographic and digital media works	• follow a procedure to make a photographic and digital media work: – select an idea or interest/theme – select media – explore qualities and technical applications of media and record these in photographic and digital media journal – develop idea or plan for the photographic and digital media work – consider technical processes to make photographic and digital media form – select media, techniques and processes to make a photographic and digital media work
• the development of photographic and digital media works over time	• participate in the development of photographic and digital media works over time, eg: – single works – a unit of work
• OHS practices and a safe working environment	• identify, assess and adopt strategies to create and maintain a safe working environment and practices in making photographic and digital works.

Outcomes

A student:

LS.3   explores the function of photographic and digital artists and how they work

LS.4   explores ways in which experiences of the world can be communicated in photographic and digital works

LS.8   explores ways to develop ideas in photographic and digital works

Life Skills – Conceptual Framework

Students learn about:	**Students learn to:**
• photographic and digital artists and how they work	• recognise that photographic and digital artists create works for different purposes including personal, functional, symbolic, social, cultural, political

• the work of a variety of photographic and digital artists	• identify techniques and processes that photographic and digital artists use in relation to:
	  – still forms
	  – interactive forms
	  – moving forms

• the role of photographic and digital artists	• recognise that photographic and digital artists include men and women from a wide range of social and cultural backgrounds and that they may work individually or in groups • explore the work of a variety of photographic and digital artists including multimedia artists/designers, photographers, video and digital filmmakers, eg visit a gallery to view photographs, digital works, view a film or video, invite a photographer to the school
• the role of audiences in relation to photographic and digital works	• participate appropriately as an audience, eg view and respond to photographic and digital works in a variety of contexts
• how experiences of the world can be communicated in the making of photographic and digital works	• respond to mood communicated through photographic and digital works such as sadness, empathy, joy, fear • recognise some of the effects that photographic and digital works have on an audience, eg communicate, describe or discuss responses – shock, enjoyment, like/dislike, confusion • identify photographic and digital works which communicate experiences of the world, eg the works of photographers – Tracey Moffatt, Max Dupain, David Moore, Bill Henson

Outcomes

A student:

LS.5   recognises that various interpretations of photographic and digital works are possible

LS.6   makes a variety of photographic and digital works that reflect personal experiences, responses or a point of view

LS.7   explores a variety of subject matter that can be represented in photographic and digital works

Life Skills – Frames

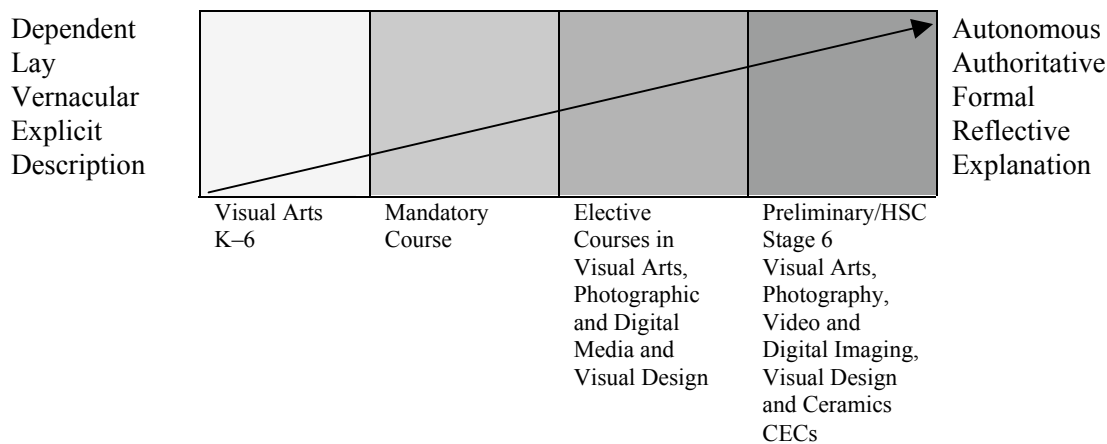| Students learn about:	Students learn to:
• responding to and interpreting photographic and digital works	• respond to photographic and digital works, eg communicate like or dislike for photographic and digital works – smile, nod, gesture, vocalise, offer opinion in a verbal or written form
• communicating personal experiences and responses	• identify particular qualities of a photographic and digital work, eg point to work and identify areas of interest, recognise different colours, lighting, shading
• communicating issues and ideas of personal significance	• explore a personal response to a photographic and digital work, eg describe the work referring to features, visual qualities or subject matter
	• identify aspects of a photographic and digital work that connect with personal interests and understanding of the world, eg discuss personal view or interpretation of a work with others, consider and respect other points of view, communicate view or interpretation in terms of personal experience
	• make photographic and digital works that reflect personal experiences and responses
	• make photographic and digital works that reflect issues, ideas and images of social and cultural significance
	• make photographic and digital works which explore how visual qualities are used to communicate ideas and meanings

9 Continuum of Learning in Photographic and Digital Media K–10

Stage outcomes and stage statements illustrate the continuum of learning in the *Photographic and Digital Media Years 7–10 Syllabus*.

The continuum of learning in Photographic and Digital Media can be characterised as a number of conceptual shifts in students' understanding:
- from describing to explaining the visual arts
- from a dependent to a more autonomous and authoritative practice
- from a lay or vernacular performance to a more formal performance
- from an explicit learner to a more reflective learner.

This can be represented as:

Dependent Lay Vernacular Explicit Description				Autonomous Authoritative Formal Reflective Explanation
Visual Arts K–6	Mandatory Course	Elective Courses in Visual Arts, Photographic and Digital Media and Visual Design	Preliminary/HSC Stage 6 Visual Arts, Photography, Video and Digital Imaging, Visual Design and Ceramics CECs	

These conceptual shifts are addressed in the outcomes and in how content can be interpreted in each of the syllabuses. This approach takes into account the prior learning of students and can accommodate students who have had a limited exposure to the visual arts or have limited understandings of the subject. The following examples sketch out aspects of the continuum.

Practice
The focus on practice remains reasonably implicit in Early Stage 1–Stage 2. By the end of Stage 3 students may begin to recognise how the visual arts exist as a field of social practice that employs their own resources and understanding of art. They can understand some of the different interests in the artworld in the ways that ideas and interests in the world, concepts and materials are used. They can investigate ideas and interests and assemble materials in different ways to suit various purposes and audiences. By Stages 4 and 5 students have more complex understandings of the networks of procedures of practice as they relate to artmaking and the critical and historical studies of art. They can understand how their intentions, actions and judgements occur within particular contexts and seek to refine and extend these. Through Stages 4–6 students can more intentionally consider the protocols and conventions within the visual arts and seek to innovate in the works they produce. The importance of time, reflection and intentional action becomes more acute through these stages as well as offering the wider repertoire they can mobilise in their choices.

The Conceptual Framework

The conceptual framework enables students to develop, from Early Stage 1 to Stage 6, an understanding of the function of and relationships between the agencies of the artist–artwork–world–audience. These relationships become more complex over time. A focus on objects depicted as art is often the basis for making artworks in Early Stage 1 – Stage 1. As understanding grows, students are less reliant on the object to be depicted and learn to move beyond representing the properties of the object by employing particular artistic conventions. Through Stages 4–6 students investigate, and with increasing complexity reflect upon, the relationships between the agencies of the artworld in their artmaking and critical and historical studies of art.

The Frames

The meaning and value of art which is believed to be self-evident around Stages 1–2 is replaced by a more complex and reflective view of art in which students understand that different interpretations of art, informed by different theoretical views, are possible (Stages 4–6). Towards the end of Stage 3 and through Stage 4 students recognise that to make art requires their own interpretation and that people have different views of art. By Stage 5 students are recognising more about the significance of interpretation and are learning to defend their judgements based on identified frames of value. In the HSC course they demonstrate understanding of how the frames provide the different bases for working independently in their making of a body of work and how they orientate critical and historical investigations of the visual arts.

9.1   Stage Outcomes

Stage outcomes and stage statements illustrate the place of the *Photographic and Digital Media Years 7–10 Syllabus* in the continuum of learning.

Early Stage 1	Stage 1	Stage 2	Stage 3
Making VAES1.1 Makes simple pictures and other kinds of artworks about things and experiences	VAS1.1 Makes artworks in a particular way about experiences of real and imaginary things	VAS2.1 Represents the qualities of experiences and things that are interesting or beautiful* by choosing among aspects of subject matter	VAS3.1 Investigates subject matter in an attempt to represent likenesses of things in the world
VAES1.2 Experiments with a range of media in selected forms	VAS1.2 Uses the forms to make artworks according to varying requirements	VAS2.2 Uses the forms to suggest the qualities of subject matter	VAS3.2 Makes artworks for different audiences assembling materials in a variety of ways
Appreciating VAES1.3 Recognises some of the qualities of different artworks and begins to realise that artists make artworks	VAS1.3 Realises what artists do, who they are and what they make	VAS2.3 Acknowledges that artists make artworks for different reasons and that various interpretations are possible	VAS3.3 Acknowledges that audiences respond in different ways to artworks and that there are different opinions about the value of artworks
VAES1.4 Communicates their ideas about pictures and other kinds of artworks	VAS1.4 Begins to interpret the meaning of artworks, acknowledging the roles of artist and audience	VAS2.4 Identifies connections between subject matter in artworks and what they refer to, and appreciates the use of particular techniques	VAS3.4 Communicates about the ways in which subject matter is represented in artworks

*   'Beautiful' within this outcome does not simply mean 'pretty' but rather something that excites and arouses awe, wonder, fascination and delight.

Area of Content	Stage 4 Outcomes Visual Arts A student:		Stage 5 Outcomes Photographic and Digital Media A student:	

Artmaking

Area of Content		Stage 4		Stage 5
Practice	4.1	uses a range of strategies to explore different artmaking conventions and procedures to make artworks	5.1	develops range and autonomy in selecting and applying photographic and digital conventions and procedures to make photographic and digital works
Conceptual framework	4.2	explores the function of and relationships between artist–artwork–world–audience	5.2	makes photographic and digital works informed by their understanding of the function of and relationships between artist–artwork–world–audience
Frames	4.3	makes artworks that involve some understanding of the frames	5.3	makes photographic and digital works informed by an understanding of how the frames affect meaning
Representation	4.4	recognises and uses aspects of the world as a source of ideas, concepts and subject matter in the visual arts	5.4	investigates the world as a source of ideas, concepts and subject matter for photographic and digital works
Conceptual strength and meaning	4.5	investigates ways to develop meaning in their artworks	5.5	makes informed choices to develop and extend concepts and different meanings in their photographic and digital works
Resolution	4.6	selects different materials and techniques to make artworks	5.6	selects appropriate procedures and techniques to make and refine photographic and digital works

Critical and historical studies/interpretations

Area of Content		Stage 4		Stage 5
Practice	4.7	explores aspects of practice in critical and historical interpretations of art	5.7	applies their understanding of aspects of practice to critically and historically interpret photographic and digital works
Conceptual framework	4.8	explores the function of and relationships between artist–artwork–world–audience	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
Frames	4.9	begins to acknowledge how art can be interpreted from different points of view	5.9	uses the frames to make different interpretations of photographic and digital works
Representation	4.10	recognises that art criticism and art history construct meanings	5.10	constructs different critical and historical accounts of photographic and digital works

9.2   Stage Statements

Stage statements are summaries of the knowledge, understanding, skills, values and attitudes that have been developed by students as a consequence of achieving the outcomes for the relevant stage of learning.

Early Stage 1 Visual Arts

Students have begun to realise that they can act like artists in their artmaking and are guided by the teacher's instruction. They have learnt that artists make artworks.

Students have recognised that pictures, drawings, sculptures and digital artworks are kinds of things that are made, although at this stage they have a limited conception of art. Their understanding of artworks made by others tends to be confined to associations they may make with their experience and feelings about what is depicted in an artwork. They also respond to other things within artworks that attract their interest, such as colours and shapes. They have learnt about some of the properties of different media, tools and techniques and have been guided by the teacher in their experiments with these. They have realised that media can be used to create visual effects that link with what they see and understand in the world.

Students have learnt that the depiction of situations, objects and events that are related to their experiences, including imagined experiences, can be explored in their artmaking and artworks. They tend to think that what is depicted is responsible for the picture.

Students have a limited concept of the audience but have learnt that audiences, including themselves, look at and respond to artworks. They can identify particular features, make links with their own experiences, and show preferences.

Stage 1 Visual Arts

Students have developed some further understanding of how they can work like artists in their artmaking according to the teacher's instruction. They have broadened their concept of the artist, recognising that artists make artworks for various reasons.

Students have recognised that pictures, drawings, sculptures and digital artworks are the kinds of things that are made by artists and that they can take on different meanings. They have recognised that making art involves consideration of subject matter and concepts, techniques and issues to do with representation. They have recognised that representations in artworks that they and others make may not cohere with how things exist in the world. Students have learnt about the qualities of different media, tools and techniques and investigated their expressive potential in a more intentional way. They have started to match the visual effects that can be obtained with different media and techniques with what they see in the world or what they can imagine.

Students continue to depict situations, objects and events that are related to their real experiences but these are more particular and are developed in response to the teacher's requirements.

They are beginning to understand that audiences, including themselves, take into account different factors such as the qualities in an artwork, the artist, and how the world is depicted when artworks are looked at, talked about and written about.

Stage 2 Visual Arts

Students have developed some understanding of artistic intentions and recognise that an artist's intentions, including their own, affect what is produced as art. They are also beginning to recognise how they and other artists anticipate an audience when they make art.

Students have learnt that other factors besides their immediate experience contribute to their understanding of how they can make and appreciate art. They have started to realise that artmaking involves using their understanding of the traditions and disciplines of the field of the visual arts. Students have developed interests in particular aspects of subject matter and have become increasingly interested in their own representational activity. They have learnt to use and experiment with particular techniques, tools and graphic schema and to assemble these in a variety of ways to make artworks. Their judgements about their own and others' artworks are made on the grounds that an artwork is regarded as 'good' when it resembles the thing it is about (eg in terms of its size, colour matching, scale, detail).

Students, guided by the teacher's instruction, have learnt how they can select among aspects of subject matter, which is interesting and beautiful, to make artworks. How they interpret the world (eg things, objects, people), becomes more particular, focused and detailed in their artmaking.

Students have developed some understanding that audiences, including themselves, and artists may have potentially different interpretations of artworks influenced by such things as personality, culture and circumstances. They are beginning to recognise relationships between the world represented, the artist and qualities of an artwork in their explanations of art.

Stage 3 Visual Arts

Students have learnt, guided by the teacher's instruction, that how they go about their artmaking is driven to a considerable extent by the requirements, traditions and disciplines of the field of the visual arts. They have learnt about the contributions of some artists to societies and cultures at different times and places and are beginning to respect the nature of artistic practice, including their own, as a social activity.

Students have learnt about and learnt to use a repertoire of techniques (eg colour, tone, light, scale) and visual devices that can be used in innovative ways in the making of various kinds of artworks. They understand that as they seek to control or alter the material qualities of their artworks they may change their meanings, and they recognise that audiences may respond in different ways to their artworks. Students are developing understanding about how they can interpret artworks while recognising that interpretations are separate from the artworks themselves and separate from what the artworks refer to.

Students have become further interested in interpreting and capturing likenesses in their artworks of things in the physical or fictitious world. The concepts they have about art, which influence their approach to artmaking, are more closely connected with those of the artworld (eg they understand concepts such as abstract, expressive, minimal and virtual).

Students are beginning to think about where the meaning of an artwork lies and to recognise that interpretations of artworks may vary, by artist and audiences, reflecting different beliefs about art (eg its self-expressive value, its cultural value, its value as a form of communication).

Stage 4 Visual Arts

Students who have achieved Stage 4 have demonstrated an awareness of how practice, the conceptual framework and the frames affect the making and the critical and historical studies of art.

In artmaking students have explored different conventions and procedures, and the material techniques and properties of a range of 2D (including drawing), 3D and 4D forms to represent ideas and interests in the world.

They have explored aspects of the conceptual framework and investigated the function of and relationships between the artist, artwork, world and audience in making artworks. Students have learnt how artists represent their intentions and different ideas and interests in the world and they understand that the frames are the basis for developing meanings in artworks.

In critical and historical studies students have learnt that art can be explained and interpreted from different points of view. They recognise how interpretations and explanations are constructed and communicated through examples of descriptions, accounts and narratives of art criticism and art history.

They have learnt about and can explain the functions of artists, artworks, the world and audiences in different times and places and recognise how artworks are a reflection of the time and place in which they are made. They understand how the frames can be used to interpret and explain art and allow for a range of understanding of meaning and belief.

Stage 5 Photographic and Digital Media

Students who have achieved Stage 5 have developed an understanding of practice, the conceptual framework and the frames as they relate to the making and critical and historical interpretations of the field of photographic and digital media.

Students have experienced increasing autonomy and refinement in the selection and application of photographic and digital media conventions and procedures in their practice/making. They may seek to try different techniques and procedures, informed by an understanding of the materials, techniques and conventions of photographic and digital forms. Students have investigated the building/organisation of a portfolio of work as a way of representing and resolving ideas and interests over time. They have learnt to reflect on the meaning and significance of their own practice and to identify how photographic and digital works, roles and intentions can be understood in their work and the work of artists as photographers, videographers, filmmakers, computer/digital artists and performance artists.

They have explored the agencies of the conceptual framework and understand the relationships between artist, artwork, world and audience and how this can contribute to the development of meaning in photographic and digital media in different times and places. They have learnt to apply the structural, postmodern, cultural and subjective frames to explore ideas and develop meanings in their photographic and digital works.

In critical and historical interpretations students are able to explore, interpret and evaluate photographic and digital works using the frames to investigate different points of view. They have an understanding of the function of and relationships between the artist, artwork, world and audience and can infer how social and cultural ideas create meaning and significance in photographic and digital works in different times and places.

10   Assessment

10.1   Standards

The Board of Studies *K–10 Curriculum Framework* is a standards-referenced framework that describes, through syllabuses and other documents, the expected learning outcomes for students.

Standards in the framework consist of two interrelated elements:
• outcomes and content in syllabuses showing what is to be learnt
• descriptions of levels of achievement of that learning.

Exemplar tasks and student work samples help to elaborate standards.

Syllabus outcomes in Photographic and Digital Media contribute to a developmental sequence in which students are challenged to acquire new knowledge, understanding and skills.

The standards are typically written for two years of schooling and set high, but realistic, expectations of the quality of learning to be achieved by the end of Years 2, 4, 6, 8, 10 and 12.

Using standards to improve learning
Teachers will be able to use standards in Photographic and Digital Media as a reference point for planning teaching and learning programs, and for assessing and reporting student progress. Standards in Photographic and Digital Media will help teachers and students to set targets, monitor achievement, and, as a result, make changes to programs and strategies to support and improve each student's progress.

10.2   Assessment for Learning

Assessment for learning in Photographic and Digital Media is designed to enhance teaching and improve learning. It is assessment that gives students opportunities to produce the work that leads to development of their knowledge, understanding and skills. *Assessment for learning* involves teachers in deciding how and when to assess student achievement, as they plan the work students will do, using a range of appropriate assessment strategies including self-assessment and peer assessment.

Teachers of Photographic and Digital Media will provide students with opportunities in the context of everyday classroom activities, as well as planned assessment events, to demonstrate their learning.

In summary, *assessment for learning*:
• is an essential and integrated part of teaching and learning
• reflects a belief that all students can improve
• involves setting learning goals with students
• helps students know and recognise the standards they are aiming for
• involves students in self-assessment and peer assessment
• provides feedback that helps students understand the next steps in learning and plan how to achieve them
• involves teachers, students and parents in reflecting on assessment data.

Quality Assessment Practices

The following *Assessment for Learning Principles* provide the criteria for judging the quality of assessment materials and practices.

Assessment for learning:
• **emphasises the interactions between learning and manageable assessment strategies that promote learning**
  In practice, this means:
  – teachers reflect on the purposes of assessment and on their assessment strategies
  – assessment activities allow for demonstration of learning outcomes
  – assessment is embedded in learning activities and informs the planning of future learning activities
  – teachers use assessment to identify what a student can already do.

• **clearly expresses for the student and teacher the goals of the learning activity**
  In practice, this means:
  – students understand the learning goals and the criteria that will be applied to judge the quality of their achievement
  – students receive feedback that helps them make further progress.

• **reflects a view of learning in which assessment helps students learn better, rather than just achieve a better mark**
  In practice, this means:
  – teachers use tasks that assess, and therefore encourage, deeper learning
  – feedback is given in a way that motivates the learner and helps students to understand that mistakes are a part of learning and can lead to improvement
  – assessment is an integral component of the teaching-learning process rather than being a separate activity.

• **provides ways for students to use feedback from assessment**
  In practice, this means:
  – feedback is directed to the achievement of standards and away from comparisons with peers
  – feedback is clear and constructive about strengths and weaknesses
  – feedback is individualised and linked to opportunities for improvement.

- **helps students take responsibility for their own learning**
  In practice, this means:
  – assessment includes strategies for self-assessment and peer assessment emphasising the next steps needed for further learning.

- **is inclusive of all learners**
  In practice, this means:
  – assessment against standards provides opportunities for all learners to achieve their best
  – assessment activities are free of bias.

10.3 Reporting

Reporting is the process of providing feedback to students, parents and other teachers about students' progress.

Teachers can use evidence gathered from assessment to extend the process of *assessment for learning* into their *assessment of learning*. In a standards-referenced framework this involves teachers in making professional judgements about student achievement at key points in the learning cycle. These may be at the end of a year or stage, when schools may wish to report differentially on the levels of knowledge, understanding and skills demonstrated by students.

Descriptions of levels of achievement for Stage 5 in Photographic and Digital Media have been developed to provide schools with a useful tool to report consistent information about student achievement to students and parents, and to the next teacher to help to plan the next steps in the learning process. These describe observable and measurable features of student achievement at the end of a stage, within the indicative hours of study. Descriptions of levels of achievement provide a common language for reporting.

At Stage 5 there are six levels of achievement. Level 6 describes a very high level of achievement in relation to course objectives and outcomes. Level 2 describes satisfactory achievement, while the level 1 description will help identify students who are progressing towards the outcomes for the stage.

At the end of Year 10, teachers of Photographic and Digital Media Years 7–10 will make an on-balance judgement, based on the available assessment evidence, to match each student's achievement to a level description. This level will be reported on the student's School Certificate Record of Achievement.

For students undertaking Life Skills outcomes and content in Years 7–10, the content listed for each identified Life Skills outcome forms the basis of the learning opportunities for these students. It also provides examples of activities on which teachers can base judgements to report student progress in relation to individual learning goals.

10.4   Choosing Assessment Strategies

Planning for assessment is integral to programming for teaching and learning. In a standards-referenced framework, teachers assess student performance on tasks in relation to syllabus outcomes and make on-balance judgements about student achievement. Assessment relies on the professional judgement of the teacher and is based on reliable data acquired in a fair and challenging environment, from multiple performances in a variety of contexts. Assessment is fundamental for furthering student learning.

In planning programs, teachers, individually and collaboratively, review the syllabus and standards materials. They use these materials to describe for themselves what students should know and be able to do at a particular stage, and they consider the kinds of evidence their students could produce to show they have learnt what they needed to learn.

Students are provided with a description of the learning expected to be accomplished, opportunities to discuss the criteria on which judgements will be based, time to learn, and where possible, examples of what that learning looks like.

Assessment is used to determine the students' initial knowledge, understanding and skills, to monitor student progress and to collect information to report student achievement. The assessment cycle is continuous; students receive and give themselves feedback on what they have learnt, and what needs to be done to continue their learning. Students gain information about their learning through feedback from teachers and from self-assessment and peer assessment. The challenge and complexity of assessment tasks increase to enable students to develop evaluative independence as they assess their own knowledge, understanding and skills, and determine ways to improve their learning.

Teachers of Photographic and Digital Media should employ a range of assessment strategies to ensure that information is being gathered regarding the knowledge and understanding that are being acquired, and the skills that are being developed. Strategies should be appropriate to the outcomes being addressed, be manageable in number and be supportive of the learning process. Teachers could work collaboratively in planning appropriate assessment strategies. Working collaboratively leads teachers to develop a shared understanding of the syllabus standards and also supports teachers in making consistent and comparable judgements of student achievement in relation to these standards.

In planning for assessment in Photographic and Digital Media it is important for teachers to consider:
• the requirements of the syllabus
• the accessibility of the proposed activity in terms of language requirements
• the appropriateness of the challenge presented to individual students
• resource availability
• how the task will be administered
• the way in which feedback will be provided.

In planning for assessment, teachers of Photographic and Digital Media need to consider how results will be recorded, with a view to ensuring that there is sufficient and appropriate information collected for making an on-balance holistic judgement of the standard achieved by the student at the end of the stage. The evidence collected should enable teachers of Photographic and Digital Media to make consistent judgements to meet the various reporting requirements that the system, school and community may have.

Photographic and Digital Media particularly lends itself to the following assessment techniques:

Making Photographic and Digital works
Assessment activities might include:
– investigations of an extended range of materials, techniques and procedures to build a portfolio including resolved as well as more provisional works
– individual and group making activities including video, animation, site-specific works, installations, web designs and presentations, including oral, PowerPoint and multimedia formats, to explain a student's making practice, how ideas and interests are represented and meanings developed in their photographic and digital works
– the exhibition of students' photographic and digital works.

Assessment activities relating to the Photographic and Digital Media journal might include:
– presentation of student research, work and experiments with the material properties of forms and techniques in still, interactive and moving forms
– investigation of ideas and interests in the world through preliminary sketches, notes, diagrams, photographs, mediated images and annotations
– investigation of the frames and how they can be used to develop meaning in photographic and digital works
– investigations of an artist's practice and the photographic and digital works they make
– explanations about relationships between works in a portfolio, and making procedures and strategies.

In this course making photographic and digital works can be used to assess the students' ability to demonstrate their understanding of:
– making conventions, and strategies and procedures in developing and resolving a portfolio
– the material properties and techniques of a range of still, interactive and moving forms to represent ideas and interests in the world
– how the frames and conceptual framework can be employed to develop meanings and different points of view in photographic and digital works
– the function of and relationships between the agencies of the conceptual framework in making photographic and digital works for exhibition and display.

Critically and historically interpreting Photographic and Digital works
Assessment activities might include:
– extended explanations and interpretations about photographic and digital works employing the four frames
– written tasks explaining a photographic and digital artist's practice and their influences
– investigations of the artist, artwork, world and audience in different times and places using a variety of sources including library, internet, newspapers, databases
– writing a report or review in response to an exhibition, film viewing, site-specific work, and works made at school
– presentations about photographers and digital artists and artworks in oral forms as well as using PowerPoint and multimedia technologies, and role-plays as an artist, photographer videographer, audience, critic, journalist, museum guide
– investigating written and verbal accounts of photographic and digital works to examine how artworks can be explained and interpreted from different points of view
– curating an exhibition to represent a point of view, idea or interest.

In this course critical and historical interpretations can be used to assess the students' ability to demonstrate their understanding of:
–   how the frames can be employed to explain and interpret photographic and digital works from different points of view
–   the conventions, procedures and strategies artists use to investigate ideas and interests in the world to make photographic and digital works
–   the relationships between the artist, artwork, world and audience in explaining and interpreting photographic and digital works and how they are made.

Photographic and Digital Media encourages the active involvement of students in the learning process. In this elective course opportunities exist for individual and collaborative work. Activities involving peer assessment might include evaluating the contribution of individuals to a group artwork or research task, and reflecting on a peer artwork or presentation.

In this course students are encouraged to acquire basic skills to become self-directed learners. Through self-assessment, opportunities exist for students to reflect on their progress towards the achievement of the syllabus outcomes. This reflection provides the basis for improving their learning. Developing self-assessment skills is an ongoing process, becoming increasingly more sophisticated and self-initiated as a student progresses.