

Technology and Creative Arts Academy (TaCAA)

SEMESTER 1 2019

Course Title	DIGITAL PHOTOGRAPHY A / T	Unit Title	Contemporary Photography
	Tertiary (T)	Accredited (A)	Modified (M)
Course Code	8404	8405	8406
Unit Code	85721	85745	85769
Weight (Points)	1.0	1.0	1.0

MATERIALS / COURSE CONTRIBUTUION: \$60 – see sheet for details

Students are to ensure that they have appropriate materials and resources for the course. The payment of the contribution will provide students with materials aimed at assisting them in achieving the best possible results for this unit where practicable. Please be aware that the Front Office has EFTPOS facilities.

Specific Unit Goals

A Course	T Course	M Course
<ul style="list-style-type: none"> analyse contemporary photographic processes and practices analyse key contemporary photographic works and contemporary photographers and explain their significance analyse the nature and purpose of contemporary photography in personal, cultural and historical contexts communicate ideas coherently using appropriate language and referencing create photographic works informed by a comprehensive understanding of photographic skills, processes and theories create photographic works informed by an understanding of contemporary photographic aesthetic conventions analyse and reflect on the creative process, work safely, collaboratively and independently apply WHS standards 	<ul style="list-style-type: none"> critically analyse contemporary photographic processes and practices critically analyse key contemporary photographic works and contemporary photographers and evaluate their significance critically analyse the nature and purpose of contemporary photography, in personal, historical and social contexts and explain values and attitudes inherent in contemporary conceptual work evaluate interpretations of contemporary photography to present a response communicate complex ideas coherently using appropriate language and referencing create photographic works informed by an astute understanding of contemporary photographic processes and theories create photographic works informed by an astute understanding of contemporary photographic aesthetic conventions and purpose and target audience apply WHS standards + 	<ul style="list-style-type: none"> describe features of contemporary photography describe elements in key contemporary photographic works communicate ideas reflect upon contemporary photographic works create photographic works that use elements of contemporary photography apply WHS standards

Content in Summary

A Course	T Course	M Course
<p>Knowledge and Understanding appropriate for chemical or digital photographic medium</p> <p>Conceptual and Contextual</p> <ul style="list-style-type: none"> contemporary photography in context 1970s to today borrowing from consumer and popular culture incorporation of new communication technologies and media 	<p>Knowledge and Understanding appropriate for chemical or digital photographic medium</p> <p>Conceptual and Contextual</p> <ul style="list-style-type: none"> contemporary photography in context: 1970s to today borrowing from and merging of photography and consumer and popular culture exploration and incorporation of new communication technologies and media 	<p>Knowledge and Understanding appropriate for chemical or digital photographic medium</p> <p>Conceptual and Contextual</p> <ul style="list-style-type: none"> contemporary photography in context: 1970s to today inclusion of consumer and popular culture eg advertising use of new communication technologies eg phones
<ul style="list-style-type: none"> conceptual nature of contemporary photography and common themes such as : <i>identity</i> (gender, race, sexuality, age, religion and nationality) <i>time</i> (measuring, reordering) <i>truth and memory</i> (emotional, unreliable, fractured) <i>place</i> (public, private, dislocation, fictionalised) <i>the body</i> (idealised, the gaze) <i>spirituality</i> (faith doubt, death, the sacred) 	<ul style="list-style-type: none"> conceptual nature of contemporary photography and common themes: such as <i>identity</i> (gender, race, sexuality, age, religion and nationality) <i>time</i> (measuring, reordering) <i>truth and memory</i> (emotional, unreliable, fractured) <i>place</i> (public, private, dislocation, fictionalised) <i>the body</i> (idealised, the gaze) <i>spirituality</i> (faith doubt, death, the sacred) 	<ul style="list-style-type: none"> conceptual nature of contemporary photography and common themes that are personally relevant such as: <i>identity</i> (gender, race, sexuality, age, religion and nationality)
<p>Contemporary photographic movements:</p> <ul style="list-style-type: none"> Düsseldorf Academy and Typologies staged Photography deconstructed Photography and Appropriation the New Documentary <ul style="list-style-type: none"> a) The everyday, trivial, intimate b) The social and political the New Photographic Portraiture 	<p>Contemporary photographic movements:</p> <ul style="list-style-type: none"> Düsseldorf Academy and Typologies staged Photography deconstructed Photography and Appropriation the New Documentary <ul style="list-style-type: none"> a) The everyday, trivial, intimate b) The social and political the New Photographic Portraiture 	
<ul style="list-style-type: none"> Interpretation of the photographic image by audience types self or other 	<ul style="list-style-type: none"> Interpretation of the photographic image by diverse audience types 	<ul style="list-style-type: none"> Identify intended audience (self, other)

Skills - Photographic Technique		
A Course	T Course	M Course
<ul style="list-style-type: none"> • use of image capturing devices other than DSLRs (eg. phones, video) • use of contemporary practice such as appropriation of well-known images, staging, removal of subjectivity of the camera (as in typologies) • use of large format printer 	<ul style="list-style-type: none"> • use and experimentation with image capturing devices other than DSLRs (eg. phones, video, large format, pinhole) • use of contemporary practice such as appropriation of well-known images, staging, removal of subjectivity of the camera (as in typologies) • use of large format printer 	<ul style="list-style-type: none"> • familiarisation with image capturing devices other than DSLRs (phones) • use of large format printer
Photographic Processes and Work Flow <ul style="list-style-type: none"> • development of conceptual work in a contemporary context • de-emphasis of traditional techniques • output - large format prints or displays 	Photographic Processes and Work Flow <ul style="list-style-type: none"> • development and resolution of conceptual work in a contemporary context • de-emphasis of traditional techniques • output - large format prints or displays 	Photographic Processes and Work Flow <ul style="list-style-type: none"> • ideas development • image capture (camera or found image) • basic image control • output in large format prints or displays

ASSESSMENT

Task	Weight	Occurring
Written Task	Week 7	20%
Photo Practice 1 – teacher directed	Week 9	30%
Photo Practice 2 – student directed	Week 17	30%
Seesaw Journal	Week 17	20%

Specific Entry & Exit Requirements for Term Units

Students must have completed Photography Practice 1, the Research task and completed and submitted the Workbook or Photo Practice 1 by the end of term 1 to exit this unit with .5.

ASSESSMENT CRITERIA FOR ASSESSMENT AND REPORTING OF STUDENT ACHIEVEMENT

The following assessment criteria are a focus for assessment and reporting in this unit. Criteria are the essential qualities that teachers look for in student work. These criteria must be used by teachers to assess student's performance, however not all of them need to be used on each task. Assessment criteria are to be used holistically on a given task and in determining the unit grade.

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

- Knowledge: - knowledge of mathematical facts, techniques and formulas presented in the unit;
- Application: - appropriate selection and application of mathematical skills in mathematical modeling and problem solving;
- Communication: - interpretation and communication of mathematical ideas in a form appropriate for a given use or audience;
- Argument: - the development of logical arguments to support solutions; and
- Appropriate use of Technology.

UNIT GRADES FOR COURSE

Teachers will consider, when allocating grades, the degree to which students demonstrate their ability to complete and submit tasks within a specified time frame.

CONDITIONS SPECIFIED BY THE BSSS:

ATTENDANCE AND PARTICIPATION

Students are expected to submit all assessment items and attend all classes, participate in a positive manner and seek support whenever it is required. Excursions, simulations and presentations by visitors (including lunchtime) may form part of classwork. It is your responsibility to catch up on missed work when absent from class.

Any student whose attendance falls below the 90% of the scheduled classes/contact time and has not provided substantial documentary evidence to cover the absence will be awarded a V grade. This means that 4 unexplained absences in a term or 8 unexplained absences in a semester could mean that a V grade may be awarded. However, the Principal has the right to exercise discretion in special circumstances if satisfactory documentation is supplied.

LATE SUBMISSION OF WORK

ACCREDITED COURSES

Students are encouraged to submit work on time, as it is a valuable organisational skill. Students are also encouraged to complete work even if it is late, as there are educational benefits in doing so.

Late work will receive a penalty of 5% (of possible marks) per calendar day late, unless an extension is granted by the class teacher prior to the deadline. This means that 5% is taken off the possible marks that could have been achieved e.g. If a student achieved a score of 75/100, and the item is one day late, then five marks (5% of 100) would be taken from 75, which leaves the score as 70/100. 'Per calendar day late' means each day late whether it be a weekend or public holiday. Items due on any date must be submitted to the class teacher, faculty staff room, or front office at the college by 3.30pm on that day. After 3.30pm, the item will attract the late penalty. Submission of work on a weekend or public holiday is not acceptable. If you do not submit your work to your class teacher, make sure that it is signed and dated by either another member of staff in the faculty staffroom, or a member of the front office staff. Achievement in Accredited Courses is reported to the Board of Senior Secondary Studies and students with a Grade A-E. Late work submitted without approval will have an impact on the grade awarded to a student.

No work will be accepted after marked work has been returned or accepted after the unit has completed. Computer and/or printer failure will not be accepted as a valid reason for late work. Make sure you backup, keep hard copies and rough notes. Unless prior approval is granted, any student who fails to submit assessment tasks worth in total 70% or more of the assessment for the unit, will be considered to be unassessable and will receive a V grade. The Principal has the right to exercise discretion in the application of the late penalty in special circumstances where satisfactory documentation is supplied.

CHEATING AND DISHONEST PRACTICE

The integrity of the College's assessment system relies upon all involved acting in accordance with the highest standards of honesty and fairness. Any departure from such standards will be viewed very seriously." Accordingly:

- Plagiarism - claiming authorship of someone else's work (intentionally or otherwise) - is a serious misdemeanour, and attracts severe penalties.
- Students are required to acknowledge the source of all material that is incorporated into their own work.
- Students may not submit the same item for assessment in more than one unit, unless specific agreement has been reached with the class teacher.

MODERATION

Throughout the semester, moderation in the form of common marking schemes, cross marking and joint marking occurs across all units in the Moderation Group to ensure comparability of standards. Moderation is a process whereby student's work is compared so that student performance can be graded fairly and consistently. Moderation takes some time, and so students may not receive their work back until ACT wide moderation of grades across all colleges has occurred. Small Group Moderation is carried out in courses with small class sizes.

RIGHT TO APPEAL

You can appeal against your assessment if you feel that the result you obtained is not fair. You should first talk to your class teacher, and if you are not satisfied with the explanation you must discuss the situation with Clinton Codey. If you still do not feel that your result is fair you should talk to the Deputy Principal for further advice on the 'appeal process'.

Executive Teacher: Clinton Codey
Class Teacher: Jenny Gray

Date: S1, 2019