

Year 9 Photographic & Digital Media

Scope and Sequence

Term	Week	2016
ONE	1	UNIT: Low Tech – High Tech
	2	Practice
	3	An introduction to the basic fundamentals of both chemical and digital photography, including photogram, pin hole photography, scanning, simple image enhancement etc,
	4	Covers basic functions of a camera, chemical processing steps, use of an enlarger, good darkroom practice and OH&S considerations.
	5	Students construct critical accounts of selected images which relate to aspects of their photographic practice.
	6	Forms
	7	Still – wet photography, camera-based and non-camera-based works, manipulated images
	8	Digital simple manipulations and image acquisition
	9	Frames
	10	Subjective, Structural
	11	Conceptual Framework
TWO	1	Artwork, World, Audience
	2	Key Artists/Examples Niepce, Daguerre, Fox-Talbot, Man Ray, Victoria Cooper, Doug Spowart. Outcomes Covered: 5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.10
	3	ASSESSMENT TASK Folio and Short Answer Response Outcomes: 5.1 5.4 5.7
	4	UNIT: Facing Up
	5	Practice
	6	Focuses on different approaches to portraiture with particular emphasis in framing, camera angle and creative use of lighting. Includes an introduction to studio lighting. Digital works include special effects and creative use of filters.
	7	PowerPoint is used as a means of presenting a study of different aspects of portrait photography from an historical perspective.
	8	Students complete case studies on some specific historically important photographers/images.
	9	Forms
	10	Still – wet photography, camera-based works, Digital camera based works and manipulated imagery.
THREE	1	Frames
	2	Subjective, Structural and Cultural
	3	Conceptual Framework
	4	Artist and Audience
	5	Key Artists/Examples Nadar, Julia Margaret Cameron, Edward Steichen, Richard Avedon, Matthew Brady, Walker Evans, Cindy Sherman Outcomes Covered: 5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.10
	6	ASSESSMENT TASK Folio and PowerPoint Outcomes: 5.2 5.5 5.8 5.10
	7	Objects In Motion
	8	Practice
FOUR	9	Students explore photographic works which use still images to convey the illusion of motion.
	10	Students explore photographic sequences and stop motion animation.
	1	Working in small teams students create their own short film using a variety of stop motion techniques. They can explore the use of cut outs, inanimate objects, clay models, Lego and/or people in this work.
	2	Forms
	3	Still –digital photographic sequences
	4	Moving – stop motion animation
	5	Frames Structural, Cultural and Post Modern
	6	Conceptual Framework Artist, Audience, World, Audience
	7	ASSESSMENT TASK Short Film and Critical Analysis Outcomes: 5.3 5.6 5.9
	8	Key Artists/Examples Adam Elliot, Studio Ghibli, Eadweard Muybridge
	9	Outcomes Covered: 5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.10
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Assessment Program

Year 9			
Practice	Low Tech Hi Tech	Facing Up	Objects In Motion
	DUE: Early Term 2	DUE: Mid Term 3	DUE Late Term 4
Making 60%	Portfolio Of Works (Including Photogram, Digital Manipulation, Pin Hole Photographs etc) 20%	Portfolio Of Works (Demonstrating various approaches to the Portrait) 20%	Stop Motion Animation film (2 – 3 minutes completed in groups) 20%
Critical & Historical Interpretations 40%	Critical Interpretations (Man Ray & Doug Spewart) 15%	PowerPoint Presentation Critical & Historical Interpretations 20%	Critical Reflections on Film 5%
<i>Assessment As/For (Journal/Self Reflections)</i>	10	10	20
<i>Assessment Of</i>	25	30	5
100%	35%	40%	25%
Outcomes	5.1 5.4 5.7	5.2 5.5 5.8 5.10	5.3 5.6 5.9

Outcomes	
OBJECTIVE:	<i>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</i>
Practice	5.1 A student develops range and autonomy in selecting and applying photographic and digital conventions and procedures to make photographic and digital works
Conceptual Framework	5.2 A student makes photographic and digital works informed by their understanding of the function of and relationships between artist–artwork–world–audience
Frames	5.3 A student makes photographic and digital works informed by an understanding of how the frames affect meaning
Representation	5.4 A student investigates the world as a source of ideas, concepts and subject matter for photographic and digital media works
Conceptual Strength And Meaning	5.5 A student makes informed choices to develop and extend concepts and different meanings in their photographic and digital works
Resolution	5.6 A student selects appropriate procedures and techniques to make and refine photographic and digital works
OBJECTIVE:	<i>Students will develop knowledge, skills and understanding of critically and historically interpreting and explaining art informed by their conception of practice, the conceptual framework and the frames</i>
Practice	5.7 A student applies their understanding of aspects of practice to critically and historically interpret photographic and digital works
Conceptual Framework	5.8 A student 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 A student uses the frames to make different interpretations of photographic and digital works
Representation	5.10 A student constructs different critical and historical accounts of photographic and digital works