



Year 9 Photographic and Digital Media

Assessment Task 3 2024: Still Life Body of Work and Case Study

TOPIC: Still Life Body of Work and Case Study	Total Marks: /35
SUBMISSION REQUIREMENTS: Due by Monday 28 th October Term 4, Week 3, 2024 Submit images as high quality JPGs, video as a high quality video file and Case Study as a PDF via Canvas submission point.	Weighting: N/A
OUTCOMES TO BE ASSESSED: 5.1 Develops range and autonomy in selecting and applying photographic and digital conventions and procedures to make photographic and digital works 5.4 Investigates the world as a source of ideas, concepts and subject matter for photographic and digital works 5.7 Applies their understanding of aspects of practice to critically and historically interpret photographic and digital works 5.10 Constructs different critical and historical accounts of photographic and digital works	
DIRECTIONAL VERBS: Develop - Grow or cause to grow and become more mature, advanced, or elaborate Investigate - Plan, inquire into and draw conclusions about Apply - Use, utilise, employ in a particular situation Construct - Make; build; put together items or arguments	
TASK DESCRIPTION: There are two parts to this assessment task. You are required to complete and submit both parts of this task: PART A – Still Life Body of Work (25 marks) Students are to submit a still life series of digital images (5 – 10) and still life inspired video montage about a person they know (digital images and any still shots used in the video montage should not be the same). The images and video montage should showcase who the person is, their interests and hobbies through the objects and possessions included in the images and video. In creating the Still Life Body of Work students will develop range and autonomy in selecting and applying photographic and digital conventions and procedures as well as investigate their world as a source of idea, concepts and subject matter. PART B – Case Study Students will study photographer Audrey Flack and her still life works in class and use information provided to respond to a series of short answer questions. Through the questions students will be required to apply their understanding of practice to interpret the works and construct different critical and historical accounts of the works.	

ASSESSMENT CRITERIA:

Part A – *Still Life Body of Work* (25 Marks)

Students will be assessed on how well they:

- **Develop** range and autonomy in selecting and applying appropriate photographic, editing and postproduction conventions and procedures (such as angles, shots, composition, arrangement, lighting, elements and principles of art, image enhancing, cropping, addition of music, fades etc.)
- **Investigate** the world as a source of ideas by selecting and arranging different objects and possessions that communicate ideas about the personality, interests and hobbies of the selected person as the subject matter
- **Develop** quality digital images and video Digital

PART B – *Case Study* (10 marks)

Students will be assessed on how well they:

- **Apply** their understanding of photographic practices to interpret works in written responses, use source material and reference the photographic image to support their responses
- **Construct** critical and historical accounts in written responses, use source material and reference the photographic image to support their responses

ASSESSMENT MARKING CRITERIA – Part A: Still Life Body of Work

		Mark
<p>5.1 Develops range and autonomy in selecting and applying photographic and digital conventions and procedures to make photographic and digital works</p> <p>5.4 Investigates the world as a source of ideas, concepts and subject matter for photographic and digital works</p>		
<p>Excellent development of range and autonomy in selecting and applying conventions and procedures to make digital works and the investigation of the world as a source of ideas is demonstrated by:</p> <ul style="list-style-type: none"> • Outstanding selection and application of a wide variety of appropriate photographic, editing and postproduction conventions and procedures • The sophisticated selection and arrangement of an extensive range of different objects and possessions that communicate ideas about the personality, interests and hobbies of the selected person as the subject matter • Digital images that are of a very high quality and are fully resolved 	A	21 – 25
<p>Thorough development of range and autonomy in selecting and applying conventions and procedures to make digital works and the investigation of the world as a source of ideas is demonstrated by:</p> <ul style="list-style-type: none"> • Strong selection and application of appropriate photographic, editing and postproduction conventions and procedures • The advanced selection and arrangement of a range of different objects and possessions that communicate ideas about the personality, interests and hobbies of the selected person as the subject matter • Digital images that are of a high quality and are mostly resolved 	B	16 - 20
<p>Sound development of range and autonomy in selecting and applying conventions and procedures to make digital works and the investigation of the world as a source of ideas is demonstrated by:</p> <ul style="list-style-type: none"> • Adequate selection and application of some photographic, editing and postproduction conventions and procedures • The satisfactory selection and arrangement of some different objects and/or possessions that communicate some ideas about the personality, interests and/or hobbies of the selected person as the subject matter • Digital images that are of a sound quality, some images/areas may be unresolved 	C	11 – 15
<p>Basic development of range and autonomy in selecting and applying conventions and procedures to make digital works and the investigation of the world as a source of ideas is demonstrated by:</p> <ul style="list-style-type: none"> • An attempt to select and apply some simple photographic, editing or postproduction conventions and procedures • An attempt to select and arrange 1 or more objects or possessions that communicate basic ideas about the personality, interests or hobbies of the selected person as the subject matter • Digital images that are of a basic quality, many may be unresolved 	D	6 – 10
<p>Limited development of range and autonomy in selecting and applying conventions and procedures to make digital works and the investigation of the world as a source of ideas is demonstrated by:</p> <ul style="list-style-type: none"> • Limited or no attempt to select and apply any photographic, editing or postproduction conventions and procedures • Limited or no attempt to select and arrange any objects or possessions that communicate ideas about the personality, interests or hobbies of the selected person as the subject matter • Digital image/s that are of a very basic quality and are predominantly unresolved 	E	1 – 5

ASSESSMENT MARKING CRITERIA – Part B

<p>5.7 Applies their understanding of aspects of practice to critically and historically interpret photographic and digital works</p> <p>5.10 Constructs different critical and historical accounts of photographic and digital works</p>		Mark
<p>Excellent understanding and application of practice to interpret photographic works and the construction of excellent critical and historical accounts of photographic works are demonstrated by:</p> <ul style="list-style-type: none"> • A highly detailed and concise response that extensively answers the question, uses all source material in a sophisticated way and suitably references the photographic work to support ideas. 	A	8-10
<p>Thorough understanding and application of practice to interpret photographic works and the construction of strong critical and historical accounts of photographic works are demonstrated by:</p> <ul style="list-style-type: none"> • A detailed and clear response that appropriately answers the question, uses most source material in a thorough way and references the photographic work to support ideas. 	B	6-8
<p>Sound understanding and application of practice to interpret photographic works and the construction of strong critical and historical accounts of photographic works are demonstrated by:</p> <ul style="list-style-type: none"> • An adequate response that answers the question, uses source material in some way and may reference the photographic work. 	C	4-6
<p>Basic understanding and application of practice to interpret photographic works and the construction of strong critical and historical accounts of photographic works are demonstrated by:</p> <ul style="list-style-type: none"> • An attempt to respond to the question, answer may be vague or inaccurate and does not use source material or reference the photographic work. 	D	2-4
<p>Limited understanding and application of practice to interpret photographic works and the construction of strong critical and historical accounts of photographic works are demonstrated by:</p> <ul style="list-style-type: none"> • Limited attempt to respond to the question, answer is inaccurate and does not relate in any way to the question. 	E	1