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School Selfie Photography Resource

**Photography level:** Beginner – Intermediate  
**Suitable for:** School years 7-12 (age 13+)  
**Duration:** Full day workshop or series of classes  
**Curriculum:** ACARA, The Arts.

Short of time? Why not use the ‘Quick Dip’ version of this resource available [here](#).

About School Selfie

Australia is a country with a diversity of people and landscapes and this is powerfully reflected in our secondary schools. In an exciting collaboration, SBS and the Australian Centre for Photography (ACP) have designed the School Selfie project to showcase the uniqueness, creativity and value of high schools across Australia.

In October 2015, ACP and SBS travelled to four different high schools to document each school’s identity and deliver a photographic workshop exploring mobile photography as a means of self-expression. Each workshop produced an abundance of extraordinary photographs from participating students, offering insight into each school and what makes it special.

From this, SBS created an online gallery, as students shared their photographic series via the #sbsschoolselfie on Instagram.

Your students can join in too, through this resource and by uploading their School Selfie shots to Instagram with the #sbsschoolselfie. The best images will be profiled as ‘Selfie of the Week’. Using Instagram in this way allows students to share their experiences, excitement for photography and a personal portrait of their school environment with peers around the country.

The [SBS online gallery](#) is also a great place for inspiration and to gather ideas to help you and your students get started.
About the School Selfie Learning Resource

Modelled on the School Selfie mobile photography workshops delivered by ACP, this resource allows students to express and share their personal and school's identity through an engagement with photography.

This learning resource is framed by the creative, technical and evaluative processes of photography and is divided into three modules, each comprising three activities:

Module 1: Concept Development
   1.1 Photography and its presentation
   1.2 Your school and your place within it
   1.3 Devising your concept

Module 2: Practical and Technical
   2.1 Point of view
   2.2 Light and shadow
   2.3 Composition and framing
   2.4 All together now

Module 3: Evaluation
   3.1 Selection, Post-production and Sharing

Curriculum

The School Selfie learning resource is aligned with the Australian Arts Curriculum. It explores the following key areas:

Australian Curriculum: The Arts, Visual Arts
   o Making
   o Responding
   o Viewpoints

Cross Curriculum
   o ICT
   o Environment
   o Key competencies

Please see the Curriculum table on page 26 for detailed links.
Before you get started, consider your school’s guidelines about the use of social media and photography. Permission may be required from parents for students to participate.

No. of Students:
20 max (students can work in pairs to capture their images)

Equipment:
10 x iPads (ideally) or smartphones

Free apps to download:
  - Snapseed (in-device editing)
  - Instagram (social media for sharing images)

WIFI:
Work with your school IT team to ascertain what technology is available to your school.
1. Concept development

This module is designed to help students prepare their concept and visual style prior to picking up the camera.

1.1 Photography and its presentation (as a class)

The following questions will allow students to:
- consider how photography can be used to express ideas,
- identify the uses of photography today and its various forms, and
- understand how the presentation of a photograph can impact on its meaning.

Photography can represent fact or fiction; it can be a singular image or series of images. Today photography is used in many ways, both online and in print. The following well known Australian and international photographers have different styles and techniques they employ to convey meaning.


Thinking about how different styles of photography help to tell a story or how different contexts and forms of presentation can change a photograph’s meaning, answer the questions below.

Questions:

What are some of the reasons people make photographs?

List all the different places you can find photography. Consider both digital and print. How do these different places use photography and what is the impact on the message of the photographs? How does context affect the meaning of a photograph? e.g. advertising, photojournalism and exhibition.

Consider the photographs you might make that would show someone what is unique about your school. How would you display these photographs and where?

1.2 Your school and your place within it (as a class)

The following questions will allow students to:

- consider their school as the subject of their project,
- formulate a concept and scenes they would like to capture, and
- articulate their thoughts and feelings towards their subject and what they would like to convey.

“I had this notion of what I called a democratic way of looking around, that nothing was more or less important.”

William Eggleston, photographer
This section discusses the photographic subject. Many photographers and artists draw on their own experiences to create emotive and extraordinary photographs. These images allow the viewer a special insight into the life of the photographer, making the images powerful. For example, Australian photographer Jon Rhodes creates a connection with his subjects and their environment over a period of time. This connection is revealed in his series Australia.

Jon Rhodes, works from the series Australia, 1972-1975. © the artist.

Using their school as the focus of this photographic project, students will create images that share their experience with their peers and other schools across the country.

Questions:

When you think about your school, what comes to mind and why?

Every morning when you arrive at school, what are you most excited about?

Describe the people that make your school special. Think about students, staff and teachers.

What do you feel are the things that make your school different from others in Australia?

What is your favourite memory of your time at school so far? It can be during sport, class, lunch or with friends. How did that moment make you feel?

1.3 Devising your concept (in small groups or as individuals)

The following task will allow students to:
- visualise their concept and its representation,
- develop a broader appreciation and understanding of photography,
- develop a critical eye and learn to identify images that appeal to them and why, and
- explore works from the viewpoint of artist and audience.
By looking at other people’s images and deciding those that they like best, students will get a sense of the style of photographs they would like to make when documenting their school.

A Visual Journal is the perfect place to keep images that inspire or influence their photography. These journals allow students to visualise the types of photographs they aspire to create. They also allow students to focus their ideas (conceptually and aesthetically) and consider the viewer’s response to their images.

Task or homework: Create a Visual Journal

1. Reflecting on the earlier discussion about school and your place within it, explore galleries’ online collections and exhibitions to find photographs that inspire you.

Recommended:
- Australian Centre for Photography, Sydney
- Art Gallery of New South Wales, Sydney
- National Portrait Gallery, Canberra
- Centre for Contemporary Photography, Melbourne
- QAGOMA, Brisbane
- MONA, Hobart
- PICA, Perth
- Museum and Art Gallery of the Northern Territory, Darwin
- Art Gallery of South Australia, Adelaide

2. Reflecting on the earlier discussion about photography and its presentation, seek photographs from other sources, including websites, newspapers and magazines. Consider the context in which the photograph is presented, and how it affects your interpretation.

3. After selecting approx. 10 photographs from a variety of sources have students consider the following about each image:
   a. How does the artwork communicate meaning to an audience?
   b. How is the work structured/organised/arranged?
   c. What forms of presentation and styles have been used and why?
   d. What influences are evident in the photograph?
   e. Are there similarities between the works you have selected? If so, what are they?

4. Students should compile all their selected images in a journal or create an online presentation. After designing the layout of their images, students should reflect on the feelings and memories these images evoke and write a few key words alongside each image for why each image was selected.

Teacher tip
Encourage students to be themselves. Drawing on their positive responses to the ‘Your school and your place within it’ questions, remind students to consider what it is they want to share about their school in their photographs.
It is time to start making photographs. Through the following tasks students will investigate three key aspects of photography: point of view, light and shadow, and composition. Each task uses works by seminal Australian and international photographers to demonstrate the technique being examined. Each image also draws attention to their work as artists, drawing attention to their form, content and context. In the final task students will combine all three key aspects discussed to make images that fulfill their concept and intentions.

The following tasks will allow students to:
- deconstruct images and develop a critical eye,
- develop a broader appreciation and understanding of photography,
- apply new photographic skills to make considered images, and
- respond to images through making photographs.

2.1 Point of View

Where the photographer stands in relation to their subject is an important aspect of the visual language of photography. Point of view allows the photographer to portray meaning about their subject.

The following images demonstrate how point of view can be used to represent a subject as powerful, powerless, or as neutral. Use the questions below when viewing the images in class to prompt students to consider this technique when making their own images about their subject.

Narelle Autio, Untitled (cat10) from the series Not of this Earth, 2001. © the artist.
2. Practical & Technical continued

Ricky Maynard, Wik Elder from the series Returning to Places that Name Us, Gladys, 2000. © the artist.

Sebastião Salgado, The Gold Mine, Brazil, From Serra Pelada, 1986. © the artist.

Susan Meiselas, Nicaragua, Managua, 1979, Country club. © Susan Meiselas/ Magnum Photos
Questions:

What is happening in this photograph?

How does the image make you feel and why?

Where is the photographer standing in relation to the subject e.g. eye-level, above or below? How does this affect the image?

What does the perspective of the photographer suggest about the subject in the image e.g. powerless, open, important, determined?

How does the position of the photographer enhance or reduce your connection to the subject?

Task

Focusing exclusively on point of view, ask students to photograph their school. Students should consider the scenes they would like to photograph prior to shooting, and apply various perspectives to their images. Ensure students take time to explore all the angles of a subject to visualise how the image’s meaning can change depending on the point of view.

Student images from workshops

Teacher tip

Ask students to imagine themselves in someone else’s shoes. They might be a four-year-old child, a fly on the wall, or a giant; this will help them to consider the meaning they wish to apply to their images. Students may feel inclined to delete a bad photo straight away. It is important to emphasise that all photos will go through a selection and editing process and that after time and comparison their original opinion may change.

Credits:
1. Ethan Kiley, Bourke High School
2. Tane-Rua, Longreach State High School
3. Bibek Pokhrel, Murray High School
4. Chelsea Jefferson, Murray High School
5. Matt Knight, Bourke High School
6. Bibek Pokhrel, Murray High School
2.2 Light and Shadow

The word ‘photograph’ derives from the ancient Greek words ‘phos’, meaning light, and ‘graphie’, meaning drawing. Photographers use light to reveal or conceal parts of their images, to illustrate mood and emotion through colour and contrast.

In photographic terms, light can be discussed and used to enhance the narrative properties of an image, and to evoke a response from the viewer.

**Direction:** Determine what aspects of the image are revealed or concealed. The direction of light also determines whether textures within the image are revealed.

**Quality:** The quality of light will determine the contrast of an image (the range of dark and light in a scene). The contrast of an image and the quality of light are important factors in the viewer’s emotional response to the image.

- **Hard light:** Creates shadows with distinct edges. Hard light comes from a small light source. In the case of the sun, the distance between the earth and the sun makes it a small light source on a cloudless day. Hard light makes high-contrast images, emphasising graphic structure, detail and shadow.
- **Soft light:** Soft light is a diffused light. Produced by a large light source, such as sunlight bouncing off clouds on an overcast day. Soft light creates low-contrast photographs where the tones range from dark mid-tones to light mid-tones. Soft light can flatter a subject and reveal more of the scene, as soft light doesn’t cast hard shadows.

**Colour:** The colour of light is important to the emotional response of the viewer. Different light sources, whether natural or artificial, produce different colours. Colour of light can be very technical, but for this resource we will discuss the three basic colour balances and their effect on an image.

- **Warm:** Yellow, orange and red can be viewed as cosy, energetic, aggressive.
- **Neutral:** White light or daylight. Represents the everyday reality as seen by the eye. Used commonly in documentary photography but not limited to this genre, neutral light can look clinical or devoid of emotion.
- **Cool:** Blue, violet, grey and green can be seen as calming, sad and flat.

The following images demonstrate how the quality of light can be used to create drama or flatten an image. Study the use of light to emphasise the focus of the image and enhance the overall mood of the photograph. Use the questions below when viewing the images in class to prompt students to consider this technique when making their own images.
2. **Practical & Technical continued**

Tamara Dean, *The Keeper*, from the series *this too shall pass*. © Tamara Dean and Copyright © 1993 - 2015 OLSEN IRWIN

Trent Parke, AUSTRALIA. New South Wales. Bondi beach. 2000 © Trent Parke/Magnum Photos
2. Practical & Technical

Questions:

What is happening in this photograph?

How does the image make you feel? And what is it about the image that makes you feel this way?

How does the colour of light impact your viewing?

How does the direction of light impact your viewing?

When concealing part of the image in shadow, what is the photographer inferring about their subject? Consider the direction and quality of light.

When light and shadow appear together in a photograph it creates high contrast and...
drama. Why might a photographer only reveal parts of the subject?

When soft or diffused light is used by a photographer, it reveals the whole frame and flattens the image. Why might a photographer prefer diffused light?

**Task**

Focusing exclusively on light and shadow, ask students to photograph their school. Students should consider the subjects and environments they would like to photograph prior to shooting, and expose (see Teacher Tip) for parts of the subject they would like to reveal. Ensure students take time to explore light as a tool for storytelling, reflecting on what it is they would like to share with audiences about their school.

The direction of light is dependent upon your key light source, the position of your subject and the position of the photographer. Outdoors, the sun will most likely be your key light source. The direction of light will vary throughout the day and change at different times of the year. Position yourself or your subject in a variety of ways to produce the desired direction of light.

### 2.3 Composition and Framing

“*I photograph to find out what something will look like photographed.*”

*Garry Winogrand, photographer*

Composition is the visual language that allows you to articulate your story. Choice of positioning and framing allows a viewer to be drawn to a particular aspect of the picture, or might lead their eye across the image. It refers to the how the objects within the frame of the photograph relate to one another and their position within the images (foreground, middle ground, background).

**Rule of thirds:** Divide an image into nine equal parts by imagining two vertical lines and two horizontal lines evenly spaced across the image. It is thought that where they intersect is where the important compositional elements should be placed within the frame. It is suggested that this placement creates tension and interest in the image.

**Leading lines:** Lead the viewer’s eye around an image, from the foreground to the background. They can be man-made or natural, including buildings, roads, trees, rivers and limbs.

What a photographer includes, or does not include, within the frame is vital. The viewer might be given a lot of information about the environment, or very little. Each decision to include, or not include, information can shape the message of the photograph and in some instances create points of interest that are not visible within the frame. The position of the frame (horizontal or vertical) will allow you to control what you include within the frame.

**Teacher tip**

When photographing on a smart device, students can adjust their exposure by tapping the area they would like to reveal. The camera will adjust to ensure that area is correctly exposed. This may mean that other aspects of the image are under- or over-exposed, but it will allow students to control their use of light and shadow.
Frame within a frame: Using objects in the environment that you are photographing to create frames within your image can draw attention to your subject and provide points of interest.

Break the rules: Traditional framing, such as horizontal for landscapes and vertical for portraiture, can be altered to suit your needs. The rule of thirds is not compulsory. Be adventurous and try a variety of framing angles and distances from your subject.

The following images demonstrate how composition can be used to create a dynamic and harmonious image, creating a sense of order. Framing can also be used in fun, experimental ways and students should be encouraged to explore tight framing, angled framing and wide-angle framing. Use the questions below when viewing the images in class to prompt students to consider this technique when making their own images.

Garry Winograd, New Yorks World Fair, 1964, © 1984 The Estate of Garry Winogrand

Narelle Autio, Skid marks, from the series To the sea, 2003-2013. © the artist.

Henri Cartier-Bresson, Hyères, France, 1932. © 2015 Henri Cartier-Bresson/Magnum
Photos, courtesy Fondation Henri Cartier-Bresson, Paris.

Questions:

Why do you think the photographer chose this as the focus of the image? Why do you think it is? Consider its place within the frame, i.e. foreground, centre etc.

What techniques has the photographer used to lead the viewer’s eye around the image? Discuss leading lines, angle of frame etc.

How has the photographer framed the images? Did they include the entire subject or parts of the subject? Why might the photographer do this?

In crowded images, what has the photographer done to achieve a sense of harmony within the frame?
Focusing exclusively on composition and framing, ask students to photograph their school. Students should consider the subject’s position within the frame – foreground, middle ground and background – and how much additional information they would like to capture in their image. Students should think about the orientation of their image – landscape, square or portrait – and position their composition with their preferred orientation in mind.

Student image from workshops: Frame within a frame.

Credit: Student, Murray High School.

2.4 All Together Now

“There is one thing the photograph must contain, the humanity of the moment. This kind of photography is realism. But realism is not enough – there has to be vision and the two together can make a good photograph. It is difficult to describe this thin line where matter ends and mind begins.”

Robert Frank, photographer

Now students will apply their new photographic techniques – point of view, light and shadow, and composition and framing – to one last photo shoot. This is an opportunity for students to rethink previous photographs and approach them with intention and vision, considering how images might work together as a series.
This module allows students to reflect on what they have achieved and assess their final images and what improvements can be made.

Edited, Selection and Sharing

The following tasks will allow students to:

- identify how they have used photography to express their ideas,
- demonstrate developing technical accomplishments and refinements in making images,
- make informed choices and extend concept and meaning to their images, and
- consider presentation of works and accompanying context.

“The essence is done very quietly with a flash of the mind, and with a machine. I think too that photography is editing, editing after the taking. After knowing what to take, you have to do the editing.”

Walker Evans, photographer

3.1 Selection

Reviewing and editing work is as important as making the images. Digital photography allows images to be made quickly and in vast numbers. Through post-production and the final selection of work, students will strengthen their ‘eye’ and hone their creativity and techniques for future imagemaking.

Leaving some time between the making of the image and reviewing the image allows students to approach their work with fresh eyes and think critically about the work rather than its creation.

It is important for students to consider how their images work together as a series. Asking which photograph adds additional insight to their vision, and which does not, is a helpful way to start to differentiate what works and what doesn’t. Examine the series Cheaper & Deeper by Australian photographer Glenn Sloggett. Each image works towards building the photographer’s narrative, sharing chosen information about their subject.
3. Evaluation continued

Glenn Sloggett

Credits:
2. Glen Slogget, Empty, from the series Cheaper & Deeper, 1996. © the artist.
5. Glen Slogget, Kongs’ 1 hour Dry Cleaning, from the series Cheaper & Deeper, 2001. © the artist.

3.2 Post-production

Using the app Snapseed on your smart device you can make adjustments to your images. You can use software such as Photoshop, but in-device editing with Snapseed will allow you to keep your adjustments to a minimum. Download instruction manuals for Snapseed.

Key adjustments:
- Brightness – brightens the mid-tones of your image.
- Contrast – adjusts the separation between the darkest and lightest part of your image.
- Shadows – adjusts the darker areas of your image.
- Highlights – adjusts the lighter areas of your image.
- Saturation – adjusts the richness of colours and can convert your image to black and white.

Colour vs. Black and White

Sometimes a colour in a photograph can distract the viewer’s attention from the image’s subject and overall composition. Converting the image to black and white may be a solution. However, don’t be afraid of colour; it can be a great way of grabbing the viewer’s attention and can also offer an authentic documentation of your subject.

Teacher tip

It is sometimes difficult to know when to stop critiquing and start congratulating yourself on a job well done. Too much post-production usually indicates the image needs to be reshot. Encourage students to apply minor edits and remember less is more – less post-production and images selected.

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Cropping

Point of view and framing can be altered by cropping into an image and eliminating unwanted visual stimuli. The below contact sheet from French photographer Elliott Erwitt demonstrates how cropping can enhance the photographer’s vision.

1. Elliot Erwitt, Contact Sheet: Elliott Erwitt, Chihuahua, New York City, 1946, Digital Archival print. © the artist

2. Elliot Erwitt, USA, New York City, 1946. © Elliott Erwitt/Magnum Photos
3. **Evaluation continued**

### Task

Students review their images and select six images they feel best represent their vision and express what their school means to them.

When viewing the work encourage students to:

- Reflect on their mood boards/Visual Journal to remind them of their intention.
- Consider how the images might work together as a series. Does one allow the viewer more information about their school than another?
- Judge how expressive the image is. Do you get a feeling from the photograph?
- Examine the use of point of view, light and shadow and composition. Do they assist the story you are telling?
- Determine if they enjoy viewing the work. In the end it is their work and their decision to select the image to share or not.

### 3.3 Sharing

Students can share their photographs with their peers by uploading their final six images to Instagram. By sharing this series, schools across Australia can see the uniqueness of each participating school and how they can produce their own School Selfie.

**Step 1: Download Instagram on your devices**

- Android or Apple

**Step 2: Log in**

Students can share their photographic series through their own Instagram account if their profile is public (please note that Instagram requires everyone to be at least 13 years old before they can create an account). If students have a private profile, we encourage you to set up a school Instagram account for the project.

To create an Instagram account click here

**Step 3: Upload**

Once students have access to Instagram, they can select their image on the device to upload and share online. In order for student images to be featured on SBS’ Learning Hub, ensure they tag their images with:

- #sbsschoolselfie
- #sbslearn
- @acp.photo

Make sure students credit themselves in their work. They may be profiled as School Selfie of the week.

By uploading your photos to social media with the #sbsschoolselfie you consent to their use on the SBS website.

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**Teacher tip**

It is great to encourage students to pair their photographs with text. Captioning an image allows photographers to add context to their work. It is not essential but will encourage students to reflect on their series and subject. It also teaches students to consider their audience and the amount of context they would like to accompany their images.
Glossary

Auto-focus (AF)
System by which the camera lens automatically focuses the image of a selected part of the picture subject.

Background
The part of the scene that appears behind the principal subject of the picture.

Backlighting
Light coming from behind the subject, toward the camera lens, so that the subject stands out vividly against the background. Sometimes produces a silhouette effect.

Brightness
Lightens the entire image, from the shadows to the highlights, equally.

Camera Angles
Various positions of the camera (high, medium or low; and left, right or straight on) with respect to the subject, each giving a different viewpoint or effect.

Close-Up
A picture taken with the subject close to the camera – usually less than two or three feet away, but it can be as close as a few inches.

Colour Temperature
A way of describing the colour differences in light, measured in Kelvins and using a scale that ranges from red (1900K) through orange, to yellow, white and blue (10,000K).

Composition
The pleasing arrangement of the elements within a scene – the main subject, the foreground and background, and supporting subjects.

Contrast
The range of difference in the light to dark areas of a negative, print or slide (also called density) to the brightness range of a subject or the scene lighting.

Contrasty
Higher than normal contrast including very bright and very dark areas. The range of density in a negative or print is higher than it was in the original scene.

Cropping
Printing only part of the image that is in the negative or slide, usually for a more pleasing composition. May also refer to the framing of the scene in the viewfinder.

Diffuse Lighting
Lighting that is low or moderate in contrast, such as on an overcast day.

Directional Light
Light travelling from a small source will be directional. Directional light usually is high in contrast and creates hard-edged shadows.
Filter
A coloured piece of glass or other transparent materials used over the lens to emphasise, eliminate, or change the colour or density of the entire scene or certain areas within a scene. Smart phone applications, such as Instagram, have filters that can be applied to the image after it’s been taken.

Flat
Too low in contrast. The range in density in an image is too short.

Focus
Adjustment of the distance setting on a lens to define the subject sharply.

Foreground
The area between the camera and the principal subject.

Front lighting
Light shining on the side of the subject facing the camera.

Highlights
The brightest areas of a subject and the corresponding areas in an image.

Lens
One or more pieces of optical glass, or similar material, designed to collect and focus rays of light to form a sharp image on the film, paper, or projection screen.

Megapixel
A rating of resolution for a digital camera, related to the number of pixels output by the CMOS or CCD sensor. The higher the megapixel rating, the higher the resolution of images created by the camera.

Noise
Random pattern of small spots on a digital image, caused by non-image forming electrical signals, which are generally unwanted.

Overexposure
A condition in which too much light reaches the film, producing a dense negative or a very light print or slide.

Panorama
A broad view, usually scenic.

Pixel
The smallest unit of a digital image – the square screen dots that make up a bitmapped picture. Each pixel carries a specific tone and colour.

Print
A positive picture, usually on paper, and usually produced from a negative or digital file.

Retouching
Altering a print or negative after development by use of dyes or pencils to alter tones of highlights, shadows, and other details, or to remove blemishes. Refers also to the post-production of a digital image.
Glossary continued

Rule of thirds
Divides an image into nine equal parts by imagining two vertical lines and two horizontal lines evenly spaced across the image. It is thought that where they intersect is where the important compositional elements should be placed within the frame.

Side Lighting
Light striking the subject from the side relative to the position of the camera; produces shadows and highlights to create modelling on the subject.

Soft Lighting
Lighting that is low or moderate in contrast, such as on an overcast day.

Underexposure
A condition in which too little light reaches the film, producing a thin negative, a dark slide, or a muddy-looking print.
Centre for Contemporary Photography   www.ccp.org.au/
Humans of New York   www.humansofnewyork.com/
International Center for Photography   www.icp.org/
British Journal of Photography   www.bjp-online.com/
Metropolitan Museum of Art   www.metmuseum.org/
National Gallery of Art   www.nga.gov/content/ngaweb.html/
Magnum Photos   www.magnumphotos.com/
### Curriculum Table

**ACARA The Arts Visual Arts**

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<th>Resource Section</th>
<th>Level</th>
<th>ACARA or NSW Board of Studies Content Description</th>
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| 1                | Year 7 & 8  | **1.** Identify and connect specific features and purposes of visual artworks from contemporary and past times to explore viewpoints and enrich their art-making, starting with Australian artworks including those of Aboriginal and Torres Strait Islander Peoples (ACAVAR124)  
**2.** Analyse how artists use visual conventions in artworks (ACAVAR123)  
**3.** Practise techniques and processes to enhance representation of ideas in their art-making (ACAVAM121)  
**4.** Conceptualise and develop representations of themes, concepts or subject matter to experiment with their developing personal style, reflecting on the styles of artists, including Aboriginal and Torres Strait Islander artists (ACAVAM125)  
**5.** Evaluate how representations communicate artistic intentions in artworks they make and view to inform their future art making  
**6.** Analyse a range of visual artworks from contemporary and past times to explore differing viewpoints and enrich their visual art-making, starting with Australian artworks, including those of Aboriginal and Torres Strait Islander Peoples, and consider international artworks (ACAVAR131)  
**7.** Manipulate materials, techniques, technologies and processes to develop and represent their own artistic intentions (ACAVAM126)  
**8.** Develop and refine techniques and processes to represent ideas and subject matter (ACAVAM127)  
**9.** Develop and refine techniques and processes to represent ideas and subject matter (ACAVAM127) |
| 2                |             | **1.** Identify and connect specific features and purposes of visual artworks from contemporary and past times to explore viewpoints and enrich their art-making, starting with Australian artworks including those of Aboriginal and Torres Strait Islander Peoples (ACAVAR124)  
**2.** Analyse how artists use visual conventions in artworks (ACAVAR123)  
**3.** Practise techniques and processes to enhance representation of ideas in their art-making (ACAVAM121)  
**4.** Conceptualise and develop representations of themes, concepts or subject matter to experiment with their developing personal style, reflecting on the styles of artists, including Aboriginal and Torres Strait Islander artists (ACAVAM125)  
**5.** Evaluate how representations communicate artistic intentions in artworks they make and view to inform their future art making  
**6.** Analyse a range of visual artworks from contemporary and past times to explore differing viewpoints and enrich their visual art-making, starting with Australian artworks, including those of Aboriginal and Torres Strait Islander Peoples, and consider international artworks (ACAVAR131)  
**7.** Manipulate materials, techniques, technologies and processes to develop and represent their own artistic intentions (ACAVAM126)  
**8.** Develop and refine techniques and processes to represent ideas and subject matter (ACAVAM127)  
**9.** Develop and refine techniques and processes to represent ideas and subject matter (ACAVAM127) |
| 3                |             | **1.** Conceptualise and develop representations of themes, concepts or subject matter to experiment with their developing personal style, reflecting on the styles of artists, including Aboriginal and Torres Strait Islander artists (ACAVAM125)  
**2.** Evaluate how representations communicate artistic intentions in artworks they make and view to inform their future art making  
**3.** Analyse a range of visual artworks from contemporary and past times to explore differing viewpoints and enrich their visual art-making, starting with Australian artworks, including those of Aboriginal and Torres Strait Islander Peoples, and consider international artworks (ACAVAR131)  
**4.** Manipulate materials, techniques, technologies and processes to develop and represent their own artistic intentions (ACAVAM126)  
**5.** Develop and refine techniques and processes to represent ideas and subject matter (ACAVAM127)  
**6.** Develop and refine techniques and processes to represent ideas and subject matter (ACAVAM127) |

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**My own notes**
SBS & ACP

About SBS Learn

SBS Learn is part of SBS’s Content Outreach agenda fostering partnerships with organisations including Government, NGOs and public institutions with the aim of increasing the impact and public value of SBS content. This is achieved through the creation of multiplatform content that stimulates informal learning and provides more opportunity for either a mainstream or niche audience, such as schools, to engage with our content. Key SBS Outreach projects to date include; Go Back To Where You Came From School Packs, The Heart of Punchbowl Photographic Exhibition and First Contact Learning Resources.

About Australian Centre for Photography (ACP)

As the leading national agency for photomedia and lens-based art, the Australian Centre for Photography (ACP) has reached a seminal point in time. Since 1973, artists working with ACP have led the progress of photography as a contemporary art form. Today, as one of the most accessible and ubiquitous forms of cultural expression, photomedia and lens-based art can benefit from the leadership and resilience ACP brings to the development of artists and audiences.

ACP’s exhibitions have played an important role in identifying and promoting the major artists of Australian photography as well as supporting new and emerging practitioners who have, over time, become known artists. ACP produced the first major retrospectives of photographers Max Dupain, Olive Cotton and Mervin Bishop, along with early exhibitions of works by Bill Henson, Tracey Moffatt, William Yang and Trent Parke.

The Australian Centre for Photography offers an extensive program of photographic experiences to passionate individuals keen to develop their skills and expertise. The education program includes beginner to specialist courses, seminars, workshops and demonstrations delivered by some of Australia’s leading photographers, photo-educators and digital imaging professionals.

ACP provides a wide variety of technical, practical and conceptual programs from beginners through to intermediate and advanced levels. ACP promotes a culture of creativity and fulfillment to its student community and has paved the way for the careers of many leading photographers and industry professionals.