

Photographic and Digital Media Years 7–10 Life Skills unit: ‘Shapes and Shadows’

<p>Unit title: ‘Shapes and Shadows’ Description: In this unit students are introduced to light and shadow as phenomena in the world around them. Students experiment with light sources to produce and manipulate shadows, explore the relative opacity/translucency of objects and record the shapes caused by shadows. A variety of wet and digital photographic activities are suggested as ways of extending this structural exploration of light, shadow and shape.</p>	
<p>Life Skills Outcomes A student:</p> <p>LS.1 experiences a variety of photographic and digital procedures to make photographic and digital works</p> <p>LS.2 explores a variety of materials, techniques and processes</p> <p>LS.3 explores the function of photographic and digital artists and how they work</p> <p>LS.4 explores ways in which experiences of the world can be communicated in photographic and digital works</p> <p>LS.5 recognises that various interpretations of photographic and digital works are possible</p> <p>LS.6 makes a variety of photographic and digital works that reflect personal experiences, responses or points of view</p> <p>LS.7 explores a variety of subject matter that can be represented in photographic and digital works</p> <p>LS.8 explores ways to develop ideas in photographic and digital works</p> <p>LS.9 uses a range of materials, techniques and processes to make photographic and digital works.</p>	<p>Resources</p> <ul style="list-style-type: none"> • Lamps to cast shadows in the classroom. These should be ordinary table lamps that have a flexible arm to direct light in a specific direction. Photographic lamps are too hot for shadow drawing exercises. • Objects from around the room or brought in, chosen for the interest or ease of drawing, cast shadows as appropriate to students • Materials for drawing, shadows. This may include; markers, pencils, black paint. • Materials such as chalk for drawing shadows outside • Darkroom with enlarger and developing facilities and materials • Digital cameras • Digital imaging program • Examples of photographic works by Kara Walker, Man Ray, Olive Cotton
<p>Links A student:</p> <p>English</p> <p>ENLS-5A recognises and uses visual texts, media and multimedia for a variety of purposes, audiences and contexts</p> <p>ENLS-2A communicates for a variety of purposes, audiences and contexts</p> <p>ENLS-4A views and responds to a range of visual texts, media and multimedia</p> <p>Information and Software Technology</p> <p>LS1.2 uses a range of hardware</p> <p>LS1.3 uses a range of software programs.</p>	<p>A student:</p> <p>Languages</p> <p>LSMBC.2 explores own and other cultures</p> <p>Science</p> <p>SCLS-11PW identifies various forms and sources of energy and their uses</p> <p>Visual Arts</p> <p>LS5.3 uses a variety of materials, techniques and processes.</p>
<p>For students working towards Life Skills outcomes in regular classes, teachers may wish to link the activities in this unit with the Stage 5 unit ‘Shapes and Shadows’ in <i>Photographic and Digital Media Years 7–10: Advice on Programming and Assessment</i>.</p>	

Life Skills Outcomes	Life Skills content	
<p>Practice LS.1 LS.2 LS.9</p>	<p>Students learn about:</p> <ul style="list-style-type: none"> • different photographic and digital media practices in still, interactive and moving forms • the operation of photographic and digital media technologies available to them • techniques and processes for developing and making photographic and digital media works • the process for developing and making photographic and digital media works • the development of photographic and digital media works over time • OHS practices and a safe working environment. 	<p>Students learn to:</p> <ul style="list-style-type: none"> • participate in different aspects of photographic and digital media practices which may include: <ul style="list-style-type: none"> – still forms: camera and noncamera-based works, montage, collage, image transfers, computer-generated images, digital media • 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 • experiment with techniques and processes involved in wet photography, eg taking photographs using various cameras; using darkroom techniques and processes • 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 • 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 • follow a procedure to make a photographic and digital media work: <ul style="list-style-type: none"> – select an idea or interest/theme – explore qualities and technical applications of media and record these in photographic and digital media journal 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 • participate in the development of photographic and digital media works over time, eg a unit of work • identify, assess and adopt strategies to create and maintain a safe working environment and practices in making photographic and digital works.

Life Skills Outcomes	Life Skills content	
<p>Conceptual Framework LS.3 LS.4 LS.8</p> <p>Frames LS.5 LS.6 LS.7</p>	<p>Students learn about:</p> <ul style="list-style-type: none"> • photographic and digital artists and how they work • the work of a variety of photographic and digital artists • the role of photographic and digital artists • the role of audiences in relation to photographic and digital works • responding to and interpreting photographic and digital works • communicating personal experiences and responses • communicating issues and ideas of personal significance. 	<p>Students learn to:</p> <ul style="list-style-type: none"> • recognise that photographic and digital artists create works for different purposes including personal, functional, symbolic, social, cultural, political • identify techniques and processes that photographic and digital artists use in relation to: <ul style="list-style-type: none"> – still forms – interactive forms – moving forms • 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 • participate appropriately as an audience, eg view and respond to photographic and digital works in a variety of contexts • 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 • identify particular qualities of a photographic and digital work, eg point to work and identify areas of interest, recognise different colours, lighting, shading • make photographic and digital works that reflect personal experiences and responses • make photographic and digital works which explore how visual qualities are used to communicate ideas and meanings.

Teaching, learning and assessment activities – ‘Shapes and Shadows’	
Making	Critical and historical interpretations
<p>Students 1. LS.2, LS.4</p> <ul style="list-style-type: none"> • explore the relationships between light source, object and cast shadow. This may involve: <ul style="list-style-type: none"> – using photographic lights or ordinary lamps to cast shadows – experimenting with selected objects to cast shadows – using their own bodies to cast shadows. <p>The Photographic and Digital Media journal can be used to record the making experiences throughout the unit.</p> <p>2. LS.4</p> <ul style="list-style-type: none"> • create an outline of cast shadows from a range of objects in the classroom and/or outdoors using and identifying natural and artificial light sources. This may involve: <ul style="list-style-type: none"> – arranging objects such as bottles, chairs, flowers, plastic cutlery, crockery on a table in front of a light source – tracing shadows using permanent markers or other drawing materials – selecting an outline and filling it in using black paint – draw, or have drawn, their own shadows, and shadows from other objects outside using chalk – labelling the outline with features of the shape such as geometric, organic. 	<p>Students 3. LS.3</p> <ul style="list-style-type: none"> • view and discuss images that employ shadows. These may include: <ul style="list-style-type: none"> – Indonesian shadow puppets – silhouette portraits – works of the contemporary American artist Kara Walker – Olive Cotton’s <i>Tea Cup Ballet</i>. • explore the features of shadows using the outlines created in (2) eg how the shadow has edge and outline but no internal detail. • record examples of silhouettes and outlines and their effects in their Photographic and Digital Media journal.
<p>Evidence of learning (<i>words in italics refer to Life Skills outcomes</i>)</p> <p>1, 2 Understanding the relationship between object, light sources and shadows is an important step to exploring <i>ways in which experiences of the world can be communicated in photographic and digital works</i>. Drawing around shadows or indicating outlines may demonstrate evidence of student understanding of shadow and outline and an exploration of a <i>variety of materials, techniques and processes</i>.</p> <p>3 Recognising the use of shadow and outline in photographic and other works may involve the exploration of <i>the function of photographic and digital artists and how they work</i>.</p>	
<p>Feedback</p> <p>1, 2, 3 Oral, visual and/or tangible feedback and prompting by the teacher to direct and guide student identification of relationships between light sources, shadow, outline and edge.</p>	

Teaching, learning and assessment activities – ‘Shapes and Shadows’	
Making	Critical and historical interpretations
<p>Students</p> <p>4. LS.1, LS.2</p> <ul style="list-style-type: none"> explore relationships between light source, interrupting object and cast shadow by making photograms in a photographic darkroom if available. This may involve: <ul style="list-style-type: none"> reinforcing safe working practices in the darkroom, in particular the use of gloves, aprons and protective glasses placing a variety of opaque and translucent objects on sheets of photographic paper and exposing them using enlargers set to a standard illumination and time developing prints arranging prints in Photographic and Digital Media journal. <p>6. LS.1, LS.2</p> <ul style="list-style-type: none"> experiment with the basic operations of a digital camera to take photographs. This may include: <ul style="list-style-type: none"> using the viewfinder to select and frame a view using the zoom function to refine their selection using the autofocus button. <p>7. LS.1, LS.2, LS.4</p> <ul style="list-style-type: none"> identify and photograph the shadows cast by objects outside. This may involve: <ul style="list-style-type: none"> shadows identified in activity (2) using class members to create shadows download photographs onto computer and print a proof sheet for student review and evaluation. 	<p>Students</p> <p>5. LS.3, LS.7</p> <ul style="list-style-type: none"> view a selection of the ‘rayograms’ – the photograms of Man Ray identify which objects Man Ray used and how much light they let in place the objects they used to make their photograms next to the resulting prints respond to teacher questions about objects that let no, some or lots of light through for photograms. <p>8. LS.5</p> <ul style="list-style-type: none"> view a selected black-and-white photograph identify the darkest areas, grey in between areas and white areas. This may involve: <ul style="list-style-type: none"> tracing photocopies of the photograph using acetate sheets and marker pens sequencing photographs light to dark sequencing photographs from least shadow to most shadow compare images with a lot of dark shadow, images with a lot of mid-tone greys and images with a lot of white discuss and identify the most and least interesting and dramatic images.
<p>Evidence of learning (<i>words in italics refer to Life Skills outcomes</i>)</p> <p>4 Production of photograms and work in the darkroom may involve experience of <i>a variety of photographic and digital procedures</i>, and evidence student understanding of safe working practices.</p> <p>5 Study of rayograms may involve exploration of the <i>function of photographic and digital artists and how they work</i>. Speculation about the objects used in rayograms may involve exploration of a <i>variety of subject matter that can be represented in photographic and digital works</i>.</p> <p>6, 7 Using a digital camera, taking and downloading of photographs may indicate experience of <i>photographic and digital procedures</i> as well as <i>materials, techniques and processes</i> and the ways in which <i>experiences of the world can be communicated in photographic and digital works</i>.</p> <p>8 Making judgements about, and sorting photographs may indicate recognition that <i>various interpretations of photographic and digital works are possible</i>.</p>	
<p>Feedback</p> <p>4, 5 Oral, visual and/or tangible feedback and prompting by the teacher to guide and develop students’ understanding of the relationships between objects, light conditions and the visual effects they create.</p> <p>6, 7 Oral, visual and/or tangible feedback and prompting to assist students to use a digital camera to record photographs of shadows and participate in photographic processes such as downloading and printing images.</p> <p>8 Oral, visual and/or tangible feedback and prompting by teacher can affirm students’ observations about the structure and effects of photographs.</p>	

Teaching, learning and assessment activities – ‘Shapes and Shadows’	
Making	Critical and historical interpretations
<p>Students 10. LS.8, LS.6</p> <ul style="list-style-type: none"> • use their experience of sorting and classifying in activity (8) and select a photograph with strong dark tones and whites and minimal greys for printing. • experiment with manipulating and enhancing the image using Photoshop or a simple public domain paint program. This may involve: <ul style="list-style-type: none"> – cutting and cropping images – transforming the mode of the image from RGB to black-and-white or sepia – changing the contrast in their black-and-white image – solarising the image. <p>11. LS.9 The resolved image is printed for a class exhibition.</p>	<p>Students 9. LS.8, LS.6</p> <ul style="list-style-type: none"> • evaluate their proof sheets and respond to teacher questions about the identification of: <ul style="list-style-type: none"> – darkest/lightest images and objects – most liked/least liked – strongest shapes – most dramatic compositions. <p>12. LS.9</p> <ul style="list-style-type: none"> • name their favourite black-and-white photograph and include a description of the subject matter and where it was taken • produce a catalogue for the exhibition entitled ‘Shapes and Shadows’. A photocopy of the catalogue is produced for each student.
<p>Evidence of learning (<i>words in italics refer to Life Skills outcomes</i>)</p> <p>9, 10 Participation in selecting, manipulating and printing images may indicate exploration of <i>ways to develop ideas in photographic and digital works</i> and exploration of <i>a variety of photographic and digital works that reflect personal experiences, responses or a point of view.</i></p> <p>11, 12 Participation in the production of a photographic exhibition and publication may indicate the use of <i>a range of techniques and processes to make photographic and digital works.</i></p>	
<p>Feedback</p> <p>9, 10 Oral, visual and/or tangible feedback and prompting by the teacher as students extend and develop ideas about the world in digital or photographic works.</p> <p>11, 12 Oral, visual and/or tangible feedback and prompting by the teacher as students participate in the process of a photographic exhibition and/or publication.</p>	