Photographic and Digital Media virtual program:

## Considerations for programming virtual classrooms

Guiding questions for establishing learning expectations and communication processes

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| Guiding question |  |
| What are your students going to learn? (Objectives) | Itemise what you want your students to be able to do or know when completed. |
| How are they going to learn it? (Resources and Strategies) | What is required in order to meet each of the objectives defined? Will delivery be using one platform or be blended? |
| Target date for completion | When do you expect each task to be completed? |
| How are you going to know that they learned it? (Success criteria) | What is the specific task that students are to complete to demonstrate their learning? |
| Collecting evidence of student learning (Verification) | What evidence of student learning will you collect and how will you evaluate it? |
| Feedback (Evaluation) | How well was the task completed? Provide an assessment decision. |
| Communication | How will student learning be oriented?How will share and display information for your students to access?How can you promote student-teacher interactions?How can opportunities for inter-learner interactions be incorporated into activities?How will the teacher monitor and support progress in student learning? |

## Model 1 – Student guided inquiry

Students are guided in completing a short investigation that includes artmaking and art historical/ critical activities.

**Stage 5, Photographic and Digital Media**

Students are able to engage with teacher via online platform such as google classroom or teams and seek further clarification or ask advice.

Stage 5ost-modern photographers deconstruct and reconstruct compositions to change the original context of the image?

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| Guiding question:  | How does contemporary Australian photographer Tamara Dean comment on the world?  |
| What are your students going to learn? (Objectives) | Describes, identifies, investigates and accounts for the contemporary practice of artist Tamara Dean. |
| How are they going to learn it? (Resources and Strategies) | **Resources**:* Tamara Dean- [tamaradean.com.au](http://www.tamaradean.com.au/)
* Sydney Morning Herald article-Tamara Dean uses beauty to explore the deep waters of climate change [www.smh.com.au/entertainment/art-and-design/tamara-dean-uses-beauty-to-explore-the-deep-waters-of-climate-change-20190715-p527bv.html](https://www.smh.com.au/entertainment/art-and-design/tamara-dean-uses-beauty-to-explore-the-deep-waters-of-climate-change-20190715-p527bv.html)
* Interview - Coming Home: The art of Tamara Dean [theplanthunter.com.au/artdesign/coming-home-art-tamara-dean/](https://theplanthunter.com.au/artdesign/coming-home-art-tamara-dean/)
* Video Interview- [www.uapcompany.com/news/artist-interview-tamara-dean](https://www.uapcompany.com/news/artist-interview-tamara-dean) (duration 3:02)

**Strategies**In critical and historical studies students will account for the ways that Tamara Dean creates artworks that comment on the world, nature and human relationships. Students will locate and share digital articles and interviews with the artist and add them to an online collaborative resource list about Tamara Dean.Students will then work in teams to collaboratively create a slideshow outlining the practice of Tamara Dean (using Google slides) or any other suitable online platform. Each student in the group will create a slide using an agency of the artworld- the Conceptual Framework- as the organising structure. Students respond to conceptual framework questions: * **Artist:**
	+ Where was she born? When? Where does she live and work now?
	+ What do her works tell us about her values, experiences, interests, time and place?
* **Artwork**
	+ Describe how materials, techniques, props, location, lighting and composition have been used in one artwork. Refer to specific examples in the artwork.
	+ How has Dean explored nature and the human form in this work?
* **World**
	1. Has the artist been influenced by events, issues and/or ideas in the world? How are these conveyed in the artwork?
* **Audience**
	+ Where can audiences see this artwork? Has it been shown in an exhibition or gallery? Which?
	+ How have her works been received by audiences and critics? Has she won any prizes or awards? Which? When?
 |
| Target date for completion | When do you plan to complete each task? |
| How are you going to know that they learned it? (Success criteria) | Students are to work both individually and as a group through online-based activities throughout this unit. They will * Collaborate in online discussions, collection of responses via the digital platform and in contribution to group research.
* Contribute to a shared slideshow or online platform to account for the material and conceptual choices and actions of the artist.
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| Collecting evidence of student learning (Verification) | Digital documents, slideshows etc. are to submit using your classroom management online tool such as, Google classroom, Edmodo or Class OneNote. |
| Differentiation | Students could:* Investigate another Australian contemporary photographic artist whose work explores human connections with the natural world such as Leila Jeffries or Christian Thompson.
* Make a list of descriptive words to describe the photographic practice of Tamara Dean and use these to inform an extended response to one of her artworks.
* Use a conceptual framework scaffold to assist with the analysis of one artwork by Tamara Dean.
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| Extension/HPGE | Students could:* Investigate a range of contemporary photographic artists whose works make a social and/or political comment. Artists might include Christian Thompson and Anne Zahalka.
* Investigate the plants in their own home and/ or garden/ nature strip and document these using any photographic device trying to show a connection between nature and our everyday lives.
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| Feedback (Evaluation) | Feedback is formative for the duration of the unit.Format to be communicated clearly by teacher, whether it is by emailing tracked documents, upload of media/audio via online platforms or a blended approach. For example, teacher recording oral feedback on Class OneNote and setting up quizzes to give automated feedback.  |
| Communication | [Padlet](https://padlet.com/dashboard) and other activities in the learning tools selector can be used to support real-time collaboration in small groups. |

### Resources:

* Tamara Dean- [tamaradean.com.au](http://www.tamaradean.com.au/)
* Sydney Morning Herald article-Tamara Dean uses beauty to explore the deep waters of climate change [www.smh.com.au/entertainment/art-and-design/tamara-dean-uses-beauty-to-explore-the-deep-waters-of-climate-change-20190715-p527bv.html](https://www.smh.com.au/entertainment/art-and-design/tamara-dean-uses-beauty-to-explore-the-deep-waters-of-climate-change-20190715-p527bv.html)
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## Model 2 – Sharing resources for students to view/read and reflect on.

Using the asynchronous discussion activity from the [Digital learning selector – Learning activities](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?cache_id=240cd).

Editable templates are included for both Google G Suite and Office 365. Below is an example of an adapted template.

### The Practice of Tamara Dean, Stage 5 or 6

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| Lesson sequence |  |  |
| One | **Artwork analysis**Students examine works in the series “Endangered” by Tamara Dean found here: [www.martinbrownecontemporary.com/dean18Endangered.html](https://www.martinbrownecontemporary.com/dean18Endangered.html) It is assumed that students have not encountered these works previously. Students respond to framing questions regarding the works by contributing to an online discussion or shared digital document. Teacher to pose questions to draw out student responses. Some examples include:1. What does this series remind you of (subjective frame)? Consider other artworks you may have seen and memories you may have.
2. How do you think these photographs were made? What was the photographers role? (structural frame) What steps might she have taken?
3. Why do you think the artist chose the title “Endangered”? What social issues or ideas might she be referring to? (cultural frame)
4. Imagine if you were able to direct an underwater photoshoot that commented on the environment. What models, props, scenery and details would you include? Why?

Extension Task: In your digital journal or on paper draw up a plan for an underwater photoshoot that makes a comment on the environment. Annotate your plans with details about the composition (what is in the foreground, middle and background), colours, lighting, props and costumes (if appropriate) and the pose of any models or animals included in your image. Scan or photograph your plans and upload them to the digital platform being used by your class for feedback. | **Artwork analysis**Teacher might support students to develop more extended responses by providing them with a frames scaffold or by referring them to by the frames infographic available online : [schoolsequella.det.nsw.edu.au/file/5ef2cf0a-d8c1-44ba-987b-c048ccd376b8/1/the-frames.pdf](https://schoolsequella.det.nsw.edu.au/file/5ef2cf0a-d8c1-44ba-987b-c048ccd376b8/1/the-frames.pdf)Teacher to pose prompting and open-ended questions to create a rich discussion and critical thinking about this artwork before students research the work.Teacher might ask students to use canva to make a mind map summarising the main ideas of the online discussion. [www.canva.com/graphs/mind-maps/](https://www.canva.com/graphs/mind-maps/) |
| Two | **Art History / Criticism** Students will * View and reflect on a short video interview with Tamara Dean- [www.uapcompany.com/news/artist-interview-tamara-dean](https://www.uapcompany.com/news/artist-interview-tamara-dean) (duration 3:02)
* Locate and share digital articles and interviews with the artist and add them to an online collaborative resource list about Tamara Dean.
* Work in teams to collaboratively create a slideshow outlining the practice of Tamara Dean (using Google slides) or any other suitable online platform. Each student in the group will create a slide using an agency of the artworld- the Conceptual Framework- as the organising structure.

Students respond to conceptual framework questions: * Artist
	+ Where was she born? When? Where does she live and work now?
	+ What do her works tell us about her values, experiences, interests, time and place?
* Artwork
	+ Describe how materials, techniques, props, location, lighting and composition have been used in one artwork. Refer to specific examples in the artwork.
	+ How has Dean explored nature and the human form in this work?
* World
	+ Has the artist been influenced by events, issues and/or ideas in the world? How are these conveyed in the artwork?
* Audience
	+ Where can audiences see this artwork? Has it been shown in an exhibition or gallery? Which?
	+ How have her works been received by audiences and critics? Has she won any prizes or awards? Which? When?
 | **Art History / Criticism** * Teacher creates online document or slideshow for the sharing of digital research/ articles and videos.
* Teacher creates the conceptual framework slideshow using a digital platform such as Google slides that groups can access and contribute to in a synchronous manner.
* Teacher provides feedback on responses.
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| Three | **Artmaking (this might take 2 lessons)**Students will investigate the plants in their own home and/ or garden and document these using any accessible photographic device. Suggestions* Take at least 12 images exploring the plant/s in their house/ garden in close-up detail and in long shots.
* Try to capture the plant/s in a range of lighting situations. Explore natural light in the early morning, evening and at midday. Use a lamp to experiment with indoors lighting.
* Create an interesting composition that includes a house plant and other everyday objects in the home.
* Play with cropping and editing your images if you have a digital program that will allow this kid of experimentation.
* Carefully examine all of the photographs you have taken and curate a collection of your best 3-5 photographs to upload and share with your classmates and teacher via an online digital platform.
 | **Artmaking**Teacher will support students and provide feedback as they develop ideas for a series of digital photographs and upload and share them with classmates. Great photographs do not have to be high-tech. Remind students that simple things such as planning the photograph carefully, considering the lighting and composition, focusing on the subject, looking for patterns and textures and taking several shots until you get the best one can make a big difference! |

### Resources

* Tamara Dean- [tamaradean.com.au](http://www.tamaradean.com.au/)
* Sydney Morning Herald article-Tamara Dean uses beauty to explore the deep waters of climate change [www.smh.com.au/entertainment/art-and-design/tamara-dean-uses-beauty-to-explore-the-deep-waters-of-climate-change-20190715-p527bv.html](https://www.smh.com.au/entertainment/art-and-design/tamara-dean-uses-beauty-to-explore-the-deep-waters-of-climate-change-20190715-p527bv.html)
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* Video Interview- [www.uapcompany.com/news/artist-interview-tamara-dean](https://www.uapcompany.com/news/artist-interview-tamara-dean) (duration 3:02)
* Photography tips- [www.picturecorrect.com/tips/simple-effective-photography-tips/](https://www.picturecorrect.com/tips/simple-effective-photography-tips/)
* “Endangered” series of photographs- [www.martinbrownecontemporary.com/dean18Endangered.html](https://www.martinbrownecontemporary.com/dean18Endangered.html)
* Canva free mind map- [www.canva.com/graphs/mind-maps/](https://www.canva.com/graphs/mind-maps/)