

# Making meaning



**Strand**  
Media

**Possible links**

The Arts strand of Visual Arts  
Studies of Society and Environment

## Purpose

Students explore ways of expressing their ideas and feelings with words, sounds and images, and learn how to utilise technologies to communicate these to others. They create sound scapes, photographic images, emails and greeting cards. The activities encourage students to see their contexts from different perspectives, and in interesting and new ways.

## Overview

Activities are based on a learner-centred approach and are organised into five planning phases:

Phase	Learning activities
<b>Phase 1 — Exploring meaning in images</b>	Students: <ul style="list-style-type: none"> <li>• explore the role of photographs in their everyday lives</li> <li>• become familiar with the concepts of camera shots and angles.</li> </ul>
<b>Phase 2 — Making meaning with images</b>	Students: <ul style="list-style-type: none"> <li>• become familiar with the work of photography artists</li> <li>• develop basic photography skills.</li> </ul>
<b>Phase 3 — Messages and meaning</b>	Students: <ul style="list-style-type: none"> <li>• analyse representations on postcards, invitations and greeting cards</li> <li>• create their own cards or invitations by applying their knowledge of media languages and technologies.</li> </ul>
<b>Phase 4 — Making meaning with sound</b>	Students: <ul style="list-style-type: none"> <li>• experiment with sound technologies</li> <li>• explore ways of expressing ideas and feelings with sound.</li> </ul>
<b>Phase 5 — Presenting meaning to others</b>	Students: <ul style="list-style-type: none"> <li>• explore ways of presenting their photography, using techniques from a variety of forms.</li> </ul>

## Using this module

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### Focus and links

This module provides suggestions for planning, teaching and assessing using core learning outcomes and core content from the *Years 1 to 10 The Arts Syllabus*. *Making meaning* presents one way of planning with the core learning outcomes and may be adapted to suit the particular context of a school.

The module offers opportunities to make links to learning in the Visual Arts strand of The Arts, and the key learning area of Studies of Society and Environment (SOSE). Allow for additional time to include tasks from this strand and key learning area to enable students to demonstrate the outcomes that have been identified. The links to The Arts strand, Visual arts, are described as complementary activities in Teacher resource 1. The links to SOSE are identified through citing modules and specific core learning outcomes placed beside relevant media activities. It is important that the integrity of the processes and concepts within each of the key learning areas is not compromised.

Activities also contribute to learning in literacy, numeracy, lifeskills and a futures perspective and can be used for gathering evidence about students' development in these cross-curricular priorities.

Tasks in this module promote literacy in a number of ways. Students are involved with code breaking when they decode and encode the codes in photographs. They engage as a text participant when they comprehend and compose media texts, such as a video diary. They operate as a text user when they examine the purposes of media texts and use media texts for different cultural and social functions such as following instructions to create a greeting card. When students examine how photographers or exhibitors position viewers, they are operating as text analysts.

Lifeskills included are personal development skills, social skills and self-management skills. These skills are developed when students engage in collaborative practical tasks, group discussions, oral and visual presentations to the class and individual creative projects.

An activity promoting a futures perspective of digital imaging is included to encourage students to imagine possible and probable future experiences for digital imaging, explore options and consider what the consequences may be.

Tasks involve learners in real-life applications of the aspects of numeracy: space, number, measurement and data concepts. Aspects of numeracy are included in the photographing of their subject when the student must consider proportion, symmetry and balance. Students have opportunities in the Media activities to:

- compare sizes and shapes of images when framing and displaying
- explore time, space and spatial relationships within a frame
- identify and make use of patterns and sequences in their photography
- sort and classify images into student-selected categories.

Some students with physical, hearing or vision impairment may need assistance with some of these activities. Several activities involving photography may need to be modified for students with severe vision impairment to enable them to engage in and demonstrate the core learning outcomes. Students could add layers of textures to the photographic images to reflect the verbal descriptions given by the teacher. A variety of textures could be collected and supplied to the student. Obtain further advice from their support teachers.

**Module organisation**

The module is designed to be flexible in delivery and to respond to individual class contexts. The sessions do not correspond to lessons, which means media activities can be planned in shorter or longer extended timeframes as is most appropriate to the timetable and student ability.

At the end of the activities in each phase, you will find Teaching considerations. These provide ideas, suggestions and clarification relevant to the activities.

**Evaluation of a unit of work**

After completion of units of work developed from this module, collect information and make judgments about:

- teaching strategies and activities used to progress student learning towards demonstrations of core learning outcomes
- opportunities provided to gather evidence about students' demonstrations of core learning outcomes
- future learning opportunities for students who have not yet demonstrated the core learning outcomes and to challenge and extend those students who have already demonstrated the core learning outcomes
- the extent to which activities matched needs of particular groups of students and reflected equity considerations
- the appropriateness of time allocations for particular activities
- the appropriateness of resources used.

Information from this evaluation process can be used to plan subsequent units of work so that they build on, and support, student learning. The evaluated units of work may also be adapted prior to their reuse. For further information, refer to the 'Curriculum evaluation' section in the sourcebook guidelines.

## Core learning outcomes

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This module focuses on the following core learning outcomes from the Media strand of the *Years 1 to 10 The Arts Syllabus*.

### Level statement: Level 3

Students apply their knowledge of media languages to construct, individually and collaboratively, intended meanings for specific purposes. They deliberately select and combine a wide range of media languages, tools and processes to construct meaning for particular audiences.

Students utilise techniques associated with audio/ visual presentation and particular media forms to present media to a specified audience.

Students apply their understandings of media languages and technologies to examine how representations are constructed for audiences.

- ME 3.1 Students combine and manipulate media languages and technologies to construct intended meanings.
- ME 3.2 Students present media texts to a specified audience using presentation techniques associated with particular media forms.
- ME 3.3 Students examine and compare the particular languages used to construct various representations across media forms and genres for specific purposes.

### Visual Arts

The module also promotes learning associated with the Visual Arts core learning outcomes:

- VA 3.1 Students design, make and modify images and objects, applying elements and additional concepts to construct intended meanings.
- VA 3.2 Students make and display images and objects, understanding the functions of informal and formal display.
- VA 3.3 Students compare elements and additional concepts of images and objects from a variety of cultural and historical contexts.

## Other key learning areas

### Studies of Society and Environment

When planning an integrated unit of work from this module, ensure that activities are planned to provide opportunities for students to work using social inquiry processes. Consult the *Years 1 to 10 Studies of Society and Environment Syllabus* and associated materials for further information.

The focus of this module links to the following SOSE Sourcebook modules and core learning outcomes:

Level 2: *Read all about it: Participating*

Level 3: *Yesterday's news: Technology and culture*

### Core learning outcomes from Studies of Society and Environment

#### *Time, Continuity and Change*

- TCC 3.1 Students use evidence about innovations in media and technology to investigate how these have changed society.
- TCC 3.3 Students use knowledge of people's contributions in Australia's past to cooperatively develop visions of preferred futures.

## Systems, Resources and Power

SRP 3.2 Students create a representation of occupational specialisation and interdependence in an industry from the past, present or future.

SRP 3.3 Students apply the principles of democratic decision-making in cooperative projects.

**Cross key learning area planning**

Consider elaborations of the core learning outcomes in the *Years 1 to 10 Studies of Society and Environment Sourcebook Guidelines*. Refer to [www.qscc.qld.edu.au/](http://www.qscc.qld.edu.au/) for additional information.

## Core content

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This module provides a learning context for the following concepts and skills, which are developed from Level 3 core content from the syllabus in addition to the core content from previous levels:

- |                                 |  |
|---------------------------------|--|
| <b>media languages</b>          | <ul style="list-style-type: none"> <li>• camera angles and movements</li> <li>• graphics</li> <li>• soundtrack</li> <li>• voice-over</li> <li>• caption</li> <li>• font</li> </ul> |
| <b>media technologies</b>       | <ul style="list-style-type: none"> <li>• layout</li> <li>• manipulate</li> </ul>   |
| <b>audience</b>                 | <ul style="list-style-type: none"> <li>• categories applied to audiences — age, gender, culture, income, marital status, hobbies and occupation</li> </ul>                         |
| <b>institution</b><br>— purpose | <ul style="list-style-type: none"> <li>• advertisement</li> <li>• entertainment</li> </ul>   |
| — form                          | <ul style="list-style-type: none"> <li>• print, broadcast, video, photographic and digital</li> </ul>  |
| — context                       | <ul style="list-style-type: none"> <li>• commercial and non-commercial</li> </ul>  |
| <b>representations</b>          | <ul style="list-style-type: none"> <li>• age and ability/disability</li> <li>• settings — time and place</li> <li>• unfamiliar events</li> </ul>                                   |

## Assessment

The following table provides examples of opportunities in this module for gathering evidence and making judgments about student demonstrations of The Arts core learning outcomes. When making an on-balance judgment about demonstrations of the learning outcomes, consider all the points in the 'Making judgments' column. The table is neither exhaustive nor mandatory. Assessment opportunities should be negotiated with students to maximise their demonstrations of these outcomes in a variety of ways. Reflect with students on evidence gathered to make judgments about their demonstrations.

Outcomes	Gathering evidence	Making judgments
<p><b>ME 2.1</b> Students select and combine images, sounds and words in sequences to create media texts for familiar audiences.</p> <p><b>ME 3.1</b> Students combine and manipulate media languages and technologies to construct intended meanings.</p>	<p><b>Students may:</b></p> <ul style="list-style-type: none"> <li>• produce their own photographs or photograms</li> <li>• create an invitation/greeting card for the exhibition</li> <li>• create sound pieces to accompany the photographs on display.</li> </ul> <p><b>The teacher may use:</b></p> <ul style="list-style-type: none"> <li>• focused analysis</li> <li>• peer- and self-assessment</li> <li>• observation</li> </ul> <p><b>recorded in:</b></p> <ul style="list-style-type: none"> <li>• checklists</li> <li>• criteria sheets.</li> </ul>	<p><b>Do students:</b></p> <p><b>Level 2</b></p> <ul style="list-style-type: none"> <li>• select/create images to represent particular feelings/ideas?</li> <li>• enhance the image with sound?</li> <li>• combine the different elements of a soundtrack with the images?</li> </ul> <p><b>Level 3</b></p> <ul style="list-style-type: none"> <li>• apply technologies to manipulate the photographic elements/colour/text?</li> <li>• utilise the photographic elements to construct a particular point of view?</li> <li>• explore the potential of the camera functions to achieve particular effects?</li> <li>• move the subjects/objects around or change the camera viewpoint to achieve aesthetic results?</li> <li>• select text and image for the card/invitation to reflect an aspect of the exhibition?</li> <li>• manipulate the image and the lettering for the text to suggest the intended meaning?</li> <li>• arrange the placement of image and text to achieve a balanced design?</li> <li>• select and manipulate sound that will combine with the images to construct the intended meaning?</li> <li>• use technologies in the recording and playing of sound?</li> </ul>
<p><b>ME 2.2</b> Students use display techniques to present media to a familiar audience.</p> <p><b>ME 3.2</b> Students present media texts to a specified audience using presentation techniques associated with particular media forms.</p>	<p><b>Students may:</b></p> <ul style="list-style-type: none"> <li>• display their images in scrapbooks, slide shows and frames</li> <li>• prepare their photographs for display in a photographic exhibition.</li> </ul> <p><b>The teacher may use:</b></p> <ul style="list-style-type: none"> <li>• peer- and self-assessment</li> </ul> <p><b>recorded in:</b></p> <ul style="list-style-type: none"> <li>• checklists.</li> </ul>	<p><b>Do students:</b></p> <p><b>Level 2</b></p> <ul style="list-style-type: none"> <li>• utilise simple display techniques for showing photographs to others, such as framing?</li> <li>• consider what will appeal to the familiar audience?</li> </ul> <p><b>Level 3</b></p> <ul style="list-style-type: none"> <li>• crop and frame their images for others?</li> <li>• select display techniques appropriate for the media form?</li> <li>• consider placement of image in the display space?</li> <li>• crop and frame photographs to capture the most interesting aspects of the image?</li> <li>• frame images with coloured card that adds depth and interest?</li> <li>• make effective use of the display space to present the images to the audience?</li> <li>• group and position the images so that they enhance each other?</li> </ul>

*This table is continued on the next page...*

Outcomes	Gathering evidence	Making judgments
<p><b>ME 2.3</b> Students identify ways in which representations are created in media forms.</p>	<p><b>Students may:</b></p> <ul style="list-style-type: none"> <li>• examine and discuss their own and others' photographs</li> <li>• identify photographic elements in their own and others' photographs</li> <li>• analyse the use of languages and representations in greeting cards and invitations.</li> </ul> <p><b>The teacher may use:</b></p> <ul style="list-style-type: none"> <li>• focused analysis</li> <li>• observation</li> </ul> <p><b>recorded in:</b></p> <ul style="list-style-type: none"> <li>• checklists</li> <li>• criteria sheets</li> <li>• anecdotal notes.</li> </ul>	<p><b>Do students:</b></p> <p><b>Level 2</b></p> <ul style="list-style-type: none"> <li>• identify the use of words, sounds and images in representing ideas and experiences?</li> <li>• recognise the types of representations that have been constructed?</li> <li>• identify the obvious media languages that are used in greeting cards and invitations — for example, colour and font?</li> <li>• describe the information that is communicated by a soundtrack?</li> </ul> <p><b>Level 3</b></p> <ul style="list-style-type: none"> <li>• examine and compare the use of photographic elements across the media forms of personal and professional photography, greeting cards and invitations?</li> <li>• describe the photographic elements and how they contribute to the messages they interpret?</li> <li>• explain the contribution words can make to the meaning of an image?</li> <li>• identify and compare the uses of close-ups, mid shots and long shots?</li> <li>• explain the way frame can control the representation that is created by including and excluding certain elements in the image?</li> <li>• interpret the use of camera angles?</li> </ul>

## Background information

We communicate with each other using a variety of modes, particularly the visual mode. Increasingly we communicate and express ideas in multimodal texts, which combine the written, aural and visual modes. The emphasis in this module is on exploring the modes of the visual and aural and offers students opportunities to express themselves in these modes, with a strong focus on the language of photography.

Students will develop skills to enable them to use this form of expression and share their work with others by displaying it as an exhibition that incorporates accompanying sound pieces. Their understanding of the visual image and how it is created will enable them to view their image-filled worlds with new insights and perspectives.

### Terminology

Students have opportunities to become familiar with and use the following terminology in this module:

balance	exhibition	mid shot	pinhole camera
close-up	extreme close-up	narration	proximity
commercial	focus	pattern	shape
composition	framing	photogram *	sound effects
cropping	line	photomobile	texture
dialogue	long shot	photomural	zoom
digital technologies			

\* A photogram is an image created by placing objects on photographic paper and exposing the paper to light. The varying degrees of transparency of the objects will create varying shades of grey and dark outlines on the paper. It is a simple activity that allows students to explore basic photographic elements of light and contrast.

### **School authority policies**

Be aware of and observe school authority policies that may be relevant to this module. Education Queensland policies on health and safety considerations for Media can be found at [www.education.qld.gov.au/corporate/doem/sindex/m-ind.htm](http://www.education.qld.gov.au/corporate/doem/sindex/m-ind.htm).

For policies and guidelines for the Catholic sector, refer to the Queensland Catholic Education Commission website at [www.qcec.qld.catholic.edu.au/www/index.cfm](http://www.qcec.qld.catholic.edu.au/www/index.cfm).

### **Equity considerations**

This module provides opportunities for students to increase their understanding and appreciation of equity and diversity within a supportive environment. It includes activities that encourage students to:

- be involved within a supportive environment
- work individually or in groups
- value diversity of ability, opinion and experience
- value diversity of language and cultural beliefs
- support one another's efforts
- become empowered to take on roles
- negotiate and accept change
- become empowered to communicate freely.

It is important that these equity considerations inform decision making about teaching strategies, classroom organisation and assessment.



## Support materials and references

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The following resources may be helpful additions to your professional library. Review material before using it with students. Resources referred to in this module are identified with an asterisk (\*).

Information relating to copyright issues may be found at the Australian Copyright Council's *Online Information Centre* ([www.copyright.org.au/index.htm](http://www.copyright.org.au/index.htm)). Please note the licence conditions applying to downloading and printing information sheets from this site.

### Print

Department of Education, Queensland, 1990, *Living by Design: Art Handbook for Teachers: Year 1*, Brisbane.

Department of Education, Queensland, 1990, *Living by Design: Art Handbook for Teachers: Years 2 and 3*, Brisbane.

Department of Education, Queensland, 1994, *Media Curriculum Guide for Years 1 to 10: Constructing Realities*, Publishing Services Department of Education, Brisbane.

\*Hattersley, Ralph, 1979, *Discover Yourself Through Photography*, Morgan and Morgan.

Macaulay, David 1998, *New Way Things Work*, Dorley Kindersley, Sydney.

Quin, R. & McMahon, B. 1996, *Teaching Viewing and Visual Texts — Primary*, Curriculum Corporation, Melbourne.

Quin, R. & McMahon, B. 1997, *The Big Picture*, Curriculum Corporation, Melbourne.

### Electronic

#### Websites

(All websites listed were accessed in March 2002)

Australian Broadcasting Commission: [www.abc.net.au/children](http://www.abc.net.au/children)

Australian Children's Television Federation: [www.actf.com.au](http://www.actf.com.au)

Australian Centre for the Moving Image: [www.acmi.net.au/](http://www.acmi.net.au/)

Australian Teachers of Media Queensland: [www.pa.ash.org.au/atomqld/](http://www.pa.ash.org.au/atomqld/)

British Film Institute: [www.bfi.org.uk/education/index.html](http://www.bfi.org.uk/education/index.html)

TV Ontario: [www.tvokids.com/](http://www.tvokids.com/)

#### Production

Project-Based Learning Multimedia: [http://pblmm.k12.ca.us/curr\\_main.htm](http://pblmm.k12.ca.us/curr_main.htm)

School Torque: [www.schooltorque.aust.com/](http://www.schooltorque.aust.com/)

#### Photography

*The Gift of Presence* online photographic exhibition:  
[www.giftofpresence.slq.qld.gov.au/html/exhibit.htm](http://www.giftofpresence.slq.qld.gov.au/html/exhibit.htm)

Photographic Libraries: [www.photographiclibraries.com/](http://www.photographiclibraries.com/)

Kodak: [www.kodak.com.au/](http://www.kodak.com.au/)

## Activities

### Phase 1 — Exploring meaning in images

#### Students:

- explore the role of photographs in their everyday life
- become familiar with the concepts of camera shots and angles.

Outcomes	Activities	Gathering evidence
<p><b>ME 3.1</b> Students combine and manipulate media languages and technologies to construct intended meanings.</p> <p><b>ME 3.3</b> Students examine and compare the particular languages used to construct various representations across media forms and genres for specific purposes.</p> <p><b>SRP3.2</b> Students create a representation of occupational specialisation and interdependence in an industry from the past, present or future.</p>	<p>Students:</p> <ul style="list-style-type: none"> <li>• respond to photographs on display in the classroom with personal likes and dislikes and discussion about what the images might mean.</li> <li>• collect a variety of photographic images from their surroundings, including packaging, T-shirts, photo albums, books, billboards, posters, greeting cards, CD covers, book covers and magazines.</li> <li>• create a collage of images and words to reflect what photographs mean to them by considering the questions:           <ul style="list-style-type: none"> <li>– What are photographs?</li> <li>– What is the purpose of taking photographs?</li> <li>– How are they different from drawings or paintings?</li> </ul> </li> <li>• compare photographs taken in the past with recent photos of familiar places and people — for example, view photos of the family or the local area to discuss differences, such as the formality of the setting or pose of subjects.</li> <li>• survey fellow students to research the events that are recorded in photos.           <ul style="list-style-type: none"> <li>– why do people like looking at photographs?</li> <li>– what can we learn about people by looking at their photographs?</li> <li>– why do people keep photographs for many years?</li> <li>– how can we display photographs?</li> <li>– why are some photographs more important than others?</li> </ul> </li> <li>• compile two lists, one of the personal and one of the commercial purposes for photographs.</li> <li>• plan a Grandparent's Day or visit from residents from an aged peoples' home, asking them to bring their photographs and talk to small groups of students about them.</li> <li>• discuss how we know what is being communicated by examining the information that is in the photograph through objects, settings, and the peoples' posture, proximities and facial expressions.</li> <li>• add, titles, speech bubbles or captions to selected photographs to reveal how the words change the interpretation.</li> <li>• discuss how the meaning could be added to or changed using words.</li> <li>• examine professional photographs in newspapers, calendars, magazines, and nature magazines considering:           <ul style="list-style-type: none"> <li>– What is the message?</li> <li>– What is the story being told?</li> </ul> </li> <li>• interview a professional photographer to discuss his/her intent for particular projects.</li> </ul>	<p><b>ME 3.3</b> <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>focused analysis</i></li> </ul> <p>Do students:</p> <ul style="list-style-type: none"> <li>• describe the photographic elements and how they contribute to the messages they interpret?</li> <li>• explain the contribution words can make to the meaning of an image?</li> <li>• identify and compare the uses of close-ups, mid shots and long shots?</li> <li>• explain the way frame can control the representation that is created by including and excluding certain elements in the image?</li> <li>• interpret the use of camera angles?</li> </ul>

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Outcomes	Activities	Gathering evidence
	<ul style="list-style-type: none"> <li>• cut out and alter some magazine photographs by cropping, enlarging or expanding them. Crop photos by cutting out parts of the photo or by cutting out the surrounds of the image to create a mid shot, and then cutting out further surrounds to create a close-up. Enlarge the image by making it bigger on a photocopier.</li> <li>• expand photographs by drawing in additional detail, people and/or scenery beyond the frame.</li> <li>• explore the media concept of framing as an artificial boundary around an image created by the photographer or illustrator. It determines what information is and is not available to the viewer, and thus restricts the meaning available.</li> <li>• present their pictures to the class and discuss the changes they were trying to effect. Discuss how changing the frame can alter the meaning attached to the image.</li> <li>• engage with the terms close-up, mid and long shot. Discuss examples of variations on these such as extreme close-ups (see Student resource 3).</li> <li>• collect and label examples of each type of shot in magazines or comics.</li> <li>• describe when each of the shots are used and why, such as:             <ul style="list-style-type: none"> <li>– close-ups of faces to show expressions</li> <li>– mid shots of conversations so the interaction can be observed</li> <li>– long shots to show a person in action</li> <li>– very long shot to show a landscape.</li> </ul> </li> <li>• explore camera angles as an important technique for creating a relationship between the audience and the subject in film, television and photography.</li> <li>• discuss the meaning of the expressions: 'to look down on someone' and 'to look up to someone'.</li> <li>• write key words next to each expression. For example: 'to look down on someone' — inferior, weak, powerless; 'to look up to someone' — superior, strong, powerful, authoritative.</li> <li>• are presented with a series of comic strips from newspapers or magazines drawn from different angles — low, eye-level and high. They match the frames to the expressions.</li> <li>• discuss the effect created in each shot and discuss the neutrality implied by eye-level shots.</li> <li>• cut examples of high and low angle shots from comics and create wall posters of each shot type.</li> <li>• create a series of ten frames using a variety of shots and angles, titled, 'The roller coaster ride of getting ready for school.'</li> </ul>	

### Teaching considerations

Books that offer photographic collections and good quality nature or fashion magazines are useful resources. Be sensitive to the variety of circumstances and family arrangements of students that may mean that there are no family or childhood photographs available, or that the student does not wish to share photos with others. Respect their right to privacy and consider photographs of other subjects as alternatives.

## Phase 2 — Making meaning with images

### Students:

- become familiar with the work of photography artists
- develop basic photography skills.

Outcomes	Activities	Gathering evidence
<p><b>ME 3.3</b> Students examine and compare the particular languages used to construct various representations across media forms and genres for specific purposes.</p>	<p>Students:</p> <ul style="list-style-type: none"> <li>• respond to the work of artists such as Ansel Adams, Max Dupain, Dorothea Lange, Frank Hurley, Ray Man, Cindy Sherman, Henri Carier Bresson, Lartigue, Lee Miller, Diane Arbus, Walker Evans, John Pilger, Michael Riley and Edward Weston or collections of photographs in magazines or art books.</li> <li>• document the use of line, shape, colour, balance, pattern, composition and texture in the photographs in journals through written descriptions or photocopying the images and deconstructing them by: <ul style="list-style-type: none"> <li>– drawing in lines</li> <li>– cutting out shapes</li> <li>– highlighting patterns and textures</li> <li>– circling compositional features.</li> </ul> </li> <li>• select one photograph that appeals to them and consider the questions on Student resource 1.</li> <li>• create titles for their photograph to reflect what they believe is being communicated?</li> <li>• are instructed in the major elements of the camera and their functions: <ul style="list-style-type: none"> <li>– adjusting function for lighting conditions</li> <li>– controlling focus</li> <li>– winding function</li> <li>– looking through the viewfinder to frame the subject</li> <li>– zooming in and out to determine difference from the subject</li> <li>– holding the camera steady.</li> </ul> </li> <li>• receive a photography licence after showing they can use the camera safely and responsibly.</li> <li>• explore how to use the functions on the camera to apply knowledge of the elements, such as composition.</li> <li>• produce photograms and pinhole cameras to explore lighting in photography.</li> <li>• discuss how to make the images interesting to look at, and to show a unique point of view (see Student resources 2, 3 and 4).</li> <li>• engage in a series of activities to enable their skills and ideas in photography to develop (see Student resources 3 and 6).</li> <li>• reflect on their own use of photographic elements after each activity, suggesting ways to make the images look more interesting and unique.</li> <li>• discuss the influence of digital technologies on the art of photography and their thoughts on the old adage 'the camera never lies'.</li> <li>• share their ideas about the future applications of digital imaging in our lives.</li> </ul>	<p><b>ME 3.3</b> <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>focused analysis</i></li> </ul> <p>Do students:</p> <ul style="list-style-type: none"> <li>• identify the use of line, shape, colour, balance, pattern, composition and texture?</li> <li>• describe the use of composition, proximity, facial expression and eye lines?</li> <li>• describe how to construct representations using the photographic elements they have explored?</li> </ul>
<p><b>ME 3.1</b> Students combine and manipulate media languages and technologies to construct intended meanings.</p>	<p>Students:</p> <ul style="list-style-type: none"> <li>• receive a photography licence after showing they can use the camera safely and responsibly.</li> <li>• explore how to use the functions on the camera to apply knowledge of the elements, such as composition.</li> <li>• produce photograms and pinhole cameras to explore lighting in photography.</li> <li>• discuss how to make the images interesting to look at, and to show a unique point of view (see Student resources 2, 3 and 4).</li> <li>• engage in a series of activities to enable their skills and ideas in photography to develop (see Student resources 3 and 6).</li> <li>• reflect on their own use of photographic elements after each activity, suggesting ways to make the images look more interesting and unique.</li> <li>• discuss the influence of digital technologies on the art of photography and their thoughts on the old adage 'the camera never lies'.</li> <li>• share their ideas about the future applications of digital imaging in our lives.</li> </ul>	<p><b>ME 3.1</b> <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>peer- and self-assessment.</i></li> </ul> <p>Do students:</p> <ul style="list-style-type: none"> <li>• utilise the photographic elements to construct a particular point of view?</li> <li>• explore the potential of the camera functions to achieve particular effects?</li> <li>• move the subjects/objects around or change the camera viewpoint to achieve aesthetic results?</li> </ul>
<p><b>TCC 3.1</b> Students use evidence about innovations in media and technology to investigate how these have changed society.</p>	<p>Students:</p> <ul style="list-style-type: none"> <li>• discuss the influence of digital technologies on the art of photography and their thoughts on the old adage 'the camera never lies'.</li> <li>• share their ideas about the future applications of digital imaging in our lives.</li> </ul>	

### Teaching considerations

A variety of photographic equipment can be used for these activities depending on the resources available at the school. Utilise disposable cameras to reduce the cost for these activities. Keep groups small. Rural and remote schools should utilise digital cameras and printed copies of images to avoid the costs and logistics of professional development. Explain that composing visual images is like composing a song — putting all the bits together and working out how the pieces are placed in relationship to each other and to the viewer.

## Phase 3 — Messages and meaning

### Students:

- analyse representations on postcards, invitations and greeting cards
- create their own cards or invitations by applying their knowledge of media languages and technologies.

Outcomes	Activities	Gathering evidence									
<p><b>TCC 3.1</b> Students use evidence about innovations in media and technology to investigate how these have changed society.</p>	<p>Students:</p> <ul style="list-style-type: none"> <li>• collect a variety of forms of communication that use images to convey feelings and send messages.</li> <li>• draw or paint occasions when they send and receive greeting cards, post cards and invitations.</li> <li>• bring in cards or choose from a supply collected by the teacher and create a collage to describe the purpose for card-giving in a variety of cultures.</li> <li>• discuss other ways to communicate messages to people and suggest why cards are popular.</li> <li>• examine examples of greeting cards and invitations and discuss the placement of words and images on the front page.</li> <li>• explore lettering (size, shape and colour) and fonts to create different images of their name.</li> <li>• discuss card shape, images, colours and lettering to match the celebration — for example, bright colours for children in the shape of clowns.</li> <li>• find examples of the use of colour in cards, for example to convey a sense of relaxation, action, warmth or wealth. What patterns do they notice in the use of colour? Are certain colours attached to certain ages or gender? Are the colours used in a stereotypical manner? How does the use of colour contribute to the purpose of the card?</li> <li>• explore the ways in which the use of colour contributes to the meanings and messages and compare the use of colour for different types of messages.</li> <li>• are introduced to the concept of connotation by discussing the associations of different colours.           <ul style="list-style-type: none"> <li>– present students with a series of statements such as ‘She was in a black mood’, ‘He was red with anger’ or ‘I was green with envy’ and discuss the meanings.</li> <li>– discuss how the meanings of colour can vary according to context by drawing up a table. For example:</li> </ul> </li> </ul> <table border="1" data-bbox="510 1523 973 1646"> <thead> <tr> <th>Colour</th> <th>Context</th> <th>Meaning</th> </tr> </thead> <tbody> <tr> <td>red</td> <td>christmas candle</td> <td>happiness</td> </tr> <tr> <td></td> <td>stop sign</td> <td>danger</td> </tr> </tbody> </table>	Colour	Context	Meaning	red	christmas candle	happiness		stop sign	danger	<p><b>ME 3.3</b> Students examine and compare the particular languages used to construct various representations across media forms and genres for specific purposes.</p>
Colour	Context	Meaning									
red	christmas candle	happiness									
	stop sign	danger									
		<p><b>ME 3.3</b> <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>focused analysis</i></li> <li>• <i>teacher observation</i></li> </ul> <p>Do students:</p> <ul style="list-style-type: none"> <li>• examine the use of lettering, colour and words on cards and invitations?</li> <li>• examine the use of images in representations on cards and invitations?</li> <li>• suggest plausible connotations for particular colours and images within the context of cards and invitations?</li> </ul>									

*This table is continued on the next page...*

Outcomes	Activities	Gathering evidence
<p><b>ME 3.1</b> Students combine and manipulate media languages and technologies to construct intended meanings.</p>	<ul style="list-style-type: none"> <li>• discuss the negatives and positives of reading images with stereotyped associations (see Teaching considerations).</li> <li>• analyse the representation of people, places, animals and objects on cards.</li> <li>• create a list of stereotypical images on cards and the meanings they have for people — for example, roses for love and rocking chairs for old age.</li> <li>• explore and challenge the use of stereotypes in greeting cards, particularly in relation to colour, image, words and design.</li> <li>• compare representations of people and celebrations on cards with their photographs on display.</li> <li>• discuss with the teacher how the meaning of an image depends partly on the images surrounding it. Changing those images can change the meanings derived.</li> <li>• investigate texts in their surroundings to show how the meaning of an image can change when text and/or sound is added — for example, billboards, advertisements and book covers.</li> <li>• examine a variety of cards and invitations used to promote exhibitions or film festivals and discuss the designs and purposes for these types of texts.</li> <li>• choose one or a series of images that reflect/s a theme or feelings evoked by the exhibition.</li> <li>• create an image for the card using one of the photographs they have taken or manipulated using different visual art materials or technology processes.</li> <li>• are introduced to various types of poetry, including samples of a rhyming story, haiku, cinquain, diamante and limerick.</li> <li>• write a poem about the feelings evoked by the selected photograph/s.</li> <li>• write the text for the card or invitation and select a font.</li> <li>• explore placement of the image and text, including details about the exhibition.</li> <li>• design a card or invitation for the photographic exhibition.</li> <li>• create their card by combining all the elements in a final version of the card.</li> <li>• share their cards with others and reflect on the messages they are communicating through their use of words and images.</li> </ul>	<p><b>ME 3.1</b> <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>focused analysis</i></li> <li>• <i>teacher observation</i></li> </ul> <p>Do students:</p> <ul style="list-style-type: none"> <li>• select text and image to reflect an aspect of the exhibition?</li> <li>• manipulate the image and the lettering for the text to suggest the intended meaning?</li> <li>• arrange the placement of image and text to achieve a balanced design?</li> </ul>

#### Teaching considerations:

Although the activities in this phase refer to the construction of a card or invitation for the photographic exhibition, they could be adapted for the construction of any greeting card, or invitations for other school events. The type of card chosen should be appropriate for the group of students in the class and their cultural backgrounds. All students may not be able to access some magazines, catalogues or images due to religious, social and cultural reasons. To challenge students, encourage them to be more adventurous with their designs and use of materials, such as cut-out features, fold-out sections, more challenging use of Visual Arts elements and materials, or application of software programs to manipulate the image.

Students need to understand the concept of stereotypes because they are so often used in the media. Students also need to understand that the reason stereotypes are used is because viewers quickly and easily recognise them. For students to develop critical literacy skills, they need to be able to recognise when stereotypes are being used and to differentiate the stereotyped attributes from the attributes of real individuals or groups in their communities. They need to develop an understanding that stereotypes are based on generalisations about a group and can disempower people. Investigations of stereotypes could support demonstrations of the Studies of Society and Environment core learning outcome CI 3.2 — students identify stereotyping, discrimination or harassment to develop a plan that promotes more peaceful behaviours.

## Phase 4 — Making meaning with sound

### Students:

- experiment with sound technologies
- explore ways of expressing ideas and feelings with sound.

Outcomes	Activities	Gathering evidence
	<p>Students:</p> <ul style="list-style-type: none"> <li>• discuss with teacher guidance:           <ul style="list-style-type: none"> <li>– what are the sounds we hear in our environment?</li> <li>– when do we use sound to communicate?</li> <li>– how is communicating with sound different from communicating with photographs and greeting cards?</li> </ul> </li> <li>• are accompanied by their teacher on a walk around the school or local community to record all the sounds they hear.</li> <li>• share their list of sounds with the class.</li> <li>• listen to a taped story that includes a range of sounds to discuss the use of the sound track elements, sound effects, dialogue, narration and music. Audio versions of film narratives often have a rich soundtrack.</li> <li>• view a video (but black out the image) that includes a range of sounds and discuss possible story lines that fit the sound sequence:           <ul style="list-style-type: none"> <li>– what do you think is happening?</li> <li>– how did the sound make you feel?</li> </ul> </li> <li>• replay the segment to see if any additional sounds are identified and if the meaning is different.</li> <li>• view a video sequence and cover the television screen while students list sounds.</li> <li>• view the sequence or advertisement with the sound playing and ask students how the sounds contributed to the message of the commercial.</li> <li>• discuss how sound effects enhance a message.</li> <li>• experiment with mixing up images and sounds by playing sound effects from one program with another — for example, a comedy program sound track with a soap opera program.</li> <li>• choose a theme — happiness, celebration, surprise — and script sounds to convey that feeling.</li> <li>• explore how they can make sounds using objects, instruments, voice and their bodies — for example, to make a walking sound or rubbing pebbles together or shaking or scrunching a piece of plastic.</li> <li>• explore the recording pick up of different types of microphones when recording sounds from the environment.</li> <li>• explore how sounds can be manipulated by overlaying, fading in or out, mixing and repetition.</li> <li>• record sound sequences and present these to another group or the class.</li> <li>• ask for their interpretations and the feelings evoked.</li> <li>• record in a diary or journal, or recount, what they did and how they made the sequence, how they felt and any difficulties encountered, problems resolved or changes they would make.</li> </ul>	

*This table is continued on the next page...*

Outcomes	Activities	Gathering evidence
<p><b>ME 3.1</b> Students combine and manipulate media languages and technologies to construct intended meanings.</p>	<ul style="list-style-type: none"> <li>• consider how these sounds could mean different things in different situations — for example, a door slamming when you were outside without a key, a door slamming and then someone screaming because their finger was stuck; a whistle blown in a football game or by the crossing supervisor.</li> <li>• using the collection of images selected for the exhibition, record sound pieces to reflect the feelings you want to be evoked when people are looking at them.</li> <li>• arrange the sound to be played in the spaces in which the images are to be viewed at the exhibition.</li> <li>• evaluate the effect of playing the sound while viewing the images and if necessary make adjustments to the recording.</li> </ul>	<p><b>ME 3.1</b> <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>focused analysis</i></li> <li>• <i>teacher observation</i></li> </ul> <p>Do students:</p> <ul style="list-style-type: none"> <li>• select and manipulate sounds that will combine with the images to construct the intended meaning?</li> <li>• utilise technologies in the recording and playing of sound?</li> </ul>

### Teaching considerations

Students should develop an understanding of how sound can create meaning without images and, when combined with images, can influence the interpretation of those images. They need the opportunity to explore how to create and record sound to develop these understandings.



## Phase 5 — Presenting meaning to others

### Students:

- explore ways of presenting their photography, using techniques from a variety of forms.

Outcomes	Activities	Gathering evidence
<p><b>ME 3.2</b> Students present media texts to a specified audience using presentation techniques associated with particular media forms.</p>	<p>Students:</p> <ul style="list-style-type: none"> <li>• list ways of presenting their photographs and communicating their ideas with family and friends.</li> <li>• select a single photograph, attach it to an email message and send it to a friend, or create a post card of their favourite place that holds a special feeling and mail it to a friend, electronically or through the post (see Teaching considerations).</li> <li>• select a group of photographs that reflect something about themselves.</li> <li>• decide on the audience and purpose of sharing the images.</li> <li>• decide on a particular way of presenting the images they select, such as:               <ul style="list-style-type: none"> <li>– photo album, framed and hung, magnetic frames, scrap book</li> <li>– scanned and presented as a slide show</li> <li>– photocopied and presented on OHTs.</li> </ul> </li> <li>• title the collection and create a cover or title slide.</li> <li>• list ways of sharing their photographs with the school communities in public spaces, such as exhibitions, photomurals, photomobiles, school magazine, newsletters and web site.</li> <li>• experiment with cropping and framing of images to enhance the composition.</li> <li>• create a scrap book of memories from their life, annotating the images with descriptions.</li> <li>• discuss the purpose of photographic exhibitions.</li> <li>• visit an exhibition to explore display techniques.</li> <li>• discuss ways of grouping images, such as by themes or moods, as a series, or by use of common techniques.</li> <li>• collect the photographs they have taken and had developed.</li> <li>• share photographs informally with the class, making aesthetic judgments by discussing the use of elements they have learnt about in earlier phases.</li> <li>• discuss the type of exhibition the class should create, for example around a theme, such as:               <ul style="list-style-type: none"> <li>– View from our window</li> <li>– My world</li> <li>– Inside, outside.</li> </ul> </li> <li>• select images to include in the exhibition by discussing as a group:               <ul style="list-style-type: none"> <li>– how the techniques investigated are best represented in particular images</li> <li>– the extent to which images represent unique viewpoints and connect with others in the collection</li> <li>– ways in which a selection of work can evoke a response in the proposed audience.</li> </ul> </li> </ul>	<p><b>ME 3.2</b> <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>focused analysis</i></li> <li>• <i>teacher observation.</i></li> </ul> <p>Do students:</p> <ul style="list-style-type: none"> <li>• crop and frame their images for display?</li> <li>• select display techniques appropriate for the media form?</li> <li>• consider placement of image in the display space?</li> </ul>
<p><b>SRP 3.3</b> Students apply the principles of democratic decision-making in cooperative projects.</p>		

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Outcomes	Activities	Gathering evidence
<p><b>ME 3.2</b> Students present media texts to a specified audience using presentation techniques associated with particular media forms.</p>	<ul style="list-style-type: none"> <li>• investigate and make decisions about exhibition spaces and ways of displaying the images to:               <ul style="list-style-type: none"> <li>– maximize the viewing for the audience</li> <li>– utilise the lighting in the space</li> <li>– organise the images into appropriate groupings.</li> </ul> </li> <li>• position the images at appropriate places in the space — for example, height.</li> <li>• approach sponsors to support the event.</li> <li>• plan and produce a publicity campaign using persuasive text.</li> <li>• write background information for the exhibition catalogue, including:               <ul style="list-style-type: none"> <li>– a description of themselves as artists</li> <li>– the titles of their artworks</li> <li>– descriptions of the photographs</li> <li>– explanations of the process and techniques</li> <li>– explanation of what they are trying to say with the photograph.</li> </ul> </li> <li>• prepare other display material for the exhibition, including:               <ul style="list-style-type: none"> <li>– a written or videoed introduction explaining the project</li> <li>– prepare display cards for each image, or audio recordings of information about the images and processes.</li> </ul> </li> <li>• promote the event with the prepared publicity material and broadcast announcements in the school media.</li> <li>• set up recordings of the sound pieces prepared earlier to accompany the groups of photographs for the exhibition.</li> <li>• exhibit the photos by cropping, framing and presenting.</li> <li>• hold the exhibition.</li> <li>• reflect on the success of the exhibition in presenting their ideas.</li> </ul>	<p><b>ME 3.2</b> <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>focused analysis</i></li> <li>• <i>observation</i></li> </ul> <p>Do students:</p> <ul style="list-style-type: none"> <li>• crop and frame photographs to capture the most interesting aspects of the image?</li> <li>• frame the image with coloured card that adds depth and interest?</li> <li>• make effective use of the display space to present the images to the audience?</li> <li>• group and position the images so that they enhance each other?</li> </ul>

#### Teaching considerations:

If processing is not available, utilise printed versions of digital images. Photography processing shops are now offering a service of creating a post card from a photograph for a professional look, and scrapbook kits to enhance the presentations of photographs. Make materials available to students to enhance the presentation of the scrapbooks, such as frames, coloured paper, fabrics and other textiles. If funding is not available for processed photographs to be used then these activities can be achieved with magazine images.

In relation to the photographic exhibition, the class and teacher will need to negotiate what it is possible to achieve in the given time frame and school/community context. The important focus for students is to see their work being viewed by an audience and to experience affirmation of their vision and achievement. Hence the special event could be as simple as showing the texts to one another in a simulated class event, or as complex as a gala evening that allows students the opportunity to simulate a number of exhibition practices.

**Complementary Visual Arts activities****Teacher resource 1****Level 3 Visual Arts core learning outcomes and possible links to the media activities.****VA 3.1**

Students design, make and modify images and objects applying elements and additional concepts to construct intended meanings.

**In this module, students may:**

- explore elements and concepts using the material and processes of photography
- explore colour by comparing black and white photographs with colour ones
- apply a knowledge of colour by photocopying a colour image and using a warm or cool colour and various shades and tints to colour the photographic image to produce a monochromatic colour scheme
- utilise the elements of line, shape and texture in their own photography
- explore the concept of balance in terms of composition when they create their own photographs
- incorporate contrast and patterns into images they capture on film
- experiment with the concept of space through depth of field and composition or through negative and positive space
- choose an image of themselves and use this as a starting point for an art work that reflects something about themselves
- apply a painting style to create a self portrait to appear as an image on an identification card or CD/book cover.

**VA 3.2**

Students make and display images and objects, understanding the functions of informal and formal display.

**In this module, students may:**

- consider reasons for displays in formal settings such as the photographic exhibition space
- experiment with formal display by placing images and objects in different spaces and places and in various visual arrangements in the photographic exhibition space
- experiment with informal display by arranging and displaying photographs in frames, scrapbooks and visual journals.

**VA 3.3**

Students compare elements and additional concepts of images and objects from a variety of cultural and historical contexts.

**In this module, students may:**

- compare the use of elements and concepts in photography pre-1988 when exposure created the effects with photography that are now being achieved by digital manipulation
- compare the photography of indigenous artists like Tracy Moffat and Michael Riley
- discuss why black and white photography is used today
- compare the work of conventional photography artists with the work of OP ARTS who used the negative and positive space to create optical illusions
- compare the ways photographers use light to create different effects with the work of Impressionists in capturing the effect of light at different times of the day
- discuss the colour techniques employed by artists such as van Gogh, Picasso or Roy Lichtenstein to create particular emotional or commercial effects
- compare the elements and concepts that are used in a variety of artworks that represent images of people.

**Analysing photographs****Student resource 1**

You can 'read' and analyse still images and consider the use of the photographic elements. To do this, label individual images or collect a number of images that convey a particular mood or theme, and examine how that mood or theme is conveyed in them.

**People**

What sort of people are in the image?  
How old are they?  
Are they small or large in the picture's frame?  
Is the camera pointing up or down at them? Why?

**Objects**

What objects are featured and why? How are they positioned?

**Setting**

Where is the image set? How do you know? What is in the foreground? What is in the background?

**Colour**

Is the image in black or white or colour? Why?  
If it is in colour, what colours are used and why?

**Composition**

Who or what holds the centre of attention in the photograph?  
How does the position of the subject help make this the centre of attention?  
How does the background contribute to the ideas you get from the image?

**Proximity (who is near whom)**

How are people placed in relationship to each other and to objects in the photograph?  
What is suggested by the placements? Respect? Affection? Conflict? Unity?

**Eyelines**

Where are people looking? At the viewer? At each other? At something out of the frame?  
What do eyelines suggest about what is considered important?  
What do eyelines suggest about the relationship between the people?

**Body stance and posture**

What do the postures and gestures of the people in the photographs suggest?

**Facial expression and gesture**

What do the expressions reveal?  
Is this meant to be seen as a happy moment? A formal occasion?

**Lighting**

Does the lighting look natural or artificial?

**Effects?**

Has the image been obviously changed in any way? Why? For example, has the colour been changed, or have several pictures been combined?

**Beyond the frame**

Where would you see this picture? For example, in an art gallery, on a billboard, in a magazine.  
Why do you think it was taken?  
Who might have taken this photograph?  
Where was the photograph taken?  
What is the subject's relationship with the photographer?  
What is the photographer trying to convey about the subject?

**Ideas for inspiration****Student resource 2**

**Use the following list to explore possibilities through seeing the everyday in different ways:**

Hands

Feet

Lollypop lady

A very special place

As many photos as possible of a single cup and saucer

Where fire has been

White on white

Shadows

The tea party

2x1 — proportioned photo

2 triple portraits — 1 vertical, 1 horizontal

Flowers and backgrounds

Family at breakfast

Baby asleep

Cat's eye view

Beauty in ugliness

Exciting egg

Bread as a symbol of life

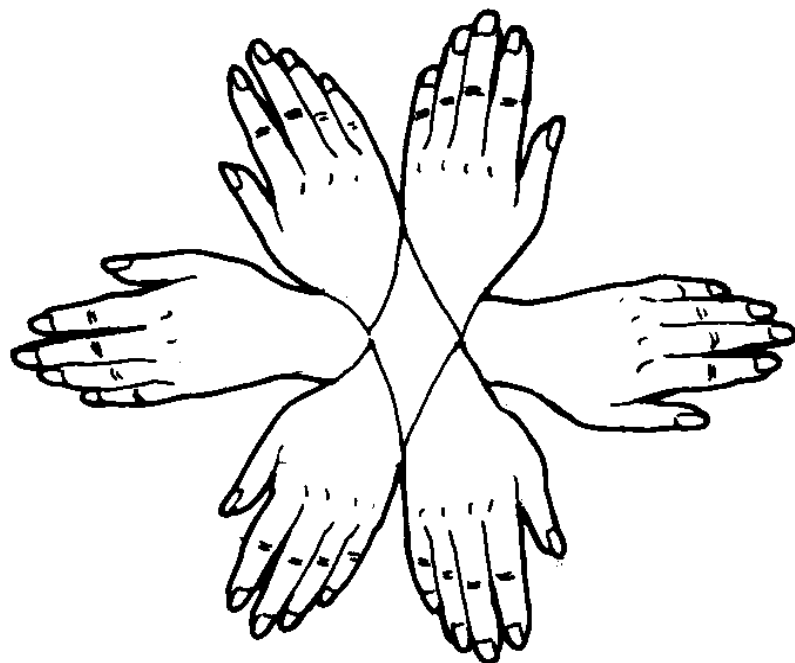
Stormy skies

Strange sunset

Women at work

Studies of a bridge

Studies of a road



Camera frames and angles

Student resource 3

Examples of shot sizes and framing



Big close-up (BCU)



2-shot (could be CU, MCU or MS)



Close-up (CU)



Over the shoulder shot



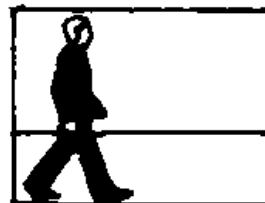
Medium close-up (MCU)



Interviewee is framed to one side and 'off-camera' towards interviewer



Medium shot (MS)



Moving subject — is framed with space to walk into



Medium long shot (MLS)



High angle (looking down)



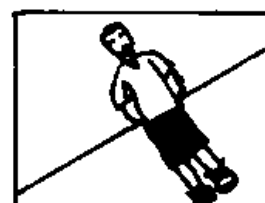
Long shot (LS)



Low angle (looking up)



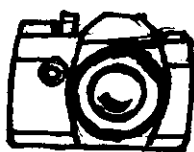
Very long shot (VLS)



Tilted frame

## Making photographs look interesting

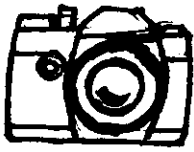
## Student resource 4



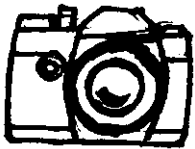
### Tips for photographers

- ❑ Hold the camera steady. This is important to create sharp, clear pictures. Lean against a wall or tree or use a tripod.
- ❑ Choose strong lines, shapes, colours and textures.
- ❑ Get close. Usually the closer you get to the subject, the better your subjects will be. Show just enough of the scene to make the image clear and interesting.
- ❑ Select an unusual place, background, setting or view. That may mean moving yourself around, lying on the ground, getting up high or looking through for the an unusual way to frame the object, person or scene. Select an interesting looking person, object or scene, or photograph a part of a person, object or scene. Try a different camera angle, different focus.
- ❑ Have your subject wear something eye-catching — for example, bright colours, costume, make-up.
- ❑ When photographing people, get them to move and relax. Avoid stiff poses. Instead, ask your subject to do something unexpected — an unusual activity or action. Their expressions will be more relaxed and natural and the image will be more interesting.
- ❑ Choose a simple background. It focuses attention on the subject and makes clear, strong images. Take control and move your subject or your camera to find a simple, uncluttered background.
- ❑ Say something important or deliver a message; show an emotion or feeling.
- ❑ Include foreground in scenic pictures. Elements in the foreground add a sense of distance, depth and dimension.
- ❑ Shoot in a variety of locations and a variety of lighting conditions. Use interesting lighting, or create different lighting effects with lenses. Use sunlight at particular times of the day or try taking photos using reflection from water, shadows, filtered light from a window or nature. Strong sunlight is only one of many types of good lighting. Overcast days provide the best lighting for pictures of people. Bright sun makes people squint and it throws shadows.
- ❑ Create a well-planned composition so everything in the frame is balanced and everything you want included is included. Only include what you want to make the subject interesting.
- ❑ Place the subject off-centre. It can make the image more interesting to the eye. Group people in an interesting way.
- ❑ Use your flash. It provides extra light when you need it and freezes action for sharp shots.



**Making photographs look interesting (continued)****Student resource 4****Activities to develop your skills and ideas**

- ❑ Take a picture of the same object in morning light, midday sun, evening and at night with a flash. Discuss how, even though the object never moved from the location, the feeling does. These photographs could be mounted as a series. Use the images to tell a story.
- ❑ Take cameras out into the community to capture each element — for example, lines in the school environment, shapes in the trees and flowers, colour in the classrooms, patterns on the buildings, and composition of people in the playground.
- ❑ Take photographs to communicate a message, utilising the elements in the photograph to convey the meaning.
- ❑ Using disposable cameras, take 13 photographs of yourself over two days, a photograph every couple of hours.
- ❑ Use images from a video or camera to keep a visual diary of feelings or ideas for creative projects in the arts or creative writing.
- ❑ Take photographs around a theme such as 'This is my world' and exchange them with another school by email or postcard.

**Experiment with photographic images**

- ❑ Using Polaroid Write-on film, take pictures of people posed as famous paintings (or however they may like to pose) and colour on top of them with colour pencils, crayons, etc. (gel pens work really well). You can colour the photos as pop art or however you want.
- ❑ Use pictures from magazines for photograms. This creates an unusual effect of the pages printed on both sides of the paper.
- ❑ Scan or download images and import them into a graphics program such as Photoshop, invert the image and print it out, then make a photogram out of it.
- ❑ Combine regular prints with objects to make a photogram/print.



**Camera licence**

**Student resource 5**

Major camera functions	Competent	Needs further practice
Holds the camera steady?		
Mounts the camera on a tripod and takes it off?		
*Winds the film through the camera?		
Looks through the viewfinder?		
Adjusts the distance between the subject and the camera lens? (zooms in and out)		
Adjusts the lighting/aperture?		
Adjusts the focus?		
Changes lenses/filters?		
Activates the flash?		

\*Not applicable for digital cameras

**Camera Operators Licence**

(insert name of school) **Licence No.**

**Surname:**  
**First names:**  
**Address:**

**DOB:**                      **Sex:**                      **Camera Type:**

**Issue Date:**

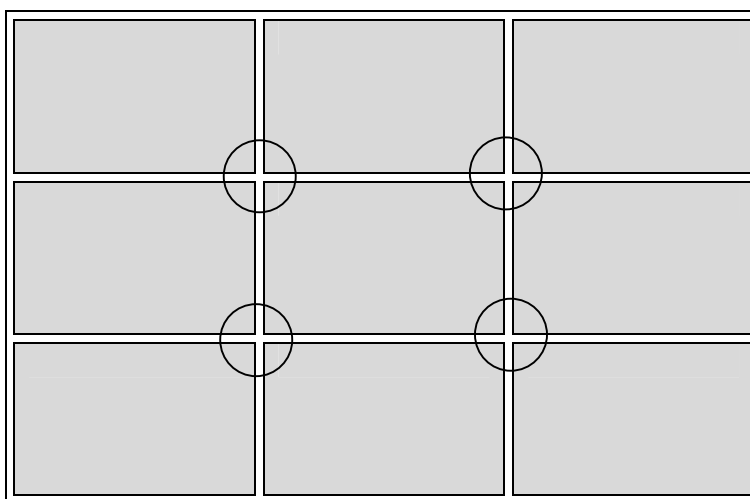
**Student's signature:**  
**Teacher's signature:**

## Getting great pics

## Student resource 6

To achieve these elements, either move the subjects around or change the camera's viewpoint.

Element	Examples	How to achieve it	Effect
Lines	Strong lines, from a building or nature.	Look for a viewpoint that has strong lines to include in the frame.	Looks dynamic, the eye follows the lines.
Framing	Trees in the foreground can frame a boat in the background.	Zoom in or out. Move around and stand in a position that provides a frame in the foreground.	Gives a feeling of depth.
Rule of thirds	Place the subject or object off-centre, at one of the points where the lines meet in the diagram. See diagram one.	Move the subject or move your position.	More attractive to look at and more interesting.
Balance	The arrangement of shapes, colours or areas of light and dark that complement one another so that the photograph looks well balanced.	Carefully select the placement of everything in the frame or move the camera to include other things.	More harmonious to look at. Everything seems to be in the right place.
Avoid mergers	A pole appears to come out of a person's head. Objects in the background may appear to be closer than they were in reality.	Make sure people don't stand in front of poles and trunks of trees. Look for plain backgrounds.	The distances between objects will appear as they are in reality.
Simplicity	Uncluttered frame, a few objects placed carefully.	Give the centre of interest the most visual attention. Select uncomplicated backgrounds.	A clear focus of attention is achieved.

**Diagram one**

This diagram illustrates a picture frame divided into thirds, horizontally and vertically. The intersections of these lines suggest four options for placing the centre of interest for good composition.



# Acknowledgments

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**This sourcebook module should be read in conjunction with the following Queensland School Curriculum Council materials:**

***Years 1 to 10 The Arts Syllabus***

***Years 1 to 10 The Arts Sourcebook Guidelines***

***The Arts Initial In-service Materials***

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