Lynette Wallworth – A different future

**Course:** Stage 5 (elective course) Visual arts / Photographic and digital media

**Topic:** Ctrl + Alt + Shift, new perspectives in art and technology

**Lesson sequence duration:** 8 lessons

**Focus content:** Frames, conceptual framework, practice

# Overview

This learning sequence focuses on the art practice of Lynette Wallworth, a Sydney-based artist who has worked locally and internationally, producing installations and documentaries with immersive technology including film and virtual reality. Lynette Wallworth makes work about the connection between people and the natural world as well as our relationships with each other. She investigates the way stories are told and their power to shape and reshape us, and the communities in which we live. Lynette Wallworth utilises virtual reality technologies to create moments that connect viewers emotionally with the conceptual content of her works. Through this shaping of the audience experience and through the use of new technologies, she aims to shift the traditional viewing position from outside to inside artworks. The focus artworks in this resource include ‘Hold, Vessel 1’, a multimedia interactive artwork illuminating the relationship between art, science, human experience and technology, ‘Evolution of Fearlessness’, an interactive video installation, and the 2020 Emmy award winning film ‘Collisions’. ‘Collisions’ was made at the invitation of the Martu people in the remote Western Australian desert and takes viewers on a journey to the land of Aboriginal elder, Nyarri Nyarri Morgan.

This learning sequence includes the viewing of 2 video resources to develop student understanding. Using the frames, students also investigate excerpts of critical writing and build their understanding of visual arts specific language. They develop critical and historical interpretations of the focus artworks and use this knowledge to inform their own collaborative artmaking project that investigates storytelling, relationships and the local environment.

## Outcomes

### Artmaking

Students will develop knowledge, understanding and skills to make artworks informed by their understanding of practice, the conceptual framework and the frames.

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| Area of content | Visual arts | Photographic and digital media |
| Practice | 5.1 develops range and autonomy in selecting and applying visual arts conventions and procedures to make artworks. | 5.1 develops range and autonomy in selecting and applying photographic and digital conventions and procedures to make photographic and digital works. |
| Conceptual framework | 5.2 makes artworks informed by their understanding of the function of and relationships between artist – artwork – world – audience. | 5.2 makes photographic and digital works informed by their understanding of the function of and relationships between artist – artwork – world –audience. |
| Frames | 5.3 makes artworks informed by an understanding of how the frames affect meaning. | 5.3 makes photographic and digital works informed by an understanding of how the frames affect meaning. |

### Critical and historical studies

Students will develop knowledge, understanding and skills to critically and historically interpret art informed by their understanding of practice, the conceptual framework and the frames.

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| Area of content | Visual arts | Photographic and digital media |
| Practice | 5.7 applies their understanding of aspects of practice to critical and historical interpretations of art. | 5.7 applies their understanding of aspects of practice to critically and historically interpret photographic and digital works. |
| Conceptual framework | 5.8 uses their understanding of the function of and relationships between artist – artwork – world – audience in critical and historical interpretations of art. | 5.8 uses their understanding of the function of and relationships between the artist – artwork – world – audience in critical and historical interpretations of photographic and digital works. |
| Frames | 5.9 demonstrates how the frames provide different interpretations of art. | 5.9 uses the frames to make different interpretations of photographic and digital works. |

[Visual Arts 7-10 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/visual-arts-7-10) and [Photographic and Digital Media 7-10 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/music-7-10) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2003, accessed on 12/03/2021

### Learning intentions

Through studying this sequence of lessons students will be able to:

* develop artmaking skills using their visual arts diary, and utilise their diary to plan and conceptualise artworks
* investigate and apply appropriate photographic and digital media conventions and activities to make art where meaning is shaped by values and beliefs about the individual, social structures and the artworld
* make photographic, film and/ or VR artworks that demonstrate an understanding of the conceptual framework and the frames
* discuss and write about their understandings of different aspects of the contemporary practice of Lynette Wallworth
* explain how artists interpret the world in making artworks and how they seek to represent concepts through a range of styles and approaches
* explain how critical and historical accounts provide a way to understand social conditions, perspectives and the social construction of meaning.

### Cross curriculum content

Within this unit, cross curriculum content is addressed in the following ways:

#### Information and communication technologies (ICT)

Throughout the study of this unit, students will engage with a range of digital photographic and filmmaking practices to explore digital and contemporary technologies in their artmaking practice through work particularly in 2D and 4D forms, and in their research and investigation of critical and historical studies of art.

#### Aboriginal and Indigenous

Students can investigate how visual arts reflects and constructs beliefs and attitudes about cultural identity, and the relationships between Indigenous cultures and the world.

#### Difference and diversity

Students investigate the relationships within the conceptual framework and how personal, social and cultural experiences and stories can be examined and represented in artworks. Students can focus on conventions and innovations in the representation of ideas, beliefs and perceptions about the representation of history and the landscape through the frames and conceptual framework.

#### Environment

Students engage in artmaking practice using a range of media, within different frames and the conceptual framework to explore how the natural world is represented and how artists can create artworks that comment on the environment. Students investigate a range of relationships between artists and artworks and the natural, built and social environment.

## Learning sequence

### Lynette Wallworth – A different future

#### Students will:

* interpret the artmaking practice of Lynette Wallworth using the frames and conceptual framework.
* investigate the range of artmaking techniques and collaborative strategies used by Lynette Wallworth including new technologies to engage her audience.
* understand that through the cultural frame that Lynette Wallworth might be thought of as a social commentator.
* create a series of photographic works or a short film informed by their understanding of the local environment and their engagement with and connection to local community groups.

#### Ongoing assessment/feedback

* Formative assessment collected throughout artmaking and critical and historical activities. Feedback to be recorded in student’s visual arts diaries.
* Summative assessment activities (completed artworks, written responses) could be developed into formal assessment tasks.

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| Lesson | Teaching strategies | Assessment | Resources |
| Lesson 1 | **Critical and historical studies**  **Learning intention**  Investigate, discuss, and interpret the artwork ‘Hold, Vessel’ by Lynette Wallworth, 2001 using the frames.  **Lesson steps**   * Class views the interview [Lynette Wallworth – A different future](https://player.vimeo.com/video/487050415) (12:13) as a group. After viewing the video teacher divides whiteboard into four quadrants each labelled with one of the four frames categories. Teacher then engages whole class in a discussion by posing questions and allowing the time needed to respond thoughtfully. Questions start with simple recall questions and move to questions that require understanding, analysis, and evaluation. See the examples below:   + What kinds of materials does Lynette Wallworth work with?   + What are some of the techniques she has used and choices she has made about materials?   + What subject matter has she explored?   + Have you ever experienced virtual reality? What was the impact?   + Explain the contrast between Wallworth’s thoughts on audience interaction with paintings as compared to her views about audience interaction with innovative technologies?   + Imagine you were able to walk towards the artwork ‘Evolution of Fearlessness’- what are some of the thoughts and feelings the work might activate?   + What do you think drives Wallworth to make artworks? Justify your point of view. * Teacher models the upcoming frames group task by using the large frames table on the board to summarise the key aspects of the class discussion under the appropriate frame. Some accompanying explanation of the frames may be needed. [The frames scaffold](https://education.nsw.gov.au/teaching-and-learning/curriculum/key-learning-areas/creative-arts/stage-6/visual-arts#The4) resource has a series of questions for each frame to support the lesson. * Students complete [learning resource](https://education.nsw.gov.au/content/dam/main-education/teaching-and-learning/curriculum/key-learning-areas/creative-arts/7-12/visual-arts/stage-4-5/ctl-alt-shift/creativearts-visualarts-resource-ctrlaltshift-lynettewallworth-resourcebooklet-s5.docx) Activity 1, the glossary worksheet matching new vocabulary from the video to its correct definition. Teacher might supply scissors and glue and ask students to paste completed glossaries into art diaries or journals. * Teacher then shares an excerpt from the video interview [Lynette Wallworth – A](https://player.vimeo.com/video/487050415) different future (03:35 – 05:17) that highlights the artwork ‘Hold’ and class watches this excerpt for a second time. Then the teacher or a student volunteer reads the short curator catalogue entry (Activity 2) about this work to the class. * Students are then given one frame each and must complete the frames questions in the table for that frame (Activity 2 continued). * Students are then arranged in teams of four – each with a different frame – and they share their responses with each other and complete the frames note making scaffolds. * Students paste their scaffolds into their visual arts diaries or photographic and digital media journals along with their vocabulary lists. | Formative assessment:  Student task worksheets in visual arts diary.    Students' contribution to class discussion, group work and documentation in visual arts diary or PDM journal. | [Lynette Wallworth – A different](https://player.vimeo.com/video/487050415) future (00:12:13)  Lynette Wallworth [learning resource](https://education.nsw.gov.au/content/dam/main-education/teaching-and-learning/curriculum/key-learning-areas/creative-arts/7-12/visual-arts/stage-4-5/ctl-alt-shift/creativearts-visualarts-resource-ctrlaltshift-lynettewallworth-resourcebooklet-s5.docx) activity 1 and 2.  Scissors and glue-sticks for Activity 1  [Hold: Vessel 1 An Installation by Lynette Wallworth | Wellesley College](https://www.wellesley.edu/davismuseum/whats-on/past/node/36895)  [Frames scaffold](https://education.nsw.gov.au/teaching-and-learning/curriculum/key-learning-areas/creative-arts/stage-6/visual-arts#The4) resource. |
| Lesson 2 | **Learning intention**  **Students develop plans for photographic artworks informed by their understanding of the local environment and their engagement with and connection to local community groups.**  **Lesson steps**   * Teacher introduces the artmaking topic ‘Hidden Beauty’ and the class discuss it in relation to Lynette Wallworth’s work. Teacher might ask the class to consider the ways Wallworth draws our attention to the sometimes ‘hidden beauty’ in objects, relationships and the natural world. The teacher might reference Wallworth’s advice to students in the video – reminding them to focus on the known and local when looking for stories and to start with the stories that are familiar to them. Students are asked to create an infographic in their art diaries with the phrase ‘hidden beauty’ at the centre of the page. Students then have 3 minutes to list all the ideas from everyday life and their local environment that come to mind in relation to this phrase. * Students are asked to take another 3 minutes and share their ideas with a partner. * Teacher explains that this phrase/ theme can be interpreted in many ways. For the purposes of the next three lessons students are going to develop plans and take a series of photographs that uncover the hidden beauty in their own everyday social connections. For example, between a group of friends in the school playground, or in school clubs, in the school library, in sporting teams, in after school activities, in friendships between neighbours, old friends or relatives. Students are asked to think about moments between people that might be sometimes overlooked but when isolated and examined can also be seen as beautiful. An example might be a handshake between old friends, sharing some food with mates or reading a book together. * Students are asked to create 3 sketches in their art diaries or photographic and digital media journals, documenting three different moments of ‘hidden beauty’ in relationships in their own world. These moments might be from their weekend activities at a local community centre or when visiting elderly relatives, in their garden with family, at a skate park, the beach or at the local PCYC. Students annotate their sketches with comments that explain the moment and note why it was a moment of beauty. They also note the location and can use the structural frame to guide other annotations including the setting, background, foreground details, lighting, composition and use of colour. * Teacher concludes lesson by facilitating a whole class discussion about how to apply ethical research skills, including protocols for consulting and working effectively with people who are from a range of backgrounds, including Aboriginal people. Lynette Wallworth speaks about her work as co-designed with communities and as being invited to work with communities. Teacher leads a discussion about respect, permission and safety when taking photographs in the community. Teacher might refer to ethical photography guidelines such as those produced by the Australian government for [AusAID](http://social-media-for-development.org/wp-content/uploads/2014/10/ethical-photography-guidelines.pdf). | Formative assessment:  Completed activities in visual arts diary/ photographic and digital media journal and contributions to class discussion. | [AusAID ethical photography guidelines](http://social-media-for-development.org/wp-content/uploads/2014/10/ethical-photography-guidelines.pdf) |
| Lesson 3 – 5 | **Learning intention**  **Students make a series of photographic artworks or a short one minute film informed by their understanding of the local environment and their engagement with and connection to local community groups.**  **Lesson steps**   * Teacher explains that students will refine plans for their ‘hidden beauty’ photographic series. They will need to resolve 2-3 images that capture the hidden beauty in an everyday relationship from their own world. Students can work individually or in pairs and may choose to take their images within the school playground or outside the school playground in their own time. Pairs will need to be able to work together over the next week to capture imagery. * Students are asked to reflect on their 3 sketches from the previous lesson and to complete a think, pair, share activity. First students are asked to think about which annotated drawing has the most possibilities for a series of photographs or a film and to make some notes justifying their choice. They are given three minutes for this. Students then pair up with another student and they share their ideas with each other. Students are also allowed to work in pairs. Together the pairs discuss which ideas have the most merit. They need to consider the practical nature of having to get their subjects together again in the desired location for a photoshoot. Students discuss their plans for 5 minutes. Teacher then brings whole class back together and asks some students to share their plans for their series of images. * Teacher led workshop on photography and video techniques for documentary style imagery. Teacher will need to adjust workshop to suit school equipment and facilities. Teacher explanation might include use of school equipment, composition, framing, shot types, lighting, hand-held and tripod photography, using a video camera, DSLR, drone, mobile phone camera, panning, tilting, zooming, tracking and craning. * Students complete the online [student filmmaker module 2](https://schoolsnsw.sharepoint.com/sites/STEMShareLibrary/SitePages/Module-2.aspx) on camera technique as the skills can be applied to both stills and video image capture. This module might take up to 45 minutes. * The teacher might insist that the photographs/film are created within the school playground in class time and therefore might allow lesson time for the photoshoot. * If using photography, students are advised to take many more photographs than needed for the series and will return to class with over 15 different images to choose from. * If creating a one minute film students complete a storyboard planning each of the shots needed for the film. Film can be silent, use music or have a narrative voice-over. * In class time, images/footage are uploaded to a digital folder and might be edited using Photoshop to crop and adjust lighting and contrast. Students seek peer and teacher feedback on their most successful images. Students refine 2-3 images for display. * Completed digital images/ films are then shared to an online digital platform or they might be printed and displayed in the classroom or school. | Formative assessment:  Completed activities in visual arts diary/ photographic and digital media journal, completed activities for the online student filmmaker course and the saved assets folder of imagery.  Summative assessment: Finished photographic works or short film. | Stem.t4L learning library - The Student Filmmaker – [Module 2 Camera Technique](https://schoolsnsw.sharepoint.com/sites/STEMShareLibrary/SitePages/Module-2.aspx) |
| Lesson 6 – 7 | **Learning intention**  **Students use the conceptual framework to** investigate Lynette Wallworth’s ‘[Collisions’](https://vimeo.com/487081465/2acd185bad) and view the video on the making of the artwork.  These lessons might take place between the planning lesson and the photography lessons.  **Lesson steps**   * Class views video ‘[The Story of](https://vimeo.com/487081465/2acd185bad) Collisions’ (07:38). Teacher uses a ‘see, wonder, connect x 2’ thinking routine with class to facilitate a 10 minute group discussion. First students are asked to share what they observed in the interview. They are then asked to share what they still wonder about the interview. Teacher might ask students did they know about nuclear testing in the south Australian desert? Finally, students are asked 2 questions that are about connecting and interrelating their knowledge. Can they connect this information to other subjects that they study in school? Can they connect this information to their own knowledge and/or experiences? * Teacher then provides students with the conceptual framework questions in [learning resource](https://education.nsw.gov.au/content/dam/main-education/teaching-and-learning/curriculum/key-learning-areas/creative-arts/7-12/visual-arts/stage-4-5/ctl-alt-shift/creativearts-visualarts-resource-ctrlaltshift-lynettewallworth-resourcebooklet-s5.docx) Activity 3. Class views the video again. This time the teacher stops the video to allow student note making. Students are given 20 minutes to complete the questions. * Following completion of Activity 3 in the resource booklet, students share their notes. Teacher facilitates a whole class discussion about storytelling and collaboration and how Lynette Wallworth collaborates with communities. * Teacher led discussion about immersive technologies and interactivity and how these materials and techniques reflect Lynette Wallworth’s intentions. * Watch the Lynette Wallworth video 2 ‘[The Story of](https://vimeo.com/487081465/2acd185bad) Collisions’ (07:38) again in small groups and discuss her working methods/collaboration process, her intentions and the impact of the work. Students complete worksheet 4 and one member of the group reports their findings to the whole class. * Students might read the exhibition resource [Linear artists – Lynette Wallworth](https://maas.museum/linear-artists-lynette-wallworth/) from the MAAS before completing their responses for Activity 3. Lynette Wallworth describes the making of Collisions, her use of technology and relationship with the Martu people. * Many online materials on the atomic tests at Maralinga are confronting. Teachers are advised to preview materials before sharing them with the class. [‘Black Mist Burnt Country’](https://blackmistburntcountry.com.au/wp-content/uploads/2017/09/BMBC_Edu-Resource-web.pdf) is an education resource created to support a touring exhibition of the same name and has learning materials for students in years 9-12. | Formative assessment:  Completed activities in visual arts diary/ photographic and digital media journal, contributions to discussion. | ‘[The Story of Collisions’](https://vimeo.com/487081465/2acd185bad) (07:38)  Activity 3 in the [resource booklet](https://education.nsw.gov.au/content/dam/main-education/teaching-and-learning/curriculum/key-learning-areas/creative-arts/7-12/visual-arts/stage-4-5/ctl-alt-shift/creativearts-visualarts-resource-ctrlaltshift-lynettewallworth-resourcebooklet-s5.docx)  [Linear artists – Lynette Wallworth](https://maas.museum/linear-artists-lynette-wallworth/) exhibition resource the MAAS  [‘Black Mist Burnt Country’](https://blackmistburntcountry.com.au/wp-content/uploads/2017/09/BMBC_Edu-Resource-web.pdf) exhibition resource |
| Lesson 8-9 | **Artmaking extension opportunity**   * Schools can [book an 360° camera](https://schoolsnsw.sharepoint.com/sites/STEMShareLibrary/SitePages/360-camera-kit.asp) and [Immersive Virtual Reality Kit](https://schoolsnsw.sharepoint.com/sites/STEMShareLibrary/SitePages/Secondary-Virtual-Reality-Kit.aspx) (Secondary) through the department’s [stem.T4L site.](https://t4l.schools.nsw.gov.au/stemt4l.html) * Teacher led lesson demonstrating use of SITU App (or similar), stem.T4L 360° camera and virtual reality kits. The Immersive VR Kit is designed for secondary students to engage with multimedia, design thinking and STEM concepts through virtual reality technology. * Students watch the video tutorials on using the stem.T4L 360° camera or VR kit (available at links above) and experiment with the kit and share their experiences with their class. * Students refer to their virtual reality storyboarding in preparation for their site visit. * Students might document the same location and relationships that they captured in their earlier photographs/films or the teacher might assign students a local site of significance such as a park, bridge, bushwalk that will be investigated for a VR work. Teacher might plan a site visit and consider asking local identities/ historians/community members to share stories about the site. Teachers are encouraged seek advice from and include the perspectives local Aboriginal community groups. * Students work in small groups collecting information about the site, its history, use and daily occupants. They storyboard plans for their artwork and then record the site using the stem.T4L 360° camera kit and/or virtual reality kit. * Students could complete some postproduction and present their immersive Spark, Film or VR to an audience at a school art exhibition, assembly, presentation day, open day or parent teacher night. * Students assess the group tasks using an assessment rubric. | Formative assessment:  Completed planning activities in visual arts diary/ photographic and digital media journal, completed activities.  Summative assessment: Finished VR or 360° works. | [Book a 360° camera](https://schoolsnsw.sharepoint.com/sites/STEMShareLibrary/SitePages/360-camera-kit.asp) and [Immersive Virtual Reality Kit](https://schoolsnsw.sharepoint.com/sites/STEMShareLibrary/SitePages/Secondary-Virtual-Reality-Kit.aspx) (Secondary) through the department’s [stem.T4L site.](https://t4l.schools.nsw.gov.au/stemt4l.html) |

**References**

[Visual Arts 7-10 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/visual-arts-7-10%22%20/) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2003 (date accessed 17/12/2020).

[Photographic and Digital Media 7-10 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/music-7-10) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2004. (date accessed 17/12/2020).

Lynette Wallworth video – [A different future](https://player.vimeo.com/video/487050415) date accessed 29/03/2021

Lynette Wallworth video – ‘[The Story of Collisions’](https://vimeo.com/487081465/2acd185bad)  date accessed 29/03/2021

Lynette Wallworth learning resource, date accessed 29/03/2021 (link needed).

[Hold: Vessel 1 An Installation by Lynette Wallworth | Wellesley College](https://www.wellesley.edu/davismuseum/whats-on/past/node/36895) (date accessed 29/03/2021)

[Frames scaffold](https://education.nsw.gov.au/teaching-and-learning/curriculum/key-learning-areas/creative-arts/stage-6/visual-arts#The4) resource, date accessed 29/03/2021

[AusAID ethical photography guidelines](http://social-media-for-development.org/wp-content/uploads/2014/10/ethical-photography-guidelines.pdf), date accessed 29/03/2021

Stem.t4L learning library - The Student Filmmaker – [Module 2 Camera Technique](https://schoolsnsw.sharepoint.com/sites/STEMShareLibrary/SitePages/Module-2.aspx), date accessed 29/03/2021.

[Linear artists – Lynette Wallworth](https://maas.museum/linear-artists-lynette-wallworth/) exhibition resource, date accessed 29/03/2021

[‘Black Mist Burnt Country’](https://blackmistburntcountry.com.au/wp-content/uploads/2017/09/BMBC_Edu-Resource-web.pdf) exhibition resource, date accessed 29/03/2021

[stem.T4L site.](https://t4l.schools.nsw.gov.au/stemt4l.html) to [book an 360° camera](https://schoolsnsw.sharepoint.com/sites/STEMShareLibrary/SitePages/360-camera-kit.asp) and [Immersive Virtual Reality Kit](https://schoolsnsw.sharepoint.com/sites/STEMShareLibrary/SitePages/Secondary-Virtual-Reality-Kit.aspx) (Secondary) date all accessed 29/03/2021.