



Smart Phone Self Portraits With Lucky Larty

Teacher Resources

Years 5-8



Welcome

Sydney Opera House is one of the indisputable masterpieces of human creativity and has long been a place for learning and sharing knowledge.

The land on which Sydney Opera House stands was known to its traditional custodians, the Gadigal people of the Eora Nation, as Tubowgule, meaning “where the knowledge waters meet.”

A stream carried fresh water down from what is now Pitt Street to the cove near Tubowgule, a rock promontory that at high tide became an island. The mixing of fresh and salt waters formed a perfect fishing ground. Middens of shells were a testament to Tubowgule’s long history as a place where the Gadigal gathered, feasted, sung, danced and told stories.

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Did You Know...?

Sydney Opera House is home to eight flagship Australian performing arts companies which bring art to life every day beneath the famous shells. We are proud to partner with the Australian Chamber Orchestra, Bangarra Dance Theatre, Bell Shakespeare, Opera Australia, Sydney Theatre Company, The Australian Ballet, the Sydney Symphony Orchestra and the Sydney Philharmonia Choirs.

130,000 people attend performances at the Sydney Opera House, for young audiences annually. Since 2014, one furry guest has caught the attention of locals and international visitors alike. The northern VIP steps of the Opera House, otherwise unoccupied for the majority of the year, is the favourite sunbathing spot of a wild long-nosed fur seal, affectionately called 'Benny' (named after Bennelong Point).

You can now experience the Opera House, as never before, on Google's digital museum platform with 1270 digital artefacts and 50 interactive online exhibits; the Sydney Opera House's presence on the Google Cultural Institute allows people everywhere to experience the symbol of modern Australia.

The Creative Learning Journey

Before the Event

Begin your Creative Learning Journey

Have your students think about the themes of the talk with information and activities in these Creative Learning Teachers Resources. Check out the video and links page to initiative topics of discussion and dive into the recommended reading list written by experts in these areas.

During the Event

Engage with the Event (live & interactive)

This event is 45 minutes in duration and designed to inspire your classroom activities.

During the event you will listen and interact with the workshop facilitators who will explain the concepts and demonstrate the activities.

You will need room to move around in this workshop.

You will need a camera and microphone to partake in this activity.

After the Event

Continue the Creative Exploration

Follow up the event with the Post event activities and continue the conversation and learning with your students. What did they think were the biggest learnings from the session? Can you develop any projects out of the learnings?

Sign up for another Free Event

We offer an annual program of performances, workshops and talks to further extend the learning journey of your students. Free for all Australian Schools and offered throughout the year.

Listen and Watch

Explore the other resources and activities on our website that could support your classroom learning program. See here: www.sydneyoperahouse.com/learn/schools/resources.html

About the Resources

These Creative Learning Resources have been prepared to help you get the most out of the Making a Music Video with Motion Capture Live Workshop. These resources have been collated to help prepare your students to unpack the content, think deeply about it and apply it to their continued learning.

You should use and adapt these Resources to suit the student age and stage of your class and the curriculum foci and outcomes used in your school. These resources are written as a creative document for you to bring to life. If you have questions about exercises or provocations please feel free to make contact to talk it through. We are always open to feedback, comments and working with you to assist and learn from you. Contact details are on the back page.

Some websites are suggested throughout this resource. It is recommended that you first review the sites and assess the suitability of the content for your particular school environment before setting the activities based on these.

Sydney Opera House has a bank of Creative Learning Resources for you to access and use. Please have a look around our website for other resources and activities that could support your classroom learning program.

Acknowledgements

Grateful thanks are extended to all the artists and educators who have generously allowed their resources to be included in this document.

Sydney Opera House Creativity Framework

These Creative Learning Resources have been written using the Sydney Opera House Creativity Framework as the pedagogy. The Framework aims to define the creative process in a way that educators can use to teach and be inspired by.

At a glance this Creativity Framework is:

Prepare

Tools and Pathways

Preparing mind, body, space, materials and time

Buy in

Presence and Enthusiasm

Convincing students that they want to be there

Imagine

The Fertile Unknown

Exploring a subject through arts practice. Using form to uncover content. Allowing uncensored expression to reveal new ways of seeing a subject

Question

Analysis, investigation and revelation

Creating new understanding by analysing what just happened when honing the imagination

Make

Forging form from content

Putting shape to content and moving towards a project; scripts, composition, choreography, project design

Show

Commit, frame, judgement

Performing and presenting the work

Reflect

Remembering, Processing, Exiting

Creating understanding and healthy memories from the creative process and product.

Whilst written as a sequence, the Sydney Opera House Creativity Framework is not a method or system but a way of articulating the creative process. As the Framework is applied it becomes apparent the sequence dissolves and many of the specific sections live in one exercise. These resources have been written with this in mind.

This Framework underpins the Sydney Opera House Creative Leadership in Learning program that sees schools partner with the House for three years of teacher professional learning, student projects and performances. For more information please see the Sydney Opera House website.

Smart Phone Self Portraits With Lucky Lartey

Unleash the artist within you and embark on a transformative journey of self-expression through the lens of your smartphone! Join us for an extraordinary workshop as we dive into the captivating world of self-portraiture, guided by none other than the renowned contemporary artist, Lucky Lartey.

Self-portraiture is an art form that goes beyond capturing an image; it's an introspective exploration of identity, emotions, and unique perspective on the world.

Gone are the days where extravagant and expensive equipment was required to make beautiful art. In this workshop Lucky will guide students in creating beautiful photographs using the smart phone they already have in their school bag!

Lucky will share his best tips and tricks for creating artful images that express the unique personality of each student.

Before the Event

In the following pre-viewing activities students will unpack the work of Lucky Lartey and self-portraits.

Visual Arts

1.Exploring the work of Lucky Lartey: Have students explore the self-portraits on Lucky Lartey's Website: <https://www.luckylartey.com.au/gallery> Divide students into groups to discuss what they see in the image, and how the image shows them an glimpse into Lucky Lartey's life.

2.Exploring Self-Portraits: Before watching the series of workshops, have students explore various self-portraits from different artists and eras. Works could include but are not limited to: Vincent van Gogh – 'Self-Portrait with Bandaged Ear', Frida Kahlo – 'The Two Fridas', Rembrandt van Rijn – Self-Portrait with Two Circles' and Jean-Michel Basquiat – Untitled (Self-Portrait). Have students work individually or in pairs to compile a presentation on an artist of their own choice. They should create a PowerPoint that showcases the selected artist and their work, and comment on how composition, lighting, and props have been used to express their identity and emotions in at least one image.

3.Understanding Composition and Perspective: Have students practice basic photography skills using their smartphones/iPad/camera. They can experiment with different compositions, perspectives, and lighting conditions to see how these elements affect the mood and message of a photograph.

4.Storyboarding a Self-Portrait Concept: Have students create a mood board that outlines their plan for their self-portrait. This should include the location, props, lighting, and the emotions or aspects of their identity they want to convey. This preparation will allow them to have a clearer vision of their desired outcome during the workshop.

PDHPE

1.Exploring Identity and Self-Expression: Have students complete a journaling session about identity. In class have students journal for the set period, prompting them to write about aspects of their identity, such as their interests, values, cultural background, and how they perceive themselves. This reflection will help them think about what they want to convey in their self-portrait. Prompts to ask students can include:

- a. Who am I? Describe yourself in three words. Why did you choose these words?
- b. Interests & Passions: Where are your hobbies and interests?
- c. Aspirations and Dreams: What are your hopes for the future?
- d. Cultural Identity: Are there specific traditions? Languages? Stories? that you feel connected to?
- e. Emotions & Feelings: What emotions do you feel most often?

2. Debate - Understanding the Impact of Digital Media on Self-Image: Hold a class debate which explores the influence of social media and digital photography on self-image and self-esteem. Encourage students to think critically about the difference between online personas and real-life identities, preparing them to approach their self-portrait with authenticity.

3. Setting Intentions for Self-Portraiture: Have students set personal intentions for what they hope to achieve through their self-portrait. This could be a new self-realisation, expressing a hidden aspect of their personality, or simply exploring their creative side. This activity will help them approach the workshop with a purposeful mindset.

After the Event

In the following post-talk activities students will unpack Lucky Lartey's workshops. Have students download the app Snapseed to complete their self-portraits. They can download this onto their smartphones or tablets.

Visual Arts

1. **Create and Share Self-Portraits:** Following the workshop, have students create their own self-portraits using the techniques learned from Lucky Lartey. They should consider the setup of their space, lighting, and composition to capture their intended expression or narrative before editing on Snapseed. If students are not permitted to use their phones, and do not have access to a tablet, have students complete this task at home, and then use Snapseed to edit their photo. Their image should then be uploaded to the LMS (Google Classroom/Microsoft Teams etc.) to be shared and discussed in class. In class students should speak to their self-portraits, explaining the choices they made and the aspects of their identity they aimed to highlight.
2. **Critique and Feedback Session:** Hold a critiquing session where students present their self-portraits and receive constructive feedback from their peers. This activity should focus on how well they used photographic techniques, the clarity of their intended message or expression, and the overall impact of the portrait. This will encourage critical thinking and improve their photographic and analytical skills. Extension: Have students take on this feedback, to reshoot their self-portraits, detailing their work and refinements in their Visual Arts Process Diary.
3. **Reflection on the Process:** Have students write a reflective essay about their experience creating the self-portrait. They should discuss their concept, the process of setting up and taking the photo, the challenges they faced, and what they learned about themselves through this artistic exploration.

PDHPE

1. **Exploring movement in self-portraits:** In pairs or small groups, have students assist each other in photographing dynamic movements that showcase their skills and personality. The aim is to create a self-portrait that encapsulates their movement in a single powerful image. Have students edit this photo in Snapseed to enhance this image.
2. **Capturing movement:** Have students work individually or in pairs to capture a story through movement. Students should take a series of five portraits which when placed side by side tell a story. Have students practice these movements and hold these movements before using capturing these on the smartphone/tablets, ensuring that each photo captures the evocatively. Have students present their series of images to the class.

3.Identity and Well-being Discussion: After completing their self-portraits, have students write a blog about how the activity affected their self-perception and emotional well-being. Encourage students to share how the process of creating a self-portrait allowed them to explore and express different facets of their identity and how this may have impacted their sense of self and confidence.

4.Digital Citizenship and Self-Image: Hold a class discussion on digital citizenship, focusing on the ethics of photo editing and sharing online. Have students conduct research on digital citizenship, and then have the class discuss the balance between artistic expression and authenticity, the pressures of presenting oneself online, and the importance of maintaining a healthy self-image in a digital age.

Additional Resources

- The two Fridas, 1939 by Frida Kahlo. Available at: https://www.fridakahlo.org/the-two-fridas.jsp#google_vignette
- Gallery: Lucky-lartey. Available at: <https://www.luckylartey.com.au/gallery> 2024.
- Instagram - Lucky Lartey. Available at: <https://www.instagram.com/luckylartey/>
- Jean-Michel Basquiat 'untitled (self-portrait)' at Homa's '30 Americans' exhibition (2020a) YouTube. Available at: https://www.youtube.com/watch?v=PAS9x4_8r48
- Self-portrait (no date) Rembrandt van Rijn, Self-Portrait, 1659. Available at: <https://www.nga.gov/collection/highlights/rembrandt-self-portrait.html>
- Self-portrait with bandaged ear (2023) The Courtauld. Available at: <https://courtauld.ac.uk/highlights/self-portrait-with-bandaged-ear/>
- Snapseed app: Download Online Photo editing app (2022) Snapseed. Available at: <https://snapseed.online/>

Curriculum Links

KLA	Stage 3	Stage 4	Stage 4
Visual Arts	<p>VAS3.1 Investigates subject matter in an attempt to represent likenesses of things in the world</p> <p>VAS3.4 Communicates about the ways in which subject matter is represented in artworks.</p>	<p>4.1 uses a range of strategies to explore different artmaking conventions and procedures to make artworks</p> <p>4.2 explores the function of and relationships between artist – artwork – world – audience</p> <p>4.3 makes artworks that involve some understanding of the frames</p> <p>4.4 recognises and uses aspects of the world as a source of ideas, concepts and subject matter in the visual arts</p> <p>4.5 investigates ways to develop meaning in their artworks</p> <p>4.6 selects different materials and techniques to make artworks</p>	<p>5.1 develops range and autonomy in selecting and applying visual arts conventions and procedures to make artworks</p> <p>5.2 makes artworks informed by their understanding of the function of and relationships between artist – artwork – world – audience</p> <p>5.3 makes artworks informed by an understanding of how the frames affect meaning</p> <p>5.4 investigates the world as a source of ideas, concepts and subject matter in the visual arts</p> <p>5.5 makes informed choices to develop and extend concepts and different meanings in their artworks</p> <p>5.6 demonstrates developing technical accomplishment and refinement in making artworks</p>

Curriculum Links

KLA	Stage 3	Stage 4	Stage 4
PDHPE	<p>PD3-4 adapts movement skills in a variety of physical activity context</p> <p>PD3-6 distinguishes contextual factors that influence health, safety, wellbeing and participation in physical activity which are controllable and uncontrollable</p>	<p>PD4-4 refines, applies and transfers movement skills in a variety of dynamic physical activity context</p> <p>PD4-6 recognises how contextual factors influence attitudes and behaviours and proposes strategies to enhance health, safety, wellbeing and participation in physical activity</p>	<p>PD5-4 adapts and improvises movement skills to perform creative movement across a range of dynamic physical activity contexts</p> <p>PD5-6 critiques contextual factors, attitudes and behaviours to effectively promote health, safety, wellbeing and participation in physical activity</p>
Photographic and Digital Media			<p>5.1 develops range and autonomy in selecting and applying photographic and digital conventions and procedures to make photographic and digital works</p> <p>5.2 makes photographic and digital works informed by their understanding of the function of and relationships between artist–artwork–world–audience</p> <p>5.3 makes photographic and digital works informed by an understanding of how the frames affect meaning</p>

Curriculum Links

Photographic and Digital Media			<p>5.4 investigates the world as a source of ideas, concepts and subject matter for photographic and digital works</p> <p>5.5 makes informed choices to develop and extend concepts and different meanings in their photographic and digital works</p> <p>5.6 selects appropriate procedures and techniques to make and refine photographic and digital works</p>
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