FOCUS ON PHOTOGRAPHY: A CURRICULUM GUIDE

This page is an excerpt from *Focus on Photography: A Curriculum Guide*

Written by **Cynthia Way** for the **International Center of Photography**

PART IV

Resources

This section is an excerpt from *Focus on Photography: A Curriculum Guide*

Written by **Cynthia Way** for the **International Center of Photography**

Focus Lesson Plans and Actvities

INDEX TO FOCUS LINKS

Focus Links	Focus Writing Activities
Focus Link 16	Point-of-View Writing Exercise
Focus Link 17	Story-Writing Worksheet
Focus Link 18	Poetry-Writing Worksheet
Focus Link 19	Word Picture
Focus Link 20	Writing Captions
Focus Link 21	Writing a Review of an Exhibition
Focus Link 22	Writing an Artist's Statement

Focus Links	Focus Hands-on Activities
Focus Link 23	Polaroid Activities
Focus Link 24	Photographic Assignment List
Focus Link 25	Birds and Worms Treasure Hunt
Focus Link 26	Polapan Slide Presentation
Focus Link 27	Polaroid Transfers
Focus Link 28	Hand Coloring Prints
Focus Link 29	Sun Prints
Focus Link 30	Photograms
Focus Link 31	Writing With Light on Film or Paper
Focus Link 32	Liquid Light and Other Alternative Processes
Focus Link 33	Pinhole Photography

Focus Links	Focus Reflection Activities
Focus Link 34	Critique Your Image
Focus Link 35	Storytelling
Focus Link 36	Speechwriting
Focus Link 37	Art Projects
Focus Link 38	Research Projects
Focus Link 39	Image Box
Focus Link 40	Visual Diary
Focus Link 41	Pictures and Interviews
Focus Link 42	Create Your Own Exhibition
Focus Link 43	What Makes a "Good" Photograph?
Focus Link 44	Seeing Activity

FOCUS LESSON PLANS

The following lesson plans are the building blocks of the *Focus* sample curricula and the case studies. In this section, the lessons follow a sequence for a 10-session curriculum. Consider other possible sequences and adaptations of these lessons for your curriculum.

Focus Link 1

LESSON PLAN: INTRODUCTORY POLAROID EXERCISES

GOAL

To introduce students to photography and to the class project using slides of photographic work and hands-on Polaroid materials

MATERIALS

Polaroid cameras (shared in pairs)

Polaroid film (use 10 packs, 5 shots per student)

Sharpies

Slide projector and slides

PREPARATION

Select slides of historical and contemporary artwork that connects to the project theme and audience interest

DURATION

2 hours

ACTIVITIES

Discussing pictures [30 min.]

- Begin with introductory questions: What is photography? Where do you see photographs? What are some of the uses of photography?
- Present slides and ask questions about the artwork to build visual literacy skills (See *Part 1* and **Focus Link 11**.)
- Discuss the topic by projecting related slides and asking: What do you see?

- Discuss the photography project and its theme
- Repeat with several slides
- Make sure to cover examples of techniques such as lighting, point of view, composition, and framing

Creating images [60 min.]

- Demonstrate how to use a Polaroid camera (Note: You can pre-load the film.)
  1. Choose a point of view
  2. Press the shutter release
  3. Let the picture develop
- Give them the assignment:

  Working in pairs, each student takes five portraits of the other person from different points of view:
  1. A bird's-eye view
  2. A worm's-eye view
  3. Mystery view: Pretend you're a different animal and take a picture from that point of view
  4. Your eye view
  5. Surprise me

WRAP-UP [30 MIN.]

- Put all the pictures on tables for discussion
- Discuss composition, technique, surprising accidents, successes, and bloopers

FOLLOW-UP/HOMEWORK

- Journal-writing exercise:
  - Have students write answers to these questions in their journal: How do you see yourself in the pictures? Describe the experience of creating the pictures. What did you feel? What was enjoyable or uncomfortable?

Focus Link 2

LESSON PLAN: CAMERA AS A TOOL

GOAL

To introduce students to the tools and techniques of a 35mm camera

MATERIALS

35mm cameras, traditional or digital (can be shared in pairs)

Sample exposed roll of film

Sample contact sheet

Sample black-and-white prints

PREPARATION

- Create and make copies of a camera-handling handout from the camera instruction book or a photography manual
- Test equipment and use your test film, contact sheet, and prints as samples

DURATION

2 hours

ACTIVITIES [2 HRS.]

- Demonstrate how to use the 35mm camera (Note: Be sure to hold the camera so everyone can see it.)
- Explain what a camera is and how it works
- Illustrate on the board or with a handout how light travels through the lens
- Show the sample film, contact sheet, and prints as you describe the process of making the final print
- Pass out the cameras and a handout explaining basic camera parts
- Show how to hold the camera, use the strap, and be careful not to knock the lens
- Go through the handout to show the parts of the camera and how they work together

- ■ Review the steps to create an image, letting students take "blank" pictures
  1. Choose your point of view
  2. Check the exposure: depth of field and shutter speed
  3. Focus
  4. Frame the image
  5. Press the shutter release
  6. Advance the film
- ■ Discuss complicated technical elements such as shutter speed and aperture
- ■ Let students play with the controls
- ■ Show sample images that demonstrate the use of fast and slow shutter speed and shallow and deep depth of field
- ■ Review the controls again

WRAP-UP

- ■ Address any questions
- ■ Try to demystify the camera and make students comfortable with using it as a tool

ALTERNATIVES

- ■ If possible, bring in and demonstrate other types of cameras – from large format to digital to pinhole
- ■ Show that the camera is simply a box (See **Focus Link 33** for pinhole photography.)
- ■ Turn the classroom into a camera by covering windows with dark paper and allowing a small hole in one paper to project light onto an opposite wall
- ■ Show an early drawing made from a camera obscura (See *Appendix 2: A Brief History of Photography.*)
- ■ Show slides of images made from a range of cameras to illustrate the differences

(Note: Technical photography handbooks usually describe examples of different types of cameras. See the bibliography.)

FOLLOW-UP/HOMEWORK

- ■ Pass out empty slide mounts
- ■ Ask students to practice looking through the slide mount to develop a sense of framing

Focus Link 3

LESSON PLAN: PHOTOGRAPHIC FIELD TRIP

GOAL

To practice camera handling and photographic techniques, preferably in an outdoor setting

MATERIALS

35mm cameras, traditional or digital (can be shared in pairs)

35mm film (1 roll per camera)

PREPARATION

- Select a site that connects to the project theme and is accessible in the time allotted
- Obtain any necessary permissions

DURATION

2 hours

ACTIVITIES [2 HRS.]

- Review ground rules of field trip
- Discuss assignment:
    1 Focus on _____ (topic should connect to class theme)
    2 Practice techniques, such as shutter speed, stop motion, and blur
- Review how to use the camera and get the right exposure
- Hand out cameras
- Load film (Note: If short on time, pre-load the cameras.)
- Proceed to site
- Repeat assignment guidelines
- Let students create images—allow them to explore freely while assisting with questions and helping them focus on their assignment

WRAP-UP

- Return to school
- Rewind film
- Collect film and label for processing

FOLLOW-UP/HOMEWORK

Bring in images from newspapers and magazines that catch your attention and connect to the project theme

Focus Link 4

LESSON PLAN: DISCUSSING IMAGES/DEVELOPING A PROJECT THEME

GOAL

To develop an understanding of how pictures communicate and clarify the project theme

MATERIALS

Slide projector and slides

Journals

Tape

Pens

PREPARATION

- Assign prior homework asking students to bring in images from newspapers or magazine that connect to the project theme
- Select slides of historical and contemporary artwork that connects to the project theme and audience interest
- Process film from the last shoot and make 4" x 6" prints
- Select student work as examples and paste 4" x 6" prints onto poster board (or another surface that is easy for students to see) to show successes and bloopers

DURATION

2 hours

ACTIVITIES

Critiquing images: [45 min.]

- Discuss the selection of successes and bloopers
- Review examples of different techniques and what makes a success or a blooper or a happy accident
- Pass out the rest of their prints
- Have students select their two best successes, paste them in their journal, and write reflections (***Focus Link 34***)

Assignment:

- What does this image show?

- What qualities do you like the best? Consider framing, lighting, composition, and content.

- What did you have trouble with? What would you do differently next time?

- Describe the experience of creating this image. What did you feel? What was enjoyable or challenging?

Brainstorming the class project: [30 min.]

- Review the images that students selected from magazines

- Have students create collages in their journal and write about how the images connect to the class project

- Discuss the collages and images

- Put key words from the discussion on the board to clarify the project theme

Developing aesthetics: [30 min.]

Present slides showing relevant historical and contemporary work, techniques to work on, and options for the class project

WRAP-UP [15 MIN.]

Prepare for the next shoot

FOLLOW-UP/HOMEWORK

Suggest reading related to class project (could be journalism, Internet research, poetry, fiction, historical report)

Focus Link 5

LESSON PLAN: CREATING IMAGES/POINT-OF-VIEW ACTIVITY

GOAL

To teach the concept of point of view, encouraging students to move around the subject matter and create images that express their perspective

MATERIALS

35mm cameras, traditional or digital (can be shared in pairs)

35mm film (1 roll per camera)

PREPARATION

- Select a site that connects to the project theme and is accessible in the time allotted
- Get any necessary permissions

DURATION

2 hours

ACTIVITIES: [2 HRS.]

- Review ground rules of field trip
- Discuss assignment:
  1. Focus on _____ (topic should connect to class theme)
  2. Practice framing and point of view
  3. Take five images of each chosen subject from different points of view:
     - From above, a bird's-eye view
     - From below, a worm's-eye view
     - From one side
     - From the other side
     - Repeat your favorite at a slightly different angle
- Review how to use the camera and get the right exposure
- Hand out cameras
- Load film (Note: If short on time, preload the cameras.)

- ■ Proceed to site
- ■ Repeat directions for the assignment
- ■ Let students create images—assist with questions and remind them of their assignment

WRAP-UP

- ■ Return to school
- ■ Rewind film
- ■ Label for processing

FOLLOW-UP/HOMEWORK

- ■ Find a photograph that you like
- ■ Write in your journal from the point of view of the photographer (**Focus Link 16**)

Focus Link 6

LESSON PLAN: EDITING IMAGES/REFLECTION ACTIVITY

GOAL

To use discussion and writing to expand students' knowledge of photography and to focus on the project theme

MATERIALS

Slide projector and slides

Loupes

Grease pencils or sharpies

Journals

Handouts for the writing activity

PREPARATION

- Select slides of historical and contemporary artwork that connects to the project theme and audience interest
- Process film and make contact sheets

DURATION

2 hours

ACTIVITIES

Editing: [1 hr.]

- Show slides and discuss images in terms of editing criteria: design (formal and technical qualities) and content (subject and meaning) (See *Focus Link 43*)
- Ask questions about the subject, the techniques, and the formal qualities
- Pass out contact sheets and loupes
- Write editing criteria on the board: design and content
- Have each student review a contact sheet and select at least three images that show good design and content. Outline these selections with the grease pencil.

Writing exercise: [1 hr.]

- ■ Project a slide

- ■ Pass out the story-writing activity (*Focus Link 16*)

- ■ Have students write a creative story from the perspective of someone in the picture

Prepare for the next class

FOLLOW-UP/HOMEWORK

Create a diary for the character in the creative writing exercise (Note: Use other illustrative materials like clippings, tickets, drawings, etc.)

Focus Link 7

LESSON PLAN: INTEGRATING THE GALLERY VISIT

GOAL

To broaden students' awareness of the aesthetics of photography by showing original artwork in a gallery or museum

MATERIALS

Handouts to use in the gallery

Cameras and film to document the trip

PREPARATION

- Select exhibitions in a museum or galleries that connect to the project theme and audience interest
- Make a reservation with the museum or gallery, notifying it of the number of students, class project, and goals for your visit
- Arrange for a guide if possible
- Arrange for transportation and permissions
- Review confirmation materials (Note: If there are any program changes, be sure to let the museum know ahead of time.)

Integrating the gallery visit in lessons before the trip:

- Prepare students beforehand by previewing the material provided by the museum and by doing pre-visit activities (For example, show slides by the artist on view or other artists' work relating to the context of the exhibition.)
- Practice discussing photographs to build visual literacy skills
- Read material relating to the context of the show
- Ask students what they expect to see
- Assign research topics relating to the artwork on view

DURATION

2 hours

Tour the galleries [1 1/2hrs.]

- Work with the tour guides to create an educational experience that connects to the class project and audience interest. Speak with the guides beforehand. Ask questions during the tour, if necessary, to shape the experience.

- At the end of the tour, reinforce the ideas you'd like students to come away with

- If going on a self-guided visit, preview the exhibition yourself and select images to discuss. Frame your visit with a theme or question. When guiding students through the galleries, use *Focus* Discussion Questions or give them an assignment of three things to look for and have them write in their journal.

Document the trip [30 min.]

- Ask students to photograph what they see in the new setting/neighborhood that connects to the project theme

- Document the experience of taking a field trip as if the pictures were to appear in a school newspaper

- Include pictures showing the experiences of traveling and viewing the exhibition, classmates' expressions, or teachers in a new context

Write a review of the exhibition (*Focus Link 21*)

Integrating the gallery visit in sessions after the trip:

- Do a hands-on activity relating to a technique used by the artist—such as lighting, Polaroid, or printing techniques

- Discuss the exhibition reviews

- Have students pose a question that they have about the exhibition or an issue it raised

Focus Link 8

LESSON PLAN: LIGHTING TECHNIQUES

GOAL

To further students' understanding of and ability to use lighting techniques—the essential element in photography

MATERIALS:

Hot lights (not strobes)

Light stands

Reflector

Extension cord

Film

Cameras

Teaching camera with Polaroid back and film, if possible

Sample images

PREPARATION

- Test equipment
- Prepare sample images to illustrate lighting effects (Note: Have an extra light bulb on hand.)

DURATION

2 hours

ACTIVITIES

- Pin up samples of different lighting techniques that the class will cover
- Have students discuss which direction the light is coming from and describe the different effects and moods created by lighting
- Set up hot lights in a spacious area in the classroom. Move chairs and desks, if necessary.
- Ask for a student volunteer to model. Move the lights to different locations and heights to demonstrate lighting effects. Add on slowly. Have another student volunteer to practice lighting the subject. Create a Polaroid of that scene. Show the result. Repeat until you've covered different techniques with different volunteers.

- Review and use volunteers to demonstrate different roles: photographer, model, stylist, props, lighting technician, and photo assistant (who can hold the reflector and handle other tasks)

- Have students calculate the exposure with their cameras

- Divide the class into teams of six so that students can work together

- Have them create different lighting scenarios for individual and group portraits

- Assign roles: photographer, model, stylist, props, lighting technician, and photo assistant

- Those not in the picture or photography team can document the shoot or review handouts. Or, if you have a teaching assistant and equipment, you can run two lighting set-ups.

WRAP-UP

- Address questions and review techniques

- Prepare for next shoot

ALTERNATIVES

Bring in a guest artist to assist you with techniques that are not in your training

FOLLOW-UP/HOMEWORK

Review magazines for samples of different types of lighting effects studied in class

Focus Link 9

LESSON PLAN: INTEGRATING THE GUEST ARTIST VISIT

GOAL

To build an understanding of aesthetics and to expose students to the work of other professional artists who serve as good role models

MATERIALS

Slide projector (Note: Bring an extra light bulb)

PREPARATION

Select an artist whose work connects to the project theme

Call and plan ahead of time with the guest artist. Describe the class project, the students' interests and skills, and the goal for the artist's visit. Ask the artist what he or she would like to do. Offer suggestions and guidance.

If appropriate, prepare student work for the artist to review or prepare materials needed for a hands-on activity

Confirm the meeting place and time. Provide an accessible phone number for any last minute changes.

Integrating the guest artist visit before the class:

- Review the guest artist's work and career
- Ask students to prepare questions for the guest artist
- Show work by the artist or other artists working in a similar manner to set the context

DURATION

2 hours

ACTIVITIES [2 HRS.]

- Introduce the guest artist who will present his or her work and career
- Encourage students to ask questions or conduct an interview
- If possible, arrange for the artist to review a selection of the students' work

- Make sure that the artist responds with both positive and constructive critique
- Be vigilant about the vocabulary used and define any unfamiliar terms
- Conduct any activity planned with the artist

(Note: Arranging two or more sessions with an artist facilitates in-depth, activity-based interaction.)

WRAP-UP

- Sum up what you'd like students to come away with from the visit
- Allow time for students to approach the artist individually

Integrating the guest artist visit after the class

Conduct an activity that connects to the artist's techniques or approach

FOLLOW-UP/HOMEWORK

Research the work of a photographer

Focus Link 10

LESSON PLAN: ASSEMBLING THE FINAL PROJECT

GOALS

To draw together the ideas, techniques, and aesthetics covered in the course

To assemble a final project that celebrates and shares the students' accomplishments with the public

MATERIALS

Pins to post images in the room or broad tables to organize and view images

Food and refreshments for the class party during the group critique

PREPARATION

Make sure students have collected their images into a journal or portfolio

DURATION

2 hours

ACTIVITIES [2 HRS.]

- Describe the final project. Show a sample—a publication or invitation or even slides of an installation. Refer to what the class has covered and the purpose. Acknowledge that students have done well and this is a chance to share their images with others.

- Review the criteria for editing the final product: design and content—relating to the project theme

- Have students review their journals and portfolios and pick out the best work (Note: This review process can also take place outside of class time in individual meetings.)

- Have students arrange their best selections on a table or pin them up on the wall

- The students then critique each other's images and assembles a group edit of what should be in the final project. Remind them of the criteria for the final project—some work is better for exhibition, some for publication, and sometimes a group show is strengthened by making certain selections. Try to ensure that each individual receives acknowledgement of his or her work.

- Review each student's selections and acknowledge his or her progress. Talk about which images work best and why.

WRAP-UP

Announce when the installation or production of the project will take place

If possible within your deadline, encourage students to sign up for jobs producing the final project

FOCUS ACTIVITIES

FOCUS DISCUSSION QUESTIONS AND WORKSHEETS

The following discussion questions and worksheets are designed to advance visual literacy skills. Discussions can take place during a classroom slide presentation or gallery visit. Worksheets and activities can reinforce elements discussed.

Focus Link 11

BUILDING VISUAL LITERACY: DISCUSSION QUESTIONS

To start a discussion on a photograph, begin with the basic, introductory questions from Level 1A. Then choose questions from other levels depending on how your students respond. In addition, you may find some questions better suited to the content or salient features of a particular image.

Remember that any dialogue flows in unpredictable ways, and students may have a variety of responses on many levels. You may end up repeating each series of questions until the audience is ready to move on. These questions offer guidance to elicit a discussion and build interpretative skills; they are only a sampling of the many ways that educators can discuss visual art.

(See *Part I, Chapter 3* for ways to work with various levels of visual literacy and *Part I, Chapter 2* for a description of the elements of photography.)

Goal: Advance visual literacy skills based on the students' responses and level

(Note: Always begin your discussion with the sequence in Level 1A, then add on as appropriate.)

Level 1A: Building observation skills

- What do you see in this picture?
- Can you describe it more?
- What else do you see?
- What is going on in this picture?
- What information in the picture makes you say that?

Level 1B: Building vocabulary

- Can you guess where the photographer was standing when he or she took the picture? Above the subject, looking down? Or below the subject, looking up? This is called point of view.
- What is included in the picture frame? What is not included? This is called framing.
- Describe the composition. What shapes do you see? What other patterns do you notice?

Level 2A: Building technical knowledge

- What techniques did the photographer use?
- What is the point of view?
- How is the picture framed?
- Describe the quality of the lighting. What direction is it coming from? Does it create a pattern of light and shadow?

Level 2B: Building an understanding of the choices photographers make

- What choices did the photographer make?
- Why did the photographer choose to use that technique?
- Why did the photographer choose to compose the picture this way?
- What is the photographer's point of view? What effect does it have?
- Why did the photographer choose to frame the picture this way?
- What does the composition emphasize?
- What does the lighting draw your attention to?

Level 3A: Understanding the context and intended use of the picture

- What was the photographer's purpose or the intended use for this image (e.g., magazine assignment, photo essay, fine art exhibition)?
- Can you tell what genre of photography this is?
- What do you know about the time period in which this photograph was made?
- What does the photograph communicate about this time period?
- Can you make comparisons to other photographers or artists working in this time period?

Level 3B: Relating context to subject and meaning

- What choices did the photographer make? Can you guess why?
- What is the photographer drawing your attention to? How is this accomplished?
- What is the photographer's point of view? What effect does it have?
- What do you notice about the subject? Or the people in the picture?
- Do you have any questions about the subject? Or the style of the picture?
- What is the photograph saying? Does anyone have a different interpretation?

Level 4A: Finding meaning

- What choices did the photographer make?

- Does this element contribute to the photograph's meaning, or is it distracting?

- What was the photographer's purpose in creating this image? What was the intended use of the image? How well does it work in this context?

- What is the photograph saying?

Level 4B: Relating meaning to creative choices and larger issues

- What is the impact of this image?

- What are some issues it raises?

- How might you approach this topic matter?

Level 5: Discussing what the image communicates

- Which technical or formal elements work well in this photograph?

- What do these elements draw your attention to?

- What is the photograph saying?

- What is the impact of this photograph?

- How does the picture make you feel?

- What does it make you think of?

- Does it inspire you to work creatively in any way?

Focus Link 12

LOOKING AT PHOTOGRAPHS: WHAT DO YOU SEE IN THE PICTURE FRAME?

GOAL

To use drawing to introduce the basic elements of framing and composition

WORKSHEET

Study the photograph. Look at the lines and shapes in the image.

- First, draw a box, or frame.

- Second, in the box, draw the outlines of forms that you see in the photograph.

- Third, outside the box, draw what you imagine is outside of the frame.
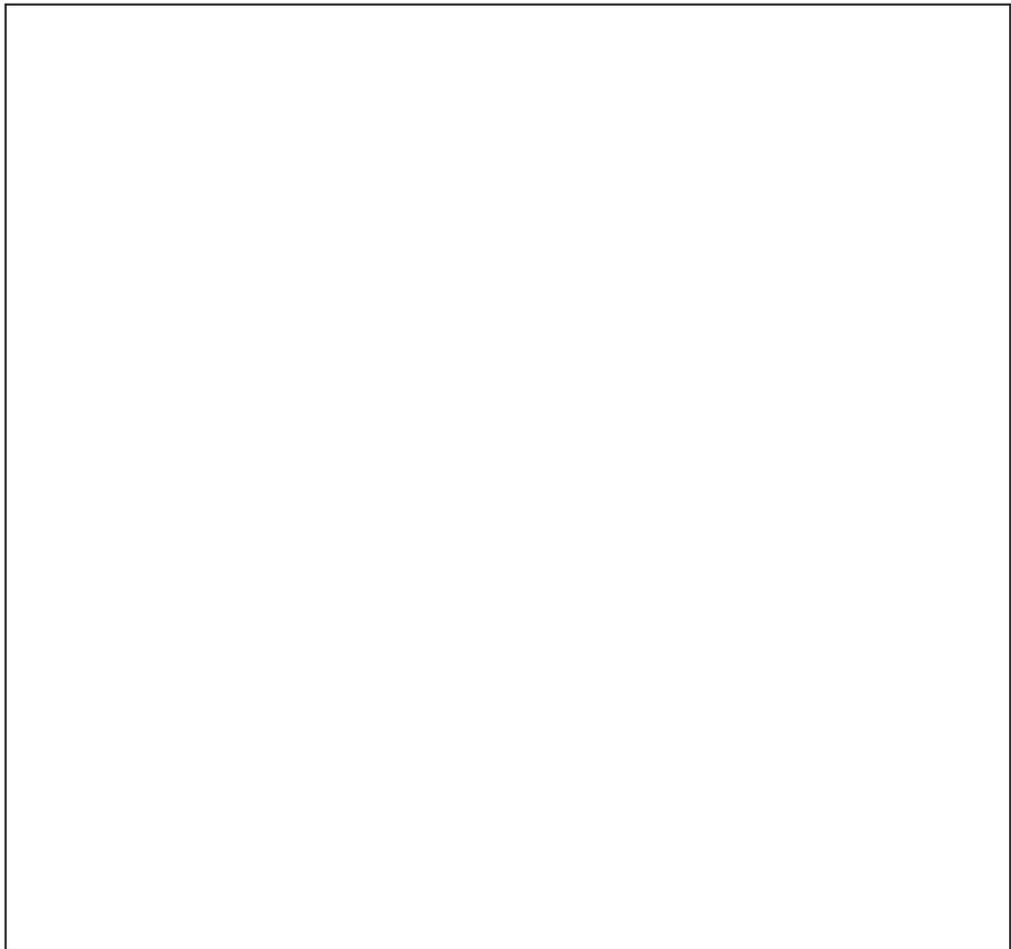
Focus Link 13

LOOKING AT PHOTOGRAPHS: LEARNING PHOTOGRAPHIC TERMS

GOAL

To develop an understanding of the photographic terms while looking at and analyzing a picture

WORKSHEET

SUBJECT (Who/What is in the picture?)

SETTING (Where was the picture taken?)

BACKGROUND (What is behind the subject?)

FOREGROUND (What is in front of the subject?)

FOCUS (Is any part of the picture clear or blurry?)

VANTAGE POINT/POINT OF VIEW (Where was the photographer when he or she took the picture? Below the subject? Above the subject? Very close? Far away?)

COMPOSITION (Describe the lines, shapes, patterns, and colors in the image.)

LIGHTING (Quality: Is the lighting soft and diffused or hard and contrasty? Direction: Where is the light coming from in the picture?)

MOOD (How does the picture make you feel?)

MEANING (What does this picture say to you?)

Focus Link 14

THE CHOICES THAT PHOTOGRAPHERS MAKE

GOAL

To learn that photographers make choices to create their image and communicate a message

WORKSHEET

COMPOSITION: Describe the shapes, lines, and patterns in the picture.

FOCUS: What information is clear in the picture? What is blurry?

FRAMING: What is included in the frame and what isn't? Is anything cropped?

BACKGROUND: What information is in back of the subject?

FOREGROUND: What information is in front of the subject?

SUBJECT: What do you know about the subject based on the information that you see in the picture?

PEOPLE: Clothing: What are they wearing? What does their clothing tell about their interests, identity, or social group?

POSE: Are they standing or sitting? What kind of body language and attitude do they have?

EXPRESSION: Describe their expression. What might they be feeling or thinking?

ACTION: What are they doing? Can you guess why?

Lighting: Is the lighting bright or dark? Are there any shadows? Is the lighting coming from above, below, or the side? What does the lighting draw your attention to?

Techniques: What photographic techniques were used? What effects do they have? (Color or black-and-white film? A 35mm or large-format camera?)

Point-of-view: From where did the photographer take the shot? (From above, below, the side, or an angle?) This is also called the vantage point. How does the vantage point affect the way you read the picture?

Meaning: Why did the photographer make these choices? What was the photographer trying to say?

Focus Link 15

WHAT IS THE PHOTOGRAPH SAYING?

To examine the photograph for information and then interpret its meaning

WORKSHEET

What is the subject of this picture?

What information do you see in the picture that makes you say that?

What do you see behind the subject? (This is called the background.)

What do you see in front of the subject? (This is called the foreground.)

What information is clear in the picture? What is blurry? (This is called focus.)

Why do think some information is in focus and some isn't? What does the focus draw your attention to?

Where was this picture taken? (This is called the setting.)

Describe some of the details that you see in the setting. What does the setting tell you about the subject?

How is the subject lit? Is it natural or artificial lighting? How would you describe the quality of light: sharp, dark, bright, or soft?

Describe the mood created by the lighting.

Which direction is the light coming from?

Does the lighting draw your attention to anything in the picture?

What is included in the picture frame? What is excluded?

Where was the photographer standing when he or she took this picture? (This is called the point of view or the vantage point.)

Circle one:

    Above the person   Below the person

    To the right side   To the left side

How does the vantage point affect the way you look at the picture?

If there are people in the photograph, answer these questions:

    How would you describe their expressions?

    What are they wearing?

    What are they doing?

What might they be feeling or thinking? What in the photograph suggests that?

Everything in the picture—the details, composition, technical choices like focus, subject and setting, lighting, point of view, and the way the photographer sees the subject—all work together to communicate a message to the viewer.

What is this photograph saying to you?

FOCUS WRITING ACTIVITIES

Focus Link 16

POINT-OF-VIEW WRITING EXERCISE

GOAL

- Foster the understanding that artists (including students) can communicate their viewpoint through photography
- Develop empathy, an ability to understand others by putting yourself in their position
- Develop writing skills

WORKSHEET

1 Write a story from the point of view of someone in the picture.

- To get started, list and describe some of the details you see in the picture.

- Think about where the person is and how he or she might feel. (For example, if she is outdoors, is the sun hot on her back? Look at her expression. What is she feeling?)

- What is the person doing?

- What might happen next?

- Now try to make your story as vivid as the photograph by using lots of specific details.

2 Write a story from the point of view of the photographer.

■ Imagine what the photographer was thinking when he or she took the picture.

■ Why did he or she want to take this picture?

Focus Link 17

STORY-WRITING WORKSHEET

GOAL

To use a picture as the basis for a story by first finding visual information, then imagining the "before" and "after"

PREPARATION

Select a picture (in a gallery, from the Internet, a projected slide in a classroom)

WORKSHEET

List five things you see in the picture:

1

2

3

4

5

Describe the setting:

Action: What is happening in the picture?

What do you think happened before the picture was taken?

What do you think will happen next?

Character: Describe the people in the picture: their expression, clothing, and mood.

What are the people doing? Why?

Theme: This picture tells a story about _____

You have everything you need to write your story: setting, action, character, and theme. Now, write a creative story based on this picture. Include lots of details.

Focus Link 18

POETRY-WRITING WORKSHEET

GOAL

To use the photograph as a source for concrete details to write vivid poems

PREPARATION

Provide photographic source material in the form of slides, books, magazines, Internet, postcards, or gallery exhibition visits

WORKSHEET

■ List 10 details that you see in the photograph.

1 _____

2 _____

3 _____

4_____

5_____

6_____

7_____

8_____

9_____

10_____

■ Circle one adjective and one noun that best describe the color of the photograph.

| **Adjectives:** | gray | blue | red | gold | black-and-white |
| **Nouns:** | smoke | rain | mud | sunshine | feathers |

Create your own descriptive nouns and adjectives:

■ If you could touch something in the photograph, what would it feel like? Describe the object and the texture.

■ Think of two adjectives to describe the mood created by the photograph.

■ Describe your impressions of this photograph. What does the photograph make you think of? Dream of?

■ Write a poem based on what you see in this picture.

■ Use 10 words from any of your above answers somewhere in the poem.

Focus Link 19

WORD PICTURE

GOAL

To build descriptive writing skills

PREPARATION

Project slides in the classroom or use a good quality photocopy from a book

WORKSHEET

1   Where was the picture taken? Describe the details that you see in the setting.

2   When was the picture taken? Is there any information in the picture that indicates time of day? If not, can you guess based on the lighting?

3   Describe what the people in the picture look like. Describe their expression.

4   What are the people in the picture doing?

5   What do you see in the center of the image? On the left? The right? In the corners?

6   What is the most striking feature of this image? Describe it.

Now that you have taken notes on what you see in the image, write a paragraph describing the image. Your writing should be specific and clear so that your words create a picture in the reader's mind.

Focus Link 20

WRITING CAPTIONS

GOAL

To build language skills and to discover the theme of a photograph by writing a new caption for the picture

PREPARATION

Provide photographic source material that students can study close up

WORKSHEET

Pretend you are a curator and need to write a caption that tells the viewers the essential information about the picture.

Write a new caption for the picture.

- Start by writing what you see in the image.

  I see…

- Expand to what you think the photograph is saying (the theme).

  This photography is saying that …

- Revise your writing to create one sentence that tells the theme of the picture.

- Now revise that sentence to make sure your caption is concise and uses clear and specific language.

Focus Link 21

WRITING A REVIEW OF AN EXHIBITION

GOAL

To evaluate a collection of photographs and to write a review of an exhibition

WORKSHEET

A good review offers readers a sense of the exhibition and what they will get out of viewing the exhibition.

- What did you see in the gallery?

   Describe the artwork specifically. Include artists' names, techniques used, and intention, if documented.

- Which were the strongest and weakest images? Why? What was the highlight for you?

- What was the experience of the exhibition like?

   Evaluate the curatorial work. How did you like the installation—the sequence of pictures, wall text, graphics, and the atmosphere? Did the installation contribute to the overall effect or detract?

- Was the exhibition good?

   Evaluate what you saw. How well did the exhibition expand your understanding of the subject?

- Was the exhibition worth seeing?

   Why should viewers come to the exhibition? What will they get out of it? How does it connect to other exhibitions or issues in art?

Note: Read reviews of exhibitions. Notice how writers develop a lead—something to catch the reader's attention. Sometimes this is a description of an artwork on view, a question or issue presented by the exhibition, or an analysis of how the exhibition compares to a particular body of work or addresses an issue in art. Review your answers to the above questions and discover a good lead. Make sure the review is clearly written and based on accurate information. Try to answer the question: Why should viewers visit the exhibition?

Focus Link 22

WRITING AN ARTIST'S STATEMENT

GOAL

To use writing to help students clarify what their projects are, why they are interested in them, and how they accomplish them

WORKSHEET

An artist's statement describes the artist's intentions, working method, and ideas. It helps readers and viewers understand what the artist thinks and feels about his or her artwork and the reasons for creating it.

Name: _____

Describe your photography project. What kinds of images are they?

What are you trying to show and say in your images?

Why do you like photography?

What influenced you to create these images? Are there any other photographers, artwork, or topics that you thought about when you were creating these images?

FOCUS HANDS-ON ACTIVITIES

Focus Link 23

POLAROID ACTIVITIES

GOAL

To use the immediacy of Polaroid materials to teach basic elements of image making: point of view, framing, lighting, and composition

MATERIALS

Polaroid 600 Plus or Spectra cameras (shared in pairs)

Polaroid, color, or black-and-white film (5 shots per student)

Sharpies

PROCEDURE

- ■ Show examples of techniques such as lighting, point of view, composition, and framing.
- ■ Demonstrate the steps to use a Polaroid camera (You can pre-load the film.)
    1 Choose a point of view
    2 Press the shutter release
    3 Let the picture develop
- ■ Give them their assignment: Take five pictures

Possible projects:

- ■ Point of view—bird's- and worm's-eye, tilted frame, eye-level, surprise
- ■ Lighting—from the side, top, bottom, Rembrandt, silhouette
- ■ Make a treasure hunt
- ■ Photograph clues to a mystery
- ■ Things that begin with the letter _____
- ■ Pass it on—take a picture in response to the picture taken by person next to you (the response can be visual, formal, technical, thematic; keep it immediate), then pass the camera on

- Draw on the Polaroid—with chopsticks, toothpicks, or a pen cap. Manipulate the surface and create designs as the image develops.

- Story sequence and bookmaking

- Portraits and writing: How do you see yourself/this person?

- Documentary pictures and journalistic writing

- Pictures and creative writing—poetry and short stories

Focus Link 24

PHOTOGRAPHIC ASSIGNMENT LIST

TECHNIQUES

Stop motion

Blur

Panning

Focus

Shallow and deep depth of field

Point of view (bird's-eye and worm's-eye, etc.)

Light and shadow

Frames—to frame a picture and to find natural frames in windows, doors, angles

Shapes and tones

Details

Silhouettes

TOPICS

Home

Another neighborhood

People you know; people you don't know

Fashion, trends

Traces of history

Something that needs to change

Something that is beautiful

An issue

A question

An idea

A wish

A mystery

A moment in time

A peaceful place

Risk/danger

Dreams

The five senses

Natural elements: earth, wind, fire, water

Nature/animals

Other art forms

Pleasure

Humor

Fear

A secret

Love

A surprise!

Focus Link 25

BIRDS AND WORMS TREASURE HUNT

GOAL

To build an understanding of point of view and to encourage students to look at a familiar setting in new ways—with the eyes of photographers

WORKSHEET

Point of View: A bird's-eye viewpoint is from above looking down, and a worm's-eye viewpoint is from below, looking up.

What other points of view can you find and photograph?

FIND:	PHOTOGRAPH:
A Statue	From a Worm's-Eye View
A Reflection	From a Bird's-Eye View
A Circle, Triangle, Square or Rectangle	From a Worm's-Eye View
A Tree Branch	From a Worm's-Eye View
A Shadow	From a Bird's-Eye View
A Flower	From a Worm's-Eye View
An Insect	From a Bird's-Eye View
A Person	From Close up
An Animal	From Far Away
Surprise Me!	From Your Unique Point of View

Focus Link 26

POLAPAN SLIDE PRESENTATION

GOAL

To give students a sense of process using Polapan film and a processor that

creates black-and-white or color slides

MATERIALS

Polapan processor (Note: It's good to have two so the class can work in groups.)

Polapan 35mm film

Slide mounts

Scissors

Light table, if available (Note: You can purchase a small one that fits on a desk.)

PROCEDURE

- Create images using Polapan film
- Process film using the Polapan processor (Note: Its directions are easy to follow—put the film and processing pack in the processor, close the lid, turn the switch to the number of exposures, and process. It takes just a few minutes.)
- Remove the film and cut into individual images
- If you can, view on a light table to edit the images
- Mount the images by snapping them into the slide mount
- Project your slide show

TIPS

- Polapan black-and-white film has a gorgeous tonal range—use this project to study patterns of light and shadow
- Select music appropriate to the class project for the slide show

Focus Link 27

POLAROID TRANSFERS

GOAL

To create images with a painterly effect using Polaroid transfers—applying wet photographic emulsion to paper

MATERIALS

Watercolor paper

Rollers

Polaroid large-format film—either exposed in a darkroom or use a Polaroid processor to create a transfer from color slides onto Polaroid large-format film

PROCEDURE

- Dampen the sheet of paper
- Create the Polaroid image, either using a large-format camera that has a Polaroid back, or by using the Polaroid processor to generate the Polaroid image from an existing slide
- Peel apart the layers of the Polaroid film sheet
- Immediately set the image emulsion-side down on the paper
- Using the roller, apply the image to the paper
- Let dry

TIPS

- Demonstrate first
- Organize separate work areas for a large class
- It's good to have two Polaroid processors so the class can be divided into groups
- Let all images dry down. Sometimes accidents look even more painterly.

RESOURCES

- Crawford, William. *Keepers of Light*. New York: Morgan & Morgan, 1979.
- Arnow, Jan. *Handbook of Alternative Photographic Processes*. New York: Van Nostrand Reinholt Co., 1982.

Focus Link 28

HAND COLORING PRINTS

This activity harkens back to the days when hand coloring was the only way to colorize an image.

GOAL

To teach principles of color and the color palette by adding color to a black-and-white print

MATERIALS

Black-and-white prints

Marshall's oils or non-toxic paints for experimentation

Hand coloring pencils

PROCEDURE

- Create a work area
- Apply pencils, oils, or paints to the images, following the product's instructions

TIPS

- Matte finish photographic paper works best for pencils
- Use photocopies if prints are unavailable
- Mount the resulting work on mat board and have students continue to draw on that surface, pulling out more elements of the design and color

RESOURCES

- Crawford, William. *Keepers of Light*. New York: Morgan & Morgan, 1979.
- Arnow, Jan. *Handbook of Alternative Photographic Processes*. New York: Van Nostrand Reinholt Co., 1982.

Focus Link 29

SUN PRINTS

By arranging objects on light-sensitive sun print paper and using the sun as your light source, you can create an image with luminous white shapes, ribbons, and streaks against a cobalt background. The forms result because the light does not expose those areas of the paper where the objects have been placed. This outdoor activity recalls the invention of photography with the sun print process, which Joseph Nicephore Niepce invented in 1826, and the paper negative or calotype process, which Henry Fox Talbot invented in the 1839. (See *Appendix 2: A Brief History of Photography.*)

GOAL

To teach the basic principle of photography, the interaction between light and light-sensitive paper

MATERIALS

Sun print paper (also called print-out paper)

Two water trays

Objects (necklaces, toys, figurines, leaves, flowers)

Acetate

Large-format negatives if you have them

PROCEDURE

- Place objects to be printed on the photosensitive paper
- Expose the paper with objects on it to direct sunlight or an ultraviolet sunlamp
- Watch the paper change to a dark color in 3 to 6 minutes
- Remove the objects and place the paper in the water bath for 5 minutes
- Drain excess water from the prints and place on absorbent paper towels to dry

Now that you have a paper negative, you can show the positive process.

- Place the print onto another piece of photo-sensitive paper and put a piece of glass over it
- Continue the process following the procedure above

■ Handle the paper carefully and only at the edges during the wet process. The surface is fragile.

■ If the prints curl while drying, place heavy books on top to flatten them; or iron them, after placing a damp cloth between the print (emulsion-side down) and the iron.

FOLLOW-UP ACTIVITIES

■ Hand color the prints using colored pencils, watercolor paints, and markers. Add stickers.

■ Create collages with the sun prints. The sun prints can be cut up and glued together to create new images. Recreate the positive and negative shapes in colored paper and collage them together with the cut-up sun prints.

■ Make pencil rubbings of the objects used to make the sun prints. Look at the difference between the texture of the rubbings and the forms of the sun prints.

■ Make decorative frames out of cardboard. Decorate them with some of the objects used in the prints.

■ Make prints of varying sizes—even body prints—by purchasing rolls of paper or oversized paper and cutting it to the desired sizes in a dark room

Focus Link 30

PHOTOGRAMS

Photograms are images created by placing objects on photographic paper and exposing the paper to light. Opaque objects create white silhouettes against a black background. The forms of translucent objects appear in shades of gray.

GOAL

To create prints without negatives in the darkroom and to illustrate what happens to film when it is exposed and processed into negatives

MATERIALS

Enlarging paper (Polycontrast RC)

Light source (enlarger, if possible)

Darkroom with safelight

Chemicals: 1 tray developer, 1 tray stop, 1 tray fixer, 1 tray water

Objects for subject matter

PROCEDURE

■ Explain to your students that they will be using the five ingredients necessary for taking a photograph: (1) camera (in this case, the darkroom), (2) light (the enlarger), (3) film/photographic paper, (4) subject (objects of choice), and (5) photographer (the students themselves)

■ Preset the enlarger's timer to 5 seconds and the lens aperture to 8 (Note: You can also use any other kind of light source and timer.)

■ Demonstrate the procedure

■ Position paper under area of light source

■ Place objects on paper

■ Expose the paper to light

■ Process paper in the developer, stop, and fixer

■ Wash for 10 minutes

■ Dry, either hanging on a clothesline or face-up on a metal screen

VARIATIONS

- Experiment with exposure times and different objects

- Move the light source to different angles so that it casts shadows

- Create multiple exposures by using several short exposure times on one piece of paper, moving the objects around each time

- Draw on acetate and use it as a negative over the paper

- Color the dried Photogram with colored pencils or Marshall's photo oils

- Expose an entire sheet of paper to light; draw an image with a brush dipped in developer; process through the fixer and wash

- Tone Reversal: Put finished (dry) Photogram face down in contact with a piece of photographic paper and expose for 30 seconds. Process.

- Solarize the image by turning on the darkroom light briefly, reversing the tones

Focus Link 31

WRITING WITH LIGHT ON FILM OR PAPER

This activity calls upon the literal definition of photography, "writing with light."

GOAL

To illustrate the physics of light and to experiment with creating images without a camera

MATERIALS

Flashlight or pen light

Room that you can darken completely (darkroom, closet, bathroom)

Photographic paper (resin coated), 8" x 10" or 11" x 14"

Three trays

Paper developer (Dektol)

Stop bath

Fixer

Tongs

Clothesline and clothespins

Optional:
- Camera
- Film
- Tripod

INSTRUCTIONS (WITHOUT CAMERA):
- On the wall, mark off an area the size of the paper to be your "frame"
- Turn out the lights, remove the photographic paper from the box, and put a piece of tape on the back of the paper
- Tape it securely to the "frame" on the wall
- Draw with light on the paper. Experiment! You can create dots by turning the light source on and off quickly. Or, create streams and streaks by swinging the light source in the air.
- Place exposed paper in a light-tight box

- ■ Set up trays with developer, stop, fix, and water
  - – Develop for 1 minute
  - – Stop for 30 seconds
  - – Fix for 3 minutes
  - – Wash for 10 minutes
- ■ Hang prints by their edges to dry

INSTRUCTIONS (FOR CAMERA):

- ■ Load the film into the camera and set the camera on a tripod
- ■ Looking through the viewfinder, determine the area on the wall that will be the "frame"
- ■ Set camera on "B"
- ■ Turn out the lights, then press the shutter release
- ■ Draw with the flashlight or penlight on the marked-off area, the "frame"
- ■ Process film

Focus Link 32

LIQUID LIGHT AND OTHER ALTERNATIVE PROCESSES

GOAL

To create images on any flat surface, experimenting just like the inventors of photography

MATERIALS

Liquid light or cyanotype mixture (store-bought light-sensitive mixture that can be applied to any flat surface to create an image)

Watercolor or absorbent paper

Objects with flat surfaces (leaf, fabric, Plexiglas, metal can)

PROCEDURE

- In a dark room, apply liquid light to the object's surface
- Let dry
- Use an enlarger to project the image onto the surface
- Process in trays and let dry

TIPS

Experiment with exposure times on the treated materials that make good tests, saving your best materials for last

RESOURCES

- Crawford, William. *Keepers of Light*. New York: Morgan & Morgan, 1979.
- Arnow, Jan. *Handbook of Alternative Photographic Processes*. New York: Van Nostrand Reinholt Co., 1982.
- Coe, Brian and Haworth-Booth, Mark. *A Guide to Early Photographic Processes*. London: Victoria & Albert Museum, 1983.

Focus Link 33

PINHOLE PHOTOGRAPHY

This activity calls upon the literal definition of camera, "a dark box."

GOAL

To create your own camera and learn about the physics of light

MATERIALS

Any box: empty oatmeal boxes, photographic paper boxes, shoe boxes, etc.

Aluminum foil

Sharp pin

Black gaffer tape

Black spray paint (to make the inside of the box black)

Room that you can darken completely (darkroom, closet, bathroom)

Photographic paper (resin coated), 5" x 7", 8" x 10"

Four trays: paper developer (Dektol), stop bath, fixer, water

Tongs

Clothesline and clothespins, or a blotter book

PROCEDURE FOR MAKING THE CAMERA

1   First paint the inside of the box black (Black absorbs light rays.)

2   Cut a small, square hole into one side of the box, where you would like the "lens" to be. Consider that your paper will be opposite this lens. Keep this piece of cardboard to make your lens cover.

3   Securely tape the foil over the hole on the inside of the box

4   Prick the foil with a very small hole. Consider that the size of the hole affects the amount of light coming in, and therefore your focus, image quality, and exposure time.

5   Take the square piece of cardboard from step 2. Tape it over the foil on the outside of the box with black tape. This creates a flap, approximating a shutter.

- Working in a dark room (or a changing box), place photographic paper in the back of the pinhole camera (opposite the lens). Close the box.

- Secure tape around the edges of the camera box and keep the flap down as you take the camera into light

- Go to your location and set up the camera

- Expose the paper by lifting up the flap. Record your exposure time. (It takes a lot of testing to determine the right exposure.)

- Set up trays with developer, stop, fix, and water
  - Develop the paper for 1 minute
  - Stop for 30 seconds
  - Fix for 3 minutes
  - Wash for 10 minutes

- Hang prints up by their edges to dry, or place them in the blotter book

FOCUS REFLECTION ACTIVITIES

These activities encourage reflection on the images that students have created or found. This process helps students understand photographic skills, techniques, and aesthetics and how images communicate.

Focus Link 34

CRITIQUE YOUR IMAGE

GOAL

To pose questions that help students analyze the qualities of their own images in discussion or writing activities

ACTIVITY

- What does this image show?
- Why do you like this image?
- How did you create this image?
- What qualities do you like the best? Consider framing, lighting, composition, content, and so forth.
- What did you have trouble with? What would you do differently next time?
- Describe the experiences of creating this image. What did you feel? What was enjoyable or challenging?

Focus Link 35

STORYTELLING

To discover how visual images tell stories and write a story of their own

SAMPLE ACTIVITIES

Creative stories:

- What story does the visual image tell? Looking at an image, discuss the character, setting, action, point of view, and theme.
- Write stories in response to an image. Use specific details from the image in your story. (**Focus Link 17**)

Alternatives (See *Chapter 14*.)

Image-and-text artwork:

- How is the story enhanced and directed by a title or words written on the image?
- How does the image enhance or direct your reading of the text?
- Combine images and text in various arrangements, some where the image leads and others where the text leads

Picture stories:

- Sequence a series of images
- How does the story change if you put two or more images together in a sequence?
- What happens in the space between images?

Oral stories:

What is oral storytelling? The oldest form of storytelling, oral stories tell about a person, place, or event using clear and vivid language. These stories are told aloud over and over again until their form takes shape. Often, oral stories sound poetic because storytellers pay attention to rhythm and rhyme. As in fiction, storytellers use descriptive words to create images to lead the listener along and highlight important ideas to remember. Also, as in drama, the stories are meant to be performed and to take shape as they are practiced.

- Use family photographs as inspiration for an oral story and interview
- Show a family photograph to a family member and ask: What does the photograph remind you of?
- Ask for specifics about the situation, people, and time period

- Begin to map out the oral story by making an outline of key points in the order you would like to present them

- Identify key images that you can describe to highlight your main points

- Think about a first sentence that introduces your story (consider using the image as a starting point)

- With a tape recorder on, begin telling your story

- Try to use simple, clear sentences

- When you listen to your tape, try to identify any patterns of speech, rhythm, or rhyme that naturally emerged. Bring out these elements when you practice it again.

Focus Link 36

SPEECHWRITING

GOAL

To develop speechwriting skills and to speak about pictures to other students

ACTIVITY

- Choose a picture that you like from a family photo album, magazine, history book or your own photographic work

- Write a speech about what the photograph means to you

- Some hints on speechwriting:

  Introduction: Try to grab the audience's attention with a good opening—an image, an interesting anecdote, the main idea

  Body: Include lots of information about the photograph and the story behind it

  Conclusion: Repeat your main point

Note: This could also be a class project. Divide the class into pairs and let them interview each other about the meaning of the photograph. Each student could write a speech about the other person's photograph.

Focus Link 37

ART PROJECTS

GOAL

To respond to a photograph with art projects and to build an understanding of different media

SAMPLE PROJECTS

- Take a photograph in response to the geometry, color, and subject matter of another photograph (One student can create an image, and then pass the camera on.)

- Create an image and text journal with photographs and personal stories

- Draw, paint, and write around or on a photograph or on acetate placed on top of the photograph

- Create a collage by cutting up different images (copies of originals). Tape or glue them to a poster board. Add paint, text, and drawing.

- Combine photography and writing—poetry, fiction, and journalism

- Combine sound and video with image projections

Focus Link 38

RESEARCH PROJECTS

GOAL

To use photographs to learn about topics in the curriculum

SAMPLE PROJECTS

- Research topics and people who are featured in the exhibition

- Research certain time periods and events, collect illustrative images, and create a visual history or an illustrated timeline

- Investigate the photographic history of topics studied in school. For example, if you are studying science, you could research how photographers like Edward Muybridge, Harold Edgarton, and Bernice Abbot applied photography to study science. Or, if you are focusing on the achievements of women, you could study women photographers who have influenced the medium since its inception in 1839.

- Create an exhibition caption, using the worksheet. (See *Chapter 14* for more information.)

Exhibition Caption Worksheet

- Research a photograph and the artist by searching the Internet, visiting a library, inquiring in the museum or gallery, or reading a photography book.

- Create an exhibition caption including:
  - the title
  - date of creation
  - photographer's name
  - photographer's biographical information
  - techniques used
  - photographer's intention, if known
  - the cultural significance of the photograph

- Make sure the information on the caption answers the question: Why is this photograph on exhibition?

Focus Link 39

IMAGE BOX

GOAL

To create a receptacle for images and ideas about how pictures communicate our history, culture, self-perceptions, and perceptions of others

MATERIALS

Cardboard boxes

Collection of images from various sources including magazines, newspapers, family albums, and personal artwork

ACTIVITY

- Create categories corresponding to themes or aspects of the curriculum
- Decorate the outside of the cardboard boxes
- Label boxes according to relevant categories
- Contribute images to the boxes on an ongoing basis

Each box will serve as a valuable visual resource for many curricular topics ranging from historical events to current issues. Students can use the image box to bring up issues and questions they may have on various topics.

SAMPLE PROJECTS

- Create illustrated timelines
- Highlight topics covered in class
- Use the images as a basis for building vocabulary, language development, and writing skills
- Use the image box as a starting point for art projects. Students reach in the box and then create art in response to what they see in the photograph.

Focus Link 40

VISUAL DIARY

GOAL

To help to define the impact of visual images on students' lives

MATERIALS

Notebook, either purchased or handmade

ACTIVITY

- Introduce the theme
  - Every day, we see many images—through advertisements, television shows, snapshots, and art. What do these images mean to us? Where do we see them? What do we see in them?
- Create a Visual Diary
  - Make a list of where you see images in one day, from the time you get up to when you go to bed
  - Paste some of the images in the diary, or draw them
  - In the diary, describe the images you saw and their effect on you
  - Discuss the image and the impact using these questions as guidelines

The picture:

- What do you see?
- When and where was the picture taken?
- What is going on in the picture?
- What story does the picture tell?

The impact:

- What does the picture make you think of?
- How does it make you feel?
- What does it make you want to have or do?
- Does it remind you of anything?
- Does it frighten you? Does it inspire you?
- What other responses do you have?

Focus Link 41

PICTURES AND INTERVIEWS

GOAL

To create images and text that together tell the story of the person who was interviewed

To develop interviewing, writing, and photography skills

WORKSHEET

PART I: As a reporter, you will need a pad, a pencil, and a tape recorder, if possible.

- Identify people in your family, neighborhood, school, or workplace who will collaborate with you.
- Ask them to choose a picture that changed their life, inspired, amused, or frightened them.
- Interview them. Using a tape recorder, ask them, "What does this picture mean to you?" Keep asking them more specific questions. Listen carefully to the story they tell.

PART II: As a curator of your exhibition, you will need a copy of their picture, a frame for it, and a matching frame for the transcript of their interview.

- Put the picture in a frame. (To copy it, consider re-photographing it, making a photocopy, or scanning and printing it digitally.)
- Transcribe the interview. Select the most telling part. Edit it to fit on one page.
- Create your exhibition.

Focus Link 42

CREATE YOUR OWN EXHIBITION

GOAL

To create opportunities to present student work to the public

ACTIVITY

- There are many options for the final presentation of work for exhibition. If you can't cut your own mats, buy pre-cut mats, or choose a frame that doesn't require a mat. (Tips: Use Nielsen frames, glass clip frames, or box frames.) If you don't have frames, you can also mount items on cardboard. If you use cardboard, consider using the same color, but keep the color and the margins above and below the picture consistent. Consider using thick foam core and mounting the picture to the edge of the surface so there is no border. Cover these images with plexiglass.

- Create captions: Include the picture title, the student's name, and if possible their age. Print captions on heavy card stock or foam core. Using double-sided tape or fun tack, mount them on the wall next to the framed picture.

- Mount the pictures on a wall of your school, library, or community center. Consider the average height of your audience; keep the middle of the picture at the average eye level of the students in your class.

- Tips: When you curate the show, look carefully at how one picture looks next to another. Keep in mind how these relationships create meaning and how the arrangement creates movement through the space; you are creating an experience for the viewer! Try to group the pictures to address a particular topic. Arrange the pictures such that the shapes and angles draw the viewer's attention into the space, not out of it.

- Create wall text that explains the purpose of the project, lists the artists' names, and thank the people who helped to make the project happen. Arrange for food and refreshments for the opening.

Focus Link 43

WHAT MAKES A "GOOD" PHOTOGRAPH?

Photographers make choices from among the elements of photography in order to get their message across. When creating and editing photographs, focus on technique and effect. A "good" photograph is one that "works" well, communicating a clear, interesting message.

THINGS TO THINK ABOUT WHEN MAKING A PHOTOGRAPH

SUBJECT

What are you trying to say about the subject in this photograph?

TECHNIQUE

What techniques can you use to direct attention to the subject?

How do you want to compose the photograph?

Lighting: What direction is the light coming from?

Point of view: Where can you position yourself when taking the photograph?

Framing: How can you hold the camera? (Vertical, horizontal, parallel to horizon, or tilted?)

Timing: When should you take the photograph?

Motion: Should anything be moving in the photograph? Should it look blurry or frozen in space?

Focus: What should be seen clearly in the photograph?

Materials: What camera, film, and equipment do you need for this photograph?

Tips: Create more than one photograph. Approach the subject from different points of view and vary how you hold the camera and frame photographs. Capture different moments in time, especially when photographing people or motion.

THINGS TO THINK ABOUT WHEN EDITING PHOTOGRAPHS

DESIGN

Technique: Describe the effects that the techniques have on the resulting photograph.

Composition: Where is your eye drawn? Study how the composition keeps your eye busy with its angles, forms, shapes, and lines. Think about how the composition creates balance and structure. Does the composition "work," effectively contributing to the meaning?

Framing: What is included in the frame and what is excluded? Is anything cropped in the photograph? Does the cropping help draw attention to what the photograph is saying? Or is it distracting?

Lighting: What effect does the lighting have? Does the lighting highlight important information? Does it create a pattern of light and shadow that adds to what the photograph is saying?

Focus: How does focus direct your attention? If there is blur, is it effective?

CONTENT

Subject: What is the subject of the photograph?

Concrete Subject: What is the photograph of? This is what you see in the photograph.

Abstract Subject: What is the photograph about? This is how you interpret what you see in the photograph.

Background: What shapes, tones, and details do you see in the background? How does the background connect to the subject?

Foreground: Describe what you see in front of the subject. What effect does the foreground have on how you see the subject?

People: From their expression, pose, and clothing, what information do you have about who they are and what they are doing?

Mood/Feeling: How does this photograph make you feel? What elements (lighting, colors, shapes, textures, the subject) make you feel that way?

Symbol/Metaphor: Can you see any symbols in this photograph? Would they be familiar to other cultures? Is there anything in the photograph that could be read as a metaphor?

Style & Genre: What is the intended purpose for the photograph (e.g., magazine, fine art exhibition)? Can you place the photograph in a genre: portraiture, still life, fashion, documentary, photojournalism, conceptual, narrative, etc.?

Meaning: What is the photograph saying?
- Describe how the elements of photography—composition, photographic attributes, technique, style & genre—communicate this meaning.
- What questions or ideas does the photograph make you wonder about?

Focus Link 44

SEEING ACTIVITY

Select a photograph. Look at it closely and thoughtfully for 30 seconds. (Time yourself; it will feel much longer than you may expect.) Then use the following questions to guide your "seeing," and write your responses quickly and freely. Skip questions that are too hard and come back to them later. This activity should take about 20 minutes.

FIRST IMPRESSIONS

List ten details that you see in the photograph.

What else do you see?

COMPOSITION

Where is your eye drawn?

Describe the pattern, shapes, and colors.

Look away and then look at the photograph again. What caught your eye first?

Why does that stand out?

PHOTOGRAPHIC ATTRIBUTES

Find the pattern of light and shadow. What does the lighting draw your attention to?

Describe what is in focus.

What other photographic techniques do you notice?

What is the photographer's point of view?

CONTENT

What is the subject of the photograph?

What questions do you have about the subject?

STYLE & GENRE

Use an adjective to describe the style of the photograph.

Can you guess what genre this photograph represents? What makes you say that?

MEANING

How does the photograph make you feel? What does the photograph make you think of?

Why do you think the photographer made these artistic choices?

What do you think the photograph is saying?

LAST IMPRESSIONS

Look once more at the photograph and find something you haven't described yet.

What is your reaction to this exercise? Did anything surprise you?

SELF-ASSESSMENT

What areas were difficult to answer? Photographic attributes and technique? Composition? Content? Style or genre? Meaning?

This section is an excerpt from *Focus on Photography: A Curriculum Guide*

Written by **Cynthia Way** for the **International Center of Photography**

Appendix 1: Basics of Photography

What Is Photography?

Ever since photography's invention in 1839, people have been using photography to describe the world around them. The word photography is derived from the Greek words: "photo," which means light, and "graph," which means writing. Photography is writing with light.

The camera is like a mirror with a memory. Every detail of what you see through the camera frame is reflected and recorded onto the film. When a photographer takes a picture, the shutter opens and closes like a door, letting light into the camera. When the shutter is slow, anything that is moving will leave blurry traces on the film. When the shutter is fast, motion is frozen in time and space.

Light traces the image onto the film. Silver salts in the film change when they are exposed to different amounts of light. Where there is a lot of light, the silver salts disappear and the image is white. Where there is less light, the silver salts hardly change, and the image is dark and dense. With the right exposure, the silver salts will transform in various degrees, creating an image rich with detail. In this way, you can see everything from the shadows to the highlights, almost as the scene appears before your eyes.

Photography seems like magic. But, photographs are possible because of scientific processes. Light causes chemical reactions in the film and the paper used to make prints. When the film is taken out of the camera, the image is latent—it's there but you can't see it yet. Photographers roll the film into a light-tight canister and pour in chemicals, which turn the invisible image into a visible image.

To make prints, photographers must work in a darkroom. The room is lit only by reddish safe lights, which do not cause chemical reactions on the paper. Photographers place the negative in an enlarger and shine light through it, projecting the image onto photographic paper. Then, photographers put the paper into a tray of chemicals to develop the print. This is when you can watch the image appear before your eyes. Photographers put the paper into the stop bath, to stop the developing, and into a fixer, to make the image last. Now, they are ready to look at the image outside of the darkroom.

Digital Imaging

Digital imaging still relies on the essential ingredient of photography, light. With computer technology, we can scan in images or create images with a digital camera, translating information cast by light into digital signals. Pixels on a computer screen are analogous to the grain on a photograph, or the silver salts. We can manipulate images using photo-imaging software and print out or post the resulting images on the web. The computer becomes your darkroom!

Appendix 2:
A Brief History of Photography

Mid-Sixteenth Century—Camera Obscura

Hundreds of years ago, artists discovered the camera obscura. They noticed that light coming through a keyhole into a dark room cast an inverted image on the wall. They built a camera obscura by setting a lens into a two-foot square box and placing a sheet of glass opposite the opening.

With the camera obscura in hand, the artist could set up the equipment in the field. Through the camera frame, the artist saw the view that he or she wished to draw. Then the artist traced the image reflected on the glass frame with a high degree of detail. In this way, artists used an early form of a camera picture to give their drawings realistic perspective and detail.

1826—Early Experimentation: Heliographs

Joseph Nicephore Niepce of France invented heliographs, or sun prints. This was the first experiment that created a prototype of the photograph, removing the artist's hand from the creation of the image and letting light draw the picture. Niepce placed an engraving onto a metal plate coated in bitumen, and then exposed it to light. The shadowy areas of the engraving blocked light, but the whiter areas permitted light to react with the chemicals on the plate. When Niepce placed the metal plate in a solvent, gradually an image, until then invisible, appeared.

1839—The Invention of Photography

On a trip to Paris, Niepce visited the painter and theatrical set designer, Louis Jacques Mande Daguerre, and showed him the heliographs. Daguerre was intrigued by the invention, and the two men became partners in photographic experimentation. Unfortunately, after four years of creating images and testing chemical processes, Niepce passed away.

In 1839, Daguerre invented a process that "fixed" the images onto a sheet of silver-plated copper. He polished the silver and coated it in iodine, creating a surface that was sensitive to light. Then, he put the plate in a camera and exposed it for a few minutes. After the image was painted by light, Daguerre bathed the plate in a solution of silver chloride. This process created a lasting image, one that would not change if exposed to light. When set next to a black velvety surface, the metal plate reflected the shadowy areas of the picture and the light areas seemed illuminated. The Daguerrotype rendered details with such accuracy it was called "a mirror with a memory."

At the same time, William Henry Fox Talbot, an English botanist and mathematician, made a similar invention. He sensitized paper to light with a silver salt solution. Talbot placed objects such as a leaf or lace onto the paper and then exposed it to sunlight. The background became black, and the subject was rendered in gradations of gray. This was a negative image, and from the negative, photographers could now duplicate the image as many times as they wanted. Talbot made contact prints of this image, reversing the light and shadows to create a detailed picture. In 1841, he perfected this paper-negative process and called it a calotype, from the Greek, meaning "beautiful picture."

News of Daguerre's and Talbot's discoveries sparked the curiosity of the scientist and astronomer, Sir John F.W. Herschel. In 1839 he perfected the process of fixing, or making permanent, the negative image. Herschel bathed the negative in sodium thiosulfite to dissolve the silver salts, so that they would not react with light any longer, and the image became permanent. He also coined the name we use today for these processes—photography, or "writing with light."

Soon, photographers around the world used Daguerrotypes and calotypes to record architecture and nature with finite detail, to document historic events, and to create portraits of literary and social figures, friends, and family members.

1851—The Glass Negative

In 1851, Frederick Scott Archer, an English sculptor, invented the wet plate. Using a viscous solution of collodion, he coated glass with light-sensitive silver salts. Because it was glass and not paper, this wet plate created a more stable and detailed negative.

However, the wet plate needed to be developed and fixed before it dried. In order to process the pictures quickly, the photographer had to carry a portable darkroom—with cumbersome black boxes, trays and tongs, bottles of chemistry and fragile glass plates—everywhere he or she went.

1850s—Tintypes, Cartes de visites, and Stereo Views

Throughout the 1850s, there were various technological improvements in paper, lenses, and cameras. These advancements made it easier for the general public to become involved in photography. Tintypes were pictures made on thin sheets of metal. Cartes de visites were small albumen prints on paper cards. A popular pastime was viewing pictures with a stereoscope that created a 3D effect. Because these pictures were inexpensive to make, they became common ways to carry pictures of scenic views, families, and individuals.

1860s—Realism and Fantasy

Newsworthy events were communicated with the aid of photography. In the 1860s, many photographers, such as Matthew Brady, William Fenton, and Timothy O'Sullivan, became interested in documenting war. These photographs were seen in exhibitions, mounted in books, and used as sources for engravings for newspapers. They provided the most realistic and compelling records of the cruelties of war available at the time.

Many photographers explored the natural landscape with cumbersome camera equipment in tow. William Henry Jackson traveled for miles over backbreaking terrain to document the crystal mountain peaks and black lakes of hitherto unknown reaches of the American landscape. He was the first person to photograph the Old Faithful Geyser in Yellowstone Park, and his work helped to preserve some of America's wilderness.

Photography enabled artists to create a representation of the physical world that was faithful to reality, but it was also seen as another medium for rendering allegories and works of art that followed the traditions of painting. Julia Margaret Cameron purposely blurred the image, using radiant lighting and soft focus to evoke the spiritual quality of the subject. She employed this method whether photographing social figures such as Lord Alfred Tennyson and Charles Darwin or portraying allegories with models who were often family members. Lewis Carrol photographed Alice Grace Weld, his friend and the inspiration for *Alice in Wonderland*, dressed up as Little Red Riding Hood. Henry Peach Robinson combined several negatives to re-enact dramatic scenes in myths and stories.

1870s—Capturing Motion

In 1869, Edward Muybridge invented a way to freeze motion. He created a shutter inside the camera: two boards slipping past each other at the touch of spring. The film recorded the actions that took place during the split-second when the shutter was open. Muybridge conducted a series of studies on motion, photographing men vaulting over poles and horses galloping on a track. His work not only assisted artists in studying anatomical form in motion, but it was also a precursor to motion pictures.

1880s—Technological Advancements: The Dry Plate and the Hand-Held Camera

In 1879, experiments resulted in the dry plate, a glass negative plate with a dried gelatin emulsion. Dry plates could be stored for a period of time. Photographers no longer needed the cumbersome and time-consuming portable darkroom. In fact, photographers began hiring technicians to develop their photographs, and the art of photo finishing was born. In addition, dry processes absorbed light quickly—so rapidly in fact that the tripod could be stored in the closet and the camera held in the hand. With the speed of the film and the influx of hand-held cameras, action shots became more feasible.

In 1888, George Eastman, a dry plate manufacturer in Rochester, NY, invented the Kodak camera. For $22.00 an amateur could purchase a camera with enough film for 100 shots. After use, it was sent back to the company, which then processed it. The ad slogan read, "You press the button, we do the rest." A year later, the delicate paper film was changed to a plastic base, so that photographers could do their own processing. (Now we have a resurgence of this company-processed invention with the disposable camera.)

The Turn of the Century—Pictorialism & Straight Photography

Many photographers were interested solely in the aesthetic possibilities of the medium. Pictorialists, such as Gertrude Kasebier and Alvin Langdon Coburn, took photographs that imitated the style of paintings. Using symbols, shimmering light, and soft focus to create impressionistic dots and streaks, pictorialists depicted a world that was one step removed from reality.

Alfred Steiglitz, a New York-based photographer, was actively involved in writing, editing, lecturing, photographing, and organizing gallery shows to establish the reputation of photography as a fine art, from Pictorialism to avant-garde methods. Finally in 1924, the Museum of Fine Arts in Boston collected Steiglitz's photographs; it was the first time that photographs were collected in a museum in the United States.

At the same time, many photographers became interested in photography as a tool to record customs and manners, the facets of their culture that they felt were disappearing at the turn of the century. With Kodak hand-held cameras and rolls of gelatin films, photojournalists burst onto the scene. They felt compelled to record life as it unfolded before their eyes, to bear witness to the world and their place in it.

1920s and 1930s—Experimentation

In 1925, the invention of the Leica camera liberated photographers. Because the Leica was small, light, and quick, they were now able to capture the activity of street life with greater accuracy and imagination. In responding to the momentous changes in the world around them, photographers experimented with different means of expression and techniques, such as surrealism, color, montage and F/64 straight photography. FSA Photographers Dorothea Lange, Walker Evans, Marion Post Wolcott, and others, traveled through America during the Depression, creating a visual document powerful enough to influence the government to change social welfare laws. Editorial and advertising photography became important venues for photography. Margaret Bourke-White, whose work ranged from industrial photography to portraits of such figures as Stalin, Roosevelt, and Churchill, created the cover photo for the first issue of *Life Magazine* in 1936.

1940s and 1950s—Photography & Publishing

Photography books of all kinds became popular. Henri Cartier-Bresson published *The Decisive Moment*; Robert Frank published *The Americans*. News magazines such as *Life* and *Look* helped to establish the importance of photography as a communication tool. During World War II, Robert Capa's historic photographs of the amphibious landing on D-Day brought news of the event home in unforgettable imagery. Roy deCarava's 1955 collaboration with Langston Hughes resulted in the publication, *The Sweet Flypaper of Life*.

1960s and 1970s—Photography Comes of Age

Photography began to be shown in galleries and museums, collected in auction houses, published in books and magazines, and taught in universities. In 1974, Cornell Capa founded The International Center of Photography as a place where socially concerned photographic work could be seen as a creative art form. ICP's current collections contain works from this exciting period by such notable artists as: Diane Arbus, Manuel Alvarez Bravo, Imogine Cunningham, Bruce Davidson, William Eggleston, Elliot Erwitt, Lee Friedlander, Nan Goldin, Helen Levitt, Joel Meyerowitz, Duane Michaels, Gordon Parks, and Andy Warhol.

1980s and 1990s—Contemporary Photography

Photographers use various techniques, including large-format Polaroid photography, advanced electronics, multi-media installations, and digital imaging, as well as early photographic processes and straight photography, to create works that question such topics as identity, society, issues of verity, combinations of image and text, and fact versus fiction. Some notable contemporary artists who have exhibited at ICP include: Chester Higgins, Jr., Annie Liebovitz, Mary Ellen Mark, David Levinthal, James Nachtwey, Lorie Novak, Eugene Richards, Joseph Rodriguez, Sebastio Salgado, Sandy Skoglund, Kiki Smith, and Carrie Mae Weems.

Appendix 3:
Building a Traditional and
a Digital Darkroom

Building a Traditional Darkroom

To build a traditional darkroom, you will need a room that can be completely darkened, working plumbing, and ventilation. Your darkroom needs enough space for a sink (long enough to fit four 11" x 14" trays and a water bath) and along the wall, a row (or two) of enlargers. (Underneath each enlarger could be drawers, shelves, or cabinets for storing notebooks, negatives, and paper.)

The sink needs to have temperature controls and proper drainage. You can store chemistry under the sink or in a nearby closet. Ideally, you would have a separate sink for film processing, as that can take place in a lit area. If you don't have the space, you can alternate when film processing and printing activities are taking place.

You will need a print finishing area, where prints can be dried, pressed, and mounted. If you are going to use fiber paper, you need paper drying racks (shelves with screens on them), and a dry mount press.

If you want a studio, you need at least 12' by 12' space in which to set up lights. Against one wall, you can create a background or set up a seamless paper stand and drag down the color paper when you want to use it.

Itemized list for a traditional darkroom for 10 students

FILM DEVELOPING AREA

2 changing boxes for loading film

10 plastic reels/tanks

2 film washers

10 thermometers

Beakers/graduates (#)

Storage tanks for chemistry

1 Film dryer

Ventilation

Sink – 6 ft. (pre-plumbed & installed)

PRINTING AREA

10 Omega enlargers C760L

10 Negative carriers

10 Nikon lenses

10 Easels

10 Contact printers

10 Beseler timers

Gray-lab 300 timer

10 Filter sets

10 Grain focusers

Trays/tongs (12 plastic, 2 stainless steel, 11" x 14")

Safelight Thomas

Print washing bin

Sink (pre-plumbed, 10 ft.)

FINISHING AREA

12 screens and racks for fiber printing

Dry mount press, 11" x 14"

Paper cutter

Light table (4 ft.)

Loups

Miscellaneous (tacking iron, mat cutter, scissors)

RC Print Dryer

APPENDIX 3: Building a Traditional and a
Digital Darkroom

STUDIO SET UP

2 Tripods

Backdrop stand/5 rolls seamless

Dynalights

Lowell hot lights

Case

Light stands

Omni portable hot lights

Light meter

Vivitar flash kits (# 10 or 2)

Polaroid-back large format camera

15 Cameras (35mm manual)

DISPLAY OF WORK

Projector

Wall screen

Frames/mounting

Homesote walls for viewing work prints

Digital Darkroom

In designing a program for 10 students, you could adapt the school's current computer center for a digital imaging project.

- Eleven computer stations with access to the Internet

- Computer specs: 128 Ram to use Photoshop; enough space on hard drive for printer driver, digital camera software, software for image and text projects and Web projects; zip disc drive; network for educational purposes to share files and to view images all together. Recommended: larger monitor for teacher or data projector and screen, so that students can see demonstrations clearly.

- One flat bed scanner

- Photographic-quality printers

- Five digital cameras, with manual control option, to be shared in pairs

- Printing paper & ink cartidges

- Zip disc to store final images and curriculum resources at school

- Software for image manipulation, digital camera use, and Web projects

This section is an excerpt from *Focus on Photography: A Curriculum Guide*

Written by **Cynthia Way** for the **International Center of Photography**

Glossary
of Photographic Terms

Aperture	a camera control that opens and closes to let in light, like the iris of an eye. The aperture controls the depth of the area that is in focus.
Blur	indistinct shapes in the image, as a result of motion of the subject or of the photographer
Camera	a device used to create photographs, a dark box with a small opening through which light enters. Camera controls admit an amount of light (the aperture control) through an opening (lens) for a certain amount of time (shutter control) to create an exposure on light-sensitive film, which is then processed using chemicals to create a lasting image on film, paper, or other surfaces.
Cropping	cutting aspects of the subject or scene out of the camera frame
Depth of field	the area around the focal center (primary point of focus) that is in or out of focus. It measures the distance from the area of focus to the focal center.
Exposure	the act and result of allowing light to contact light-sensitive film, paper, or other surfaces
Focus	the point where light rays converge, the area that is in clear and distinct detail. The focal center is the primary point of focus. Focus is achieved by manipulating the focus ring on the camera and aligning shapes in the center of the viewfinder.

<u>Framing</u>	using the camera frame to include and exclude information
<u>Negative</u>	the film or paper onto which light has recorded an image as an inverse of the natural image (areas that are dark are light and vice versa). Shining light through the negative and exposing light-sensitive surfaces creates positive images, such as prints, in which the forms have their natural look (dark areas are dark, light areas are light).
<u>Negative space</u>	the space in the image that is not directly defined as positive space, the subject, or distinct shapes (e.g., the sky)
<u>Photograph</u>	an image rendered by light and recorded onto a light-sensitive surface, typically using a camera
<u>Photography</u>	the art, craft, and process of rendering visual images onto a surface; a type of photographs (e.g., documentary photography)
<u>Shutter speed</u>	a mechanism in the camera that functions like a door, opening and closing to let in light. It is triggered by the shutter release button on the camera. Shutter speed is the speed at which the door opens and closes, can be fast or show, and is measured on the shutter speed control in fractions of a second.
<u>Vantage point</u>	also point of view, the photographer's perspective, created by how the photographer is positioned when taking the picture

Bibliography

Technical Information

Arnow, Jan. *Handbook of Alternative Photographic Processes.* New York: Van Nostrand Reinholt Co., 1982.

Coe, Brian, and Mark Haworth-Booth. *A Guide to Early Photographic Processes.* London: Victoria & Albert Museum, 1983.

Crawford, William. *Keepers of Light.* New York: Morgan & Morgan, 1979.

Horenstein, Henry. *Black & White Photography: A Basic Manual.* 2d. Rev. ed. Boston: Little, Brown, and Company, 1998.

Horenstein, Henry. *Color Photography: A Working Manual.* Boston: Little, Brown, and Company, 1998.

London, Barbara, and John Upton. *Photography.* 5th Ed. New York: Harper Collins College Publishers, 1994.

Education Theory/Visual Literacy

Arnheim, Rudolf. *Visual Thinking*. Berkeley: University of California Press, 1969.

Adatto, Kiku. *Picture Perfect: The Art and Artifice of Public Image Making*. New York: BasicBooks, a Division of Harper Collins, Inc., 1993.

Barrett, Terry. *Criticizing Photographs: An Introduction to Understanding Images*. 2nd ed. Mountain View, Ca.: Mayfield Publishing Company, 1996.

Berger, John. *About Looking*. New York: Pantheon Books, 1980.

Berger, John. *Ways of Seeing*. New York: Penguin Books, 1977.

Broudy, Harry S. *The Role of Imagery in Learning*. Los Angeles: The Getty Education Institute for the Arts, 1987.

Coleman, A. D. *The Digital Evolution, Visual Communication in the Electronic Age*. Tucson: Nazraeli Press, 1998.

Darling-Hammond, Linda, Jacqueline Ancess, and Susannah Ort. Reinventing High School: Outcomes of the Coalition Campus Schools Project. *American Education Research Journal 39* no.3 (2002): 639–673.

Dobbs, Steven Mark. *Learning in and Through Art: A Guide to Discipline-Based Art Education*. Los Angeles: The Getty Education Institute for the Arts, 1998.

Egan, Keiran. *The Educated Mind: How Cognitive Tools Shape Our Understanding*. Chicago: The University of Chicago Press, 1997.

Eisner, Elliot W. *The Arts and the Creation of Mind*. New Haven, CT: Yale University Press, 2002.

Eisner, Elliot W. *The Enlightened Eye: Qualitative Inquiry and the Enhancement of Educational Practice*. New Jersey: Prentice-Hall, Inc., 1998.

Fiske, Edward B., ed. *Champions of Change: The Impact of the Arts on Learning*. Washington DC: Arts Education Partnership, 1998.

Gardner, Howard. *Art Education and Human Development*. Los Angeles: The Getty Education Institute for the Arts, 1990.

Gardener, Howard. *Frames of Mind: The Theory of Multiple Intelligences*. New York: Harper Collins, 1990.

Gardener, Howard. *Intelligence Reframed: Multiple Intelligences for the 21st Century*. New York: Basic Books, 1999.

Housen, Abigail, and Phillip Yenewine. *Visual Thinking Strategies: Learning to Think and Communicate Through Art*. Basic Manual Grades K–2 and Basic Manual Grades 3–6. New York: Visual Understanding in Education, 2000. http://www.vue.org

Longley, Laura. 1999. Gaining the Arts Literacy Advantage. *Educational Leadership 57* no.2 (October): 71–74. Virginia: Association for Supervision and Curriculum Development.

Maruyama, Tomoko. *The Visual Classroom: Integrating Photography into the School Curriculum*. San Diego: Museum of Contemporary Art, 2000.

Meltzer, Julie. *Adolescent Literacy Resources: Linking Research and Practice*. Providence, RI: The Education Alliance at Brown University, 2002.

Mitchell, W. J. T. *Picture Theory: Essays on Visual and Verbal Representation*. Chicago: University of Chicago Press, 1994.

Muniz, Vik. *Seeing Is Believing*. New Mexico: Arena Editions, 1998.

Perkins, David. *The Intelligent Eye: Learning to Think by Looking at Art*. Santa Monica, CA: The Getty Education Institute for the Arts, 1994.

Sizer, Theodore. *Horace's School: Redesigning the American High School*. Boston: Mariner Books, 1992.

Sontag, Susan. *On Photography*. New York: Anchor Books, 1990.

"Student–Centered High Schools: Helping Schools Adapt to the Learning Needs of Adolescents," *Perspectives on Policy and Practice*. Providence, RI: LAB at Brown University, 2001.

Wilhelm, Jeffrey F. *"You gotta BE the book": Teaching Engaged and Reflective Reading with Adolescents*. New York: Teachers College Press, 1995.

History of Photography

David, Keith. *An American Century of Photography, from Dry Plate to Digital*. 2nd ed. Kansas City: Hallmarks Cards Inc., 1999.

Goldberg, Vickie and Robert Silberman. *American Photography, A Century of Images*. San Francisco: Chronicle Books, 1999.

Handy, Ellen, ed. *Reflections in a Glass Eye: Works from the International Center of Photography Collection*. New York: Bulfinch Press, 1999.

Metamorphosis: Photography in the Electronic Age. 136 (Summer, 1994). New York: Aperture Foundation, Inc.

Newhall, Beaumont. *The History of Photography from 1839 to the Present*. New York: Museum of Modern Art, 1982.

Rosenblum, Naomi. *A History of Women Photographers.* New York: Abbeville Press, 1994.

Rosenblum, Naomi. *A World History of Photography*. New York: Abbeville Press, 1997.

Scarzowski, John. *Looking at Photographs*. New York: Museum of Modern Art.

Willis, Deborah. *An Illustrated Bio-Bibliography of Black Photographers, 1940-1988*. New York: New Press, 1994.

Willis, Deborah. *Picturing Us, African American Identity in Photography*. New York: New Press, 1994.

Resources on the Web

ArtLex Art Dictionary
http://www.artlex.com/

ArtsConnectedEd
http://www.artsconnected.org/

Arts Education Partnership (AEP)
http://www.aep-arts.org/Artslink2.htm

ArtsEdge
http://artsedge.kennedy-center.org/

The National Standards for Arts Education
http://artsedge.kennedy-center.org/professional_resources/standards/natstandards/
    standards.html

The ArtsLiteracy Project
http://artslit.org/home.html

The Art Museum Image Consortium
http://www.amico.org

The Art Museum Network
http://www.amn.org

Creative Multimedia Resources
http://www.phenomenotions.org/curriculum/multimedia/resources.htm

Getty Arts Ed Net
http://www.getty.edu/artsednet/

Kodak Digital Learning Center http://www.Kodak.com/US/en/digital/dlc/plus/chapter5/
    index.shtml

The Knowledge Loom
http://knowledgeloom.org

Library of Congress
http://www.loc.gov/

List of museum online collections
http://www.arthistory.ucsb.edu/research/archives.php

MarcoPolo: Internet Content for the Classroom
http://www.marcopolo-education.org/

Prints and Photographs Collection of the Library of Congress
http://lcweb.loc.gov/rr/print

National Art Education Association
http://www.naea-reston.org

Timeline and Image Collections of the ICP and George Eastman House
http://www.photomuse.org

List of Figures

The figures list includes student work produced in ICP programs and staff documentation of ICP programs (names provided when known), reprinted for educational purposes. In addition, we have reproduced several photographic works with permission of the artist or estate.

Book Cover Sequence

Students Creating Images, Staff documentation by Curtis Willocks, High School of Fashion Industries, 2001

Learning to Use the 35mm Camera with Teacher Karen Lindsay, Staff documentation by Nancy Wechter, 2001

Creating Images, Staff documentation, Re-Visions of El Barrio, 1998-1999

Portrait, Student work by Zoila Mendez, ICP Community Record Program at The High School of Fashion Industries, 2000-2001

Foreword

1.   Birds in Flight, Student work by Rue Sakayama, ICP Internship Program, 1999

PART 1: VISUAL LITERACY

Cover Sequence

Joyce Theater Rehearsal, Student work by Joseph Gilmore, ICP at The Point, 1999

Students from ICP at The Point, Staff documentation by Mara Faye Lethem, 2000

Tapping Feet near Carnegie Hall, Student work, Portrait Rhythms, ICP Community Record Program at The Adolph S. Ochs School, 1997-1998

Chapter 1: Why Photographic Education?

Chapter 2: The Language of Photography

Chapter 3: Visual Literacy: Concepts and Strategies

PART II: TEACHING PHOTOGRAPHY

Cover Sequence

Students Touring ICP Galleries, Staff documentation by Erin Fallon, 2000

Self-portrait, Student work by Olga Liptova, Teen Workshop, 2000

Capturing Motion, Student work, Portrait Rhythms, ICP Community Record Program at The Adolph S. Ochs School, 1997-1998

Chapter 6: Meeting Educational Goals

Chapter 7: Documentary Photography Projects

Chapter 8: Portraiture Projects

PART III: CURRICULUM CONNECTIONS

Cover Sequence

Critiquing Images with Instructor Accra Shepp, Staff documentation, ICP Internship Program, 2000

Student work, ICP Community Record Program at The Academy of Community Education and Service in East Harlem, 1997-1998

Photo/Theater Activity, Student work, ICP Community Record Program at The Adolph S. Ochs School, 1999-2000

Chapter 9: Making Curriculum Connections

Chapter 10: Photography & History

Chapter 11: Photography & Social Studies

Chapter 12: Photography & Multicultural Education

Chapter 13: Photography & Literature

Chapter 14: Photography & Writing

Chapter 15: Photography & Other Art Media

Chapter 16: Photography & Digital Imaging

Chapter 17: Photography & Professional Applications

Afterword

PART IV: RESOURCES

Cover Sequence

Lab Manager Mara Faye Lethem Helping with Film Processing, Staff documentation by Michael Casserly, ICP at The Point, 1999-2000

Student Writing, Staff documentation, ICP Community Record Program at The Adolph S. Ochs School, 1997-1998

Self-Portrait, Student work by Arismende Paulino, ICP Internship Program, 1995

ACKNOWLEDGMENTS

ABOUT THE INTERNATIONAL CENTER OF PHOTOGRAPHY (ICP)

As a museum and a school, the International Center of Photography (ICP) is dedicated to advancing the understanding of photography, its history, impact, and evolution. Founded in 1974, ICP is a true center, integrating exhibitions, collections, and education programs.

Community Programs actively reaches out to communities in an effort to make the creative and educational possibilities of photography more accessible. The three main divisions of Community Programs are *Museum Education* (gallery tours, workshops, and intergenerational programs), *Teen Academy*, and *Community Partnerships*. The variety of programs speaks to the medium's ability to engage and inspire a diverse audience. The goals are to foster visual literacy, self-esteem, and empowerment.

The following Community Programs are referred to within *Focus on Photography*:

Museum Education

- **Guided Gallery Tours** illuminate for audiences of all ages the ideas, techniques, and aesthetics embedded within ICP's exhibitions. Experienced museum educators lead interactive tours engaging groups in interpretive activities, which can include drawing, writing, and conversation, geared to various levels and curriculum areas.
- **Polaroid Workshops** use the immediacy of the medium to introduce audiences of all ages to elements of photographic expression.
- **Family Programs** introduce children and adults to photography as they work together on activities.
- **Teachers' Workshops** explore the applications of photographic education and present effective ways to design photography programs.

Teen Academy

- **Teen Academy** offers a range of opportunities for teenagers to explore the power of photography and discover their own voice while developing their photographic skills. The program includes seasonal 10-week black-and-white, color, and project-based photography courses as well as a yearlong pre-collegiate program (Internship). All classes include slide lectures, darkroom time, guest artist visits, field trips, and critiques, culminating in a final presentation for family and friends.

Community Partnerships

- **ICP at the Point** is a thriving photography center in the South Bronx, launched in partnership with The Point Community Development Corporation. The program, featuring a classroom/studio, darkroom, business, and gallery, is dedicated to exploring the creative and practical aspects of photography and fostering entrepreneurship in the community.

- **The Community Record Partnerships** provide in-depth, hands-on photographic instruction in collaboration with schools. Integrating academic curricula, classes include slide lectures, darkroom time, guest artist visits, field trips, and critiques, culminating in a final exhibition and/or publication.

- **Re-Visions of El Barrio** is collaboration between ICP and partnering organizations from the East Harlem community. Using photography and other media, local youth learn to re-envision their identity and community.

- **Portable Digital Darkroom** provides instruction to schools or organizations in the basic techniques of digital photography. Students and teachers work together with digital cameras and laptop computers in their discovery of photography. This program seeks to integrate writing and photography to realize the educational goals and curriculum of the partnership.

For more information on ICP's Community Programs, please visit our website at www.icp.org.

ABOUT THE AUTHOR

As ICP Coordinator of Community Programs for nine years, Cynthia Way designed and managed all community programs, initiated new programs and collaborations, wrote educational material, and led extensive teacher trainings. Ms. Way implemented more than 40 partnerships with elementary, middle, and high schools, cultural institutions, and community centers throughout New York City.

Ms. Way holds a B.A. in Comparative Literature from Brown University and an M.F.A. in Fiction Writing from Columbia University. She has taught fiction writing at The New School in New York City. She also has co-designed and taught educators' workshops at the Institute for Writing and Thinking at Bard College. For four and a half years, she worked as Senior Writer/Editor of educational publications in print and new media at Brown University's Education Alliance. Currently, she is the Director of Education at the Williams College Museum of Art.

International Center of Photography

1133 Avenue of the Americas at 43rd Street
New York, NY 10036