

Boston University Programs in Education

UNIT PLAN Art Education Department

THEME The consequences of all choices have both costs and benefits.

UNIT RATIONALE

“The strongest principle of growth lies in human choice.” (Eliot, 1886, p. 498). Some of life’s choices are dramatic and some are mundane, but choice in itself is unavoidable. When one is confronted with having to choose between two or more options, each presents a set of costs and benefits. In some cases, the best choice is clear, in other cases, the costs and benefits of each are such that neither option is clearly better, but nevertheless a choice must still be made. It is easy to make choices flippantly and see them as burdens as opposed to rich opportunities, particularly when the task of understanding can be challenging and overwhelming, but the possible rewards of choosing wisely after carefully researching and thinking through the right choices can be priceless.

Photography “still triggers expectation of objectivity and veracity”. (Paeslack, 2010, p. 3) “Despite the recognition of its postdocumentary loss of the claim for truth” (p. 3). Eastman Kodak (1891, as cited in Newhall, 1982) coined the slogan “You push the button, we do the rest” (p. 129) for the Kodak box camera, the first consumer camera than anyone could use to create a photographic image. This perception of photography being merely about pointing a box and clicking a button is one of several factors that has held (and continues to hold) photography back from being recognized as fine art in its own right because it suggests that creating photographic images does not entail much in the way of understanding, thought, and choice.

One of the most fundamental choices photographers make whether they are shooting film or digital is how to balance the need for a correct exposure with aesthetic options that will best render the image according to their vision. Photographers can highlight or obscure, blur or sharply focus on details that make up the record of “reality” they wish to create. The ability to record an image with the best possible exposure, requires an understanding of exposure options (aperture, shutter speed, and the ISO of the film or chip sensitivity setting being used) and aesthetic choices such as whether shadow

or highlight detail is more important, shallow or deep depth of field is more impactful, and if film grain or digital noise will add or detract from the intended aesthetic effect of the image. Wiggins and Mc Tighe (2006) define understanding as “meeting a challenge for thought. We encounter a mental problem, an experience with puzzling or no meaning. We use judgment to draw upon our repertoire of skill and knowledge to solve it.” (p. 39). Photographers must do exactly this when they make choices about how to expose their images.

“Successful [unit] designs depend initially on the teacher’s ability to make connections between formal knowledge and everyday life. The next task is to find a way to connect that knowledge to learners” (Simpson, 1998, p. 290). In the case of learning how to control the elements that affect exposure in photography, students will learn that choices are unavoidable, each carries both benefits and consequences, and it is best to be as informed as possible about each cost and benefit in order to make the best possible choice. Although the benefit of being able to make the best possible choices entails the cost of mastering technical skills or information that can seem mundane, the long-term benefit of persevering toward mastery vastly outweighs the short-term challenges.

References

- Eliot, G. (1886). *Daniel deronda*. Chicago and New York: Belford, Clarke & Co.
- Newhall, B. (1982). *The history of photography*. New York: Museum of Modern Art.
- Paeslack, M. (2010). Introduction—urban image now: photographic and filmic manifestations of a subjective city experience. *Visual resources* v. 26 no. 1
- Simpson, J. (1998). Designing units for conceptual thinking. In Simpson et al., *Creating meaning: Teacher as choicemaker*. Upper Saddle River, NJ: Merrill/Prentice Hall.
- Wiggins, G., Mc Tighe, J. (2006) *Understanding by Design*. Upper Saddle River: Pearson Education

DESCRIPTIVE TITLE: Controlling reality

In this unit, students will learn how photography constructs its record of “reality” and learn the two in-camera factors that control exposure (aperture and shutter speed) work together arithmetically to affect exposure and the aesthetic effects they have on the image. These factors can alter the viewer of the photo’s understanding of and/or perception of the reality it recorded. Students will apply this knowledge when they shoot and create a small series of images that alter the viewer’s perception of the reality of what was recorded photographically.

GOALS: Students should**Know:**

- How f-stops, shutter speeds, and ISO choices work together to affect exposure
- How f-stops, shutter speeds, and ISO choices affect the aesthetics of the image and in-turn, affect the representation of reality that is recorded by the camera

Understand:

- Photographers are not technicians who operate a machine that mechanically creates an unbiased, objective record of reality.
- The old adage “pictures don’t lie” is never true. From the moment photographs are taken, they present a modified representation of the world they are a record of.
- Photography is about making images, not taking images. As in all art forms, photography requires the artist to make choices. These choices can have profound effects on both the aesthetics and the meaning of the images they create

Be able to: (Please note: the following are quoted directly from the Ontario, Canada curriculum expectations for grade 11 Visual Art which does not use identifying numbers or letters.)

Theory: Visual Arts Literacy: use appropriate terminology to discuss the art materials, techniques, and styles associated with photography

Creation: demonstrate through their studio assignments the ability to solve visual and conceptual problems

- In the case of this unit, students will be asked to create two 3-image projects that document a person or place and make conceptual choices in their use of depth of field in the first and motion blur in the second that will affect the “reality” of how the subject they are photographing is perceived.

Reviewing and Evaluating: use precise and appropriate terminology for materials and processes

Analysis: describe how the study of visual arts has affected their personal development

Critical Process: explain the effect of social, political, economic, and other influences, including their personal beliefs and experiences, on their own art works;

INSTRUCTIONAL CONCEPTS:

Paul Klee (as cited in Walling, 2006) said “Art does not reproduce what is visible; it makes things visible” (p. 18). This unit will use elements of aesthetic education to help students understand the intuitive aspects of their perceptions of photography and how the aesthetics of the image, controlled by the photographer through choices such as aperture and shutter speed settings alter these perceptions.

“Aesthetic education in its simplest sense, is learning how to perceive, judge, and value aesthetically what we come to know through the senses” (Onuska 1977 as cited in Smith, 2005 p. 23). This is another way of saying it helps students to develop critical thinking skills. Aesthetic critical thinking skills allow those who use them to have “insight into the world” (Parsons, 2002, p.26). It can be argued that a strong photograph will evoke an internal reaction in the viewer that is driven by an intuitive interpretation. Parsons (2002) states, “While all people have aesthetic experience, the capacity to have high quality aesthetic experience requires education.” (p. 28)

Wiggins and Mc Tighe’s (2006) six facets of learning (p. 84) will be covered in the following ways: Students will be able to explain how aperture affects both exposure and depth of field, and how shutter speed affects both exposure and motion blur. Students will interpret the meanings photographs based on choices the photographers made in terms of what to show and what to obscure using aperture and shutter speed. Students will be able to apply this knowledge in their own images. Students will be able to appreciate multiple interpretations of the meaning of an image. For example, the choices the photographer made may not reflect what his/her actual intentions were but can still be argued as valid and correct. They will be able to use empathy to understand the photographer’s viewpoint (if known) and/or the thoughts and feelings of the subject(s) in the images, and to reflect on their own thoughts and beliefs and how they shape how they see, record, and understand the world.

Students will learn to uncover the things that are not immediately apparent in the world by choosing exposure settings and their consequential visual effect on the image to highlight or obscure the subjects they are photographing, and understand that this principle is at work in every photograph. It can be argued that the strength of a photographic image can be measured by its capacity to use aesthetic choices to uncover unseen aspects of the world. In doing so, they will be encouraged to use their intuitive aesthetic understanding of the world together with critical thinking skills to make clearer sense of the world that surrounds them and in-turn make wise, informed, and thoughtful choices in terms of how they react to it.

References:

- Parsons, M. (2002). Aesthetic experience and the construction of meaning. *Journal of Aesthetic Education*, 36(2), 24–36.
- Smith, R. A. (2005). Aesthetic education: Questions and issues. *Arts Education Policy Review*, 106(3), 19–34.
- Walling, D. R. (2006). Brainstorming themes that connect art and ideas across the curriculum. *Art Education*, 59(1), 18–23.
- Wiggins, G., Mc Tighe, J. (2006) *Understanding by Design*. Upper Saddle River: Pearson Education

LESSONS:

1. An introduction to aperture and depth of field and shutter speed and motion blur. Students will be shown photographs that exemplify strong use of shallow and deep depths of field, completely frozen and varying degrees of blurred motion and will discuss the aesthetic impact each has on their perception of the images.
2. The mathematical interrelationship between aperture and shutter speed settings will be introduced as a set of factors that can be seen as a spectrum of aesthetic costs and benefits to the impact of the resulting image. Students will fill in and illustrate a graphic organizer to demonstrate their understanding of how aperture and shutter speed controls affect the image and each other. Students will brainstorm subjects to photograph for each of their two photo projects in their sketchbooks that document a person or place and make conceptual choices in their use of depth of field in the first and motion blur in the second that will affect the “reality” of how the subject they are photographing is perceived.
3. Students will choose the best of their brainstormed ideas of what to photograph for their depth of field and motion blur photography projects, shoot the images, select the best three for each project, process the raw files, and/or tweak the brightness and contrast values of the resulting jpegs in Adobe Photoshop (but make no further modifications), and prepare an explanation of the choices they made and why for the class critique in lesson 4.
4. Students will present their images to the class. The class will respond to the images by sharing their interpretations of them based on their intuitive reactions to the aesthetics in them followed by the photographer’s explanation of his/her intent and choices. Students will evaluate each other’s series using a rubric that measures their perceptions of the strength of the images on their own (before the explanation was shared) and their perception of the strength of the images based on the photographer’s explanation.

MATERIALS:

1. Power point presentations, computer with LCD projector, screen to project on
2. Sketchbooks, pencils/pens
3. Digital SLR cameras with a zoom lens
4. Memory cards
5. Memory card readers
6. USB thumb drives (2GB or larger)
7. Computers with Photoshop 9 or higher installed
8. Magazines such as *National Geographic*, *Sports Illustrated*, *Vanity Fair*, etc.
9. Scissors
10. Glue

ASSESSMENTS:

Artwork, journal entries, rubrics, in-process behavior, graphic organizer, guided discussions,

Lesson Plan 1

**BOSTON UNIVERSITY
PROGRAMS IN EDUCATION**

LESSON PLAN FORMAT

Art Education Department

TEACHER'S NAME: Marcine Linder **DATE(S) OF LESSON**

SCHOOL: High **GRADE:** 11th **LENGTH OF LESSON:** 1 75-minute period

TITLE of lesson: How can our perceptions of the world around us be manipulated?

RELATIONSHIP TO THE UNIT: Perceptions can be constructed and manipulated

RELATIONSHIP TO LIFE: Our perceptions influence our understanding of the world. Media that vie surrounds us for our attention and our belief in the truth of what they show us. This is true in every facet of communication from the stories we are told (which often highlight certain details and obscure or omit others) to the pictures we are shown (motion and still) that do the same. Consequently, it is crucial that we be critical thinkers who seek the truth from as many sources as possible.

I. PROBLEM/ACTIVITY:

How can our perceptions of reality be altered? Is the saying “pictures don’t lie” true? Students will analyze photos with pronounced shallow or deep depth of field or blurred or frozen motion to answer this question.

II. GOAL(S)

See beyond airbrushing and Photoshop manipulations as distortions of reality in photography. Speculate on whether it is possible to take a photograph that objectively records reality

III. OBJECTIVE(S)

Students will:

- Reflect on how each photograph alters the objective reality it is a record of
- Identify how depth of field and motion blur can be used as tools to manipulate how “reality” is photographed in photography
- Speculate on the mood and/or message of each of the photographs: what was the photographer trying to communicate?

IV. RESOURCES AND MATERIALS

Power Point presentation:

How can our perceptions of the world be manipulated? Photographic exemplars:

The Tetons and the Snake River Grand Teton National Park, Wyoming by Ansel Adams, gelatin-silver print

Road, Nevada Desert, by Ansel Adams, 1960, silver-gelatin print

Big Air, by Hrvoje Polan/AFP/Getty Images, 2009

Two Down, by Clive Rose/Getty Images, 2009

Untitled, ZjeerY, retrieved from <http://www.photoaxe.com/wp-content/uploads/2007/11/shallowdef.jpg>

Austrian War Memorial 3, ChrisN, retrieved from <http://www.pentaxforums.com/forums/post-your-photos/1655-i-promised-some-shots-pentax-50-1-2-lens.html>

Austrian War Memorial 4, , ChrisN, retrieved from <http://www.pentaxforums.com/forums/post-your-photos/1655-i-promised-some-shots-pentax-50-1-2-lens.html>

All Time Low, David Bergman, retrieved from <http://davidbergman.net/gallery/faces/all-time-low-0046-thriving-ivory-0867/>

V. MOTIVATION

Topic:

We all see the world through our individual psychological and emotional filters. Sometimes we see only what we want to see and often, we aren't

even aware that this is happening, what we are focusing on and/or ignoring, and why this is. How does this happen? What is the origin of these mental filters?

Association:

Is there anything you or someone you know is not seeing objectively that is influencing decisions s/he is making in his/her life?

Is it possible to truly see the world objectively?

Do you think we'd be better off as individuals, a community, a species if this was possible?

Visualization:

If it was possible to truly see the world objectively, how would it look different than how we see it today?

What things about yourself would you highlight and obscure from others in a self-portrait or image of an object or place you care deeply about?

Transition:

Do you have any experiences with half-truths that obscure reality that you could use to inspire a work of art of your own?

VI. PROCEDURES

Demonstration/discussion of techniques

- View the How can our perceptions of the world be manipulated? Power Point presentation.
- Think, pair, share method: Allow students a few minutes to carefully examine each image and then write a description of what they see, what they think they might not be seeing, and whether it matters that they might not be seeing the whole “truth” in the image, share with a partner, and then call on partners to present their reactions/observations/thoughts

Closure:

- Today, we viewed images that used depth of field and/or motion blur controls to alter the reality of what the camera recorded without digital manipulation or other modifications. Both are the result of routine adjustments photographers make on their cameras when they expose images and are the result of both practical and aesthetic choices. You will be learning more about how these controls (aperture and shutter speed) work tomorrow and you will brainstorm subjects to photograph in such a way that you control the viewer's perception of them using these techniques. Write a journal entry in which you reflect on how your perceptions of photographs have changed.

VII. EVALUATIONS

In-process behavior, guided discussions, journal entry

Lesson Plan 2

BOSTON UNIVERSITY PROGRAMS IN EDUCATION

LESSON PLAN FORMAT

Art Education Department

TEACHER'S NAME: Marcine Linder **DATE(S) OF LESSON**

SCHOOL: High **GRADE:** 11th **LENGTH OF LESSON:** 1 75-minute period

TITLE of lesson: A fine balance

RELATIONSHIP TO THE UNIT: Teaches students how exposure works – how each of the two variables (aperture and shutter speed) affect each other and how they affect the aesthetics of the images

RELATIONSHIP TO LIFE: A practical, applied example of how all choices are bundled with a set of advantages and disadvantages, but the more one is aware of what they are, the more likely one is to make the best possible choice.

- I. PROBLEM/ACTIVITY:** How does one go about making the most aesthetically and technically successful decision when one is deciding which combination of shutter speeds/apertures to select?
- II. GOAL(S):** Students will understand how to use the exposure settings on their cameras to a) record their images with the best possible exposures b) make the most aesthetically sound choices in terms of how much or how little motion blur and/or depth of field is in their images
- III. OBJECTIVE(S)** After they are shown a Power Point about how exposure works, students will: create a graphic organizer/collage that illustrates the relationship between shutter speeds and apertures in exposure e.g. f8 & 1/60s = f16 & 1/30s etc. The collage element will illustrate the effects of fast and slow shutter speeds, wide open and closed down apertures.

IV. RESOURCES AND MATERIALS

Power Point presentation about exposure
Sketchbooks
Pen/pencil
Scissors
Glue
Magazines

V. MOTIVATION

i. Topic:

We often have to weigh our options when we make decisions. Sometimes the best choice is clear, but sometimes it takes time, knowledge, and careful weighing of options to make the best choice. Why is it so difficult sometimes to make choices even when we have weighed all the options?

ii. Association:

Have you ever had to make a decision where you had to weigh pros and cons in order to select the best choice? Is it best to go with your gut intuition or logic when it comes to making the best choice?

iii. Visualization:

If you could imagine a visual symbol that represents making choices, what would it be? Do you think photographers' aesthetic choices reflect their personal tastes or the tastes of the people are commissioned to photograph for or hope to sell to?

iv. Transition:

How could you use depth of field and motion blur to communicate your personal tastes or opinions when you are photographing a subject? Do some subjects lend themselves more to being photographed using a particular aesthetic choice (such as shallow depth of field) than others?

VI. PROCEDURES

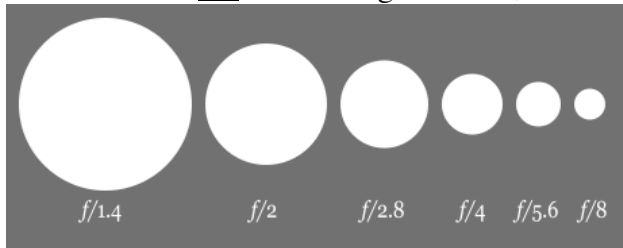
i. Demonstration/discussion of techniques

- View the Power Point presentation about exposure
- Draw a chart or graphic illustration that how each f-stop setting progressively doubles or halves the amount of exposure

f 1.4, f 2, f 2.8, f 4, f 5.6, f 8, f 16, f 22,

f 1.4 lets in 2x as much light as **f2**, **f2** lets in 2x as much light as **f 2.8** etc.

f 22 lets in 1/2 as much light as **f 16**, **f 16** lets in 1/2 as much light as **f8** etc.



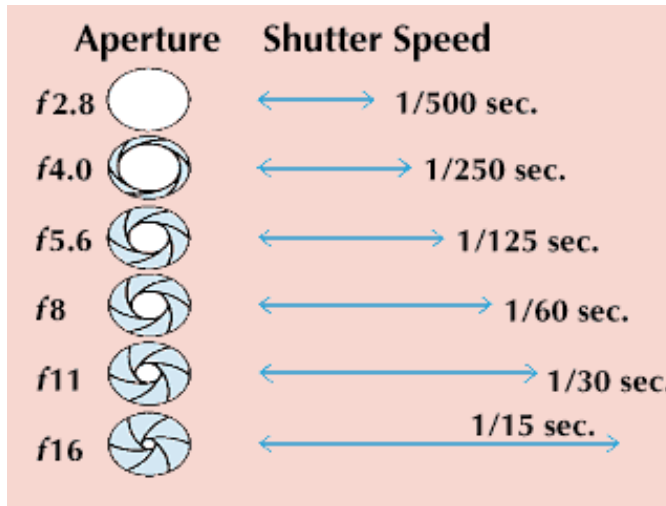
- Draw a chart or graphic illustration that how each shutter speed setting progressively doubles or halves the amount of exposure

1/1000s, 1/500s, 1/250s, 1/125s, 1/60s, 1/30s, 1/15s, 1/8s, 1/4s, 1/2s, 1s, B

Freezes action -----blurs action

1/500s lets in 2x as much light as 1/1000s, 1/250s lets in 2x as much light as 1/125s

1/60s lets in 1/2 as much light as 1/30s, 1/30s lets in 1/2 as much light as 1/15s etc.



- Add photographs sourced from magazines to illustrate the aesthetic effects of these settings
- Clean-up: group member #1 returns scissors, group member #2 returns glue, group member #3 returns the magazines, group member #4 ensures the table and floor areas are clean.

ii. Closure: Today we learned the technical aspects of how exposure settings on the camera work, and how photographers are not mere technicians who point and shoot, but creators who must make carefully considered choices when photographing the world. You have created charts and illustrations of how shutter speed and aperture work together with examples from other photographers' work. How has understanding the camera's exposure controls changed how you understand/appreciate photography?

Overnight: brainstorm subjects on campus to photograph for each of the two photo projects you will begin working on tomorrow: one that uses depth of field to present the subject and the other that uses motion blur/freezing of motion.

VII. EVALUATIONS

In-process behavior, guided discussions, sketchbook assignments

Lesson Plan 3

**BOSTON UNIVERSITY
PROGRAMS IN EDUCATION**

LESSON PLAN FORMAT
Art Education Department

TEACHER'S NAME: Marcine Linder **DATE(S) OF LESSON**

SCHOOL: High **GRADE:** 11th **LENGTH OF LESSON:** 6 75-minute periods

TITLE of lesson: Things are not always as they appear

RELATIONSHIP TO THE UNIT: Students will use their knowledge and understanding of how aperture and shutter speed can be used to alter or control what is perceived to be reality and the truth in a photograph,

RELATIONSHIP TO LIFE: "Things are not always what they seem; the first appearance deceives many; the intelligence of a few perceives what has been carefully hidden." – Phaedrus

How does it feel to be empowered to alter reality in such a way that you can create a photograph, which many people would perceive to be a mechanical reproduction of objective truth that has been carefully controlled? Do you feel that your photos will be deceiving or uncovering hidden truths others don't see?

- I. PROBLEM/ACTIVITY:** You have been hired to work as a photographer for an ad campaign to combat prejudice and bias. Your task create two 3-image series that invite present a subject in a unique way that challenges the audience be open-minded and appreciate multiple perspectives of truth and/or elicit empathy. Create a 3-image series for the first subject that uses shallow or deep depth of field to uncover a hidden truth about it to build empathy in your audience and/or enable them to see the subject from a different perspective. Do the same with the second except choose either a fast or slow shutter speed

- II. GOAL(S):** Create two 3-image projects that use depth of field and motion blur/freezing to alter the viewer's perceptions and emotional reactions of what has been photographed.

III. OBJECTIVE(S) - students will:

Day 1-2:

- Choose their first subject to photograph and whether it will be shot using shallow or deep depth of field. If it is to be a portrait it must be a classmate or a place/object that can be shot on campus. They may use their class notes and collaged images from magazines from their own and each other's journals to get ideas.
- Photograph the subject. Take at least 15-20 unique images from different angles, different compositions, etc. Maintain a consistency of depth of field as much as possible.

Day 2-3:

- Download camera files to the assigned computer work station
- Use Adobe Bridge to view thumbnails of all the images
- Begin editing them down by selecting the strongest seven unique shots
- Reshoot if necessary (e.g. student gets a new idea for how to approach shooting the subject, images are not correctly exposed or not in focus, etc.)
- Narrow shots down to the top three
- Process using Camera Raw
- Tweak using Photoshop and prepare a file of each for printing and a file of each (lower resolution) for presentation in a Power Point for the class critique

Day 3-4:

- Choose their second subject to photograph and whether it will be shot using frozen or blurred motion. If it is to be a portrait it must be a classmate or a place/object that can be shot on campus. They may use their class notes and collaged images from magazines from their own and each other's journals to get ideas.
- Photograph the subject. Take at least 15-20 unique images from different angles, different compositions, etc. Maintain a consistency of depth of field as much as possible.

Day 4-5:

- Download camera files to the assigned computer work station
- Use Adobe Bridge to view thumbnails of all the images
- Begin editing them down by selecting the strongest seven unique shots
- Reshoot if necessary (e.g. student gets a new idea for how to approach shooting the subject, images are not correctly exposed or not in focus, etc.)
- Narrow shots down to the top three
- Process using Camera Raw
- Tweak using Photoshop and prepare a file of each for printing and a file of each (lower resolution) for presentation in a Power Point for the class critique

Day 6:

- Finish preparing files for printing and Power Point presentations which will be saved on students' thumb drives
- Prepare a brief explanation of their intentions when they shot the photos to be presented to the class in the next lesson

IV. RESOURCES AND MATERIALS

SLR cameras, memory cards (SD or CF), SD or CF memory card readers, USB thumb drives computer workstations with Adobe CS2 or higher and Power Point, black and white printer (for student presentation notes)

V. MOTIVATION

Topic: You are about to be in control of how others perceive the world using only image modifications that could not be done in a traditional chemical darkroom. These unmodified images are typically considered to be objective records of reality even though this may not be the case. Can any photograph be trusted as truthful?

Association: Which is more powerful in terms of believability – the written word or the recorded image? Is seeing always believing? When have you been deceived by something you saw and in-turn tricked into believing something that was inaccurate or untrue?

Visualization: When you look at yourself in the mirror, do you see yourself differently than how you appear when people photograph you? If you could change something or have control over the way you were photographed, what would you change or control?

Transition: Can you think of a way to show something to the world that they have seen many times before but must look at and understand differently through your photograph?

VI. PROCEDURES

Demonstration/discussion of techniques

Day 1:

- Introduce the rubric to be used for grading the assignment
- Demonstration: review how to format memory cards, set up the camera to shoot RAW images, operate f-stop controls on the cameras, review the images they have shot on the LCD screen, zoom in on them if desired, meter the subject for the best possible exposure settings
- Conference with the teacher re: their ideas for the depth of field project (notes, sketches, clippings of other photographers work to use as inspiration, etc.)

Day 2-3:

- Demonstration: review how to remove the memory cards from the camera, insert in the card readers, and download the images
- Demonstration: review how to rate images in Bridge to help narrow down the best three
- Demonstration: review the basics of how to process an image using Camera Raw.

Day 3-5:

- Demonstration: Review how to control shutter speed on the cameras
- Conference with the teacher re: their ideas for the shutter speed/motion blur project (notes, sketches, clippings of other photographers work to use as inspiration, etc.)
- Conference with the teacher re: images shot and being selected for the final presentation, review the rubric with the student and highlight what level her/his work is at.

Day 6:

- Demonstration: Review the basics of Power Point

Distribution: Cameras are signed out at the beginning of the period and signed back in at the end of the period.

Closure: What was your biggest challenge when you shot and edited your images? Is there something you could do differently now that you have had experience using depth of field and shutter speeds to control the aesthetics of the image?

VII. EVALUATIONS

In-process rubrics, artwork, in-process behavior, guided discussions, sketchbook planning notes/drawings,

Lesson Plan 4

**BOSTON UNIVERSITY
PROGRAMS IN EDUCATION**

LESSON PLAN FORMAT
Art Education Department

TEACHER'S NAME: Marcine Linder **DATE(S) OF LESSON**

SCHOOL: High **GRADE:** 11th **LENGTH OF LESSON:** 1 75-minute period

TITLE of lesson: Multiple Perspectives

RELATIONSHIP TO THE UNIT: Photo critiques are essential tools photographers can use to reflect on the strengths and weaknesses of their work and whether their intended outcomes had been achieved. This is true of having one's own work critiqued and critiquing the work of others.

RELATIONSHIP TO LIFE: Allowing time for reflection and constructive feedback from a "safe" and supportive community are essential for personal growth in any area of life.

- I. PROBLEM/ACTIVITY:** Analyze and evaluate your images and those of your peers. How are your interpretations similar or different than what the photographer intended? Are the images successful? Strong?
- II. GOAL(S):** Students will be able to sharpen their ability to recognize strong and weak images, see how depth of field and shutter speed can be used aesthetically and to communicate an individual's unique way of seeing the world
- III. OBJECTIVE(S)**
Students will (similar to what was done at the beginning of the unit):
 - Reflect on how each photograph alters the objective reality it is a record of
 - Identify how depth of field and motion blur can be used as tools to manipulate how "reality" can be photographed
 - Speculate on the mood and/or message of each of the photographs: what was the photographer trying to communicate?
 - Peer evaluate each others' work using the rubrics provided
- IV. RESOURCES AND MATERIALS**
Computer with Power Point installed, LCD projector, screen, USB thumb drives, rubrics

V. MOTIVATION

Topic: Benjamin Franklin once said “Well done is better than well said”. Do you agree? How could this apply to photography? How do you think this statement relates to what you accomplished in your artwork?

Association: When you have taken the time to master the knowledge required to make choices, how does your attitude and/or feelings about what have you chosen change after the fact? How will this impact the way you make decisions in the future?

Visualization: If you could change something fundamental about how people see the world, what would it be? Why is it sometimes impossible to describe what you are seeing in words?

Transition:

If these photographs were the only things you could show people to represent the subjects you have just documented, do they speak truthfully?

VI. PROCEDURES

Demonstration/discussion of techniques

Review the steps (outlined in objectives) for analyzing and evaluating the photographs

Review the rubrics shown at the start lesson 3 for students to use when peer evaluating the images.

Closure:

We have explored how the camera is not the objective, mechanical recorder of “reality” that many people perceive it to be. You have effectively used it to alter reality and present a subject using your own unique vision, which can change how others view and understand the world. Never forget the power you hold to do that!

VII. EVALUATIONS

Rubrics, Guided Discussions; In-Process Behavior