



Media Literacy Activity



SAMS (Story Audience Message Style) Handout



Media Gallery of Youth Works



Photo Zoom Activity



Key Questions Handout



Media Mashup Activity



News Literacy Worksheets



Photo Essay Curriculum

YOUTHLEARN



# Media Literacy Toolbox



**EDC**

Education  
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Center

# CONTENTS

	Overview	1
	Media Literacy Activity	3
	SAMS (Story Audience Message Style) Handout	5
	Media Gallery of Youth Works	8
	Photo Zoom Activity	10
	Key Questions Handout	14
	Media Mashup Activity	16
	News Literacy Worksheets	19
	Photo Essay Curriculum	37

# OVERVIEW

In our media-saturated world, people are bombarded with messages, images, opinions, and ideas from an increasing array of sources. It's difficult for any of us to escape the information—and misinformation—glut, but there are ways for media consumers to cut through the noise in the media landscape. These tools, skills, and strategies are spreading far and wide through media literacy education.

Media literacy means the ability to interpret and communicate meaning in media. In the programmatic approach taken by the YouthLearn project at Education Development Center (EDC), a key part of making media with youth is teaching critical media analysis or media literacy. Media literacy provides the foundation for youth media practice. Moreover, media literacy skills are essential to becoming active, engaged, and informed citizens.

Analyzing and assessing sources is a key part of all inquiry-based learning projects, and educators increasingly find that they need to teach the important skills of analyzing messages and information for validity and bias as well as how to discern emotional appeals made through pictures, music, and video. Educators fostering media literacy skills are promoting habits of mind as much as specific strategies for unpacking media:

- **When we teach how to do photography**, we're also teaching youth to really look at the images they see. They come to understand the emotional effects inherent in a photographer's choices about angle, focus, and other aesthetic elements.
- **When we teach image-editing programs like Photoshop**, we show youth how images can be changed to distort the truth or fabricate untruths.
- **When we teach about video**, young people learn more about the differences between reality and acting and how subconscious elements like music or setting can alter emotional reactions to a scene.

Media literacy turns the passive act of receiving a media message into action through the practice of decoding, reflecting, questioning, and ultimately creating media. It encompasses the ability to recognize propaganda and bias in the news, understand the impact of media ownership and sponsorship, and identify stereotypes and misrepresentations of gender, race, and class.

## SECTION 1 OVERVIEW

Commercial and entertainment content targets young people as consumers, yet many feel that mainstream media does not reflect their lives as they truly live them. Their peers and communities are often portrayed negatively and stereotyped, and news stories about youth are rarely more than crime reports. When youth fail to find themselves represented in the media, there is an opportunity to discuss feelings of isolation and address issues of disparity, bias, class, and equity. Media-literate young people define their relationship to media content rather than let the content dictate their place in society.

### **When listening or viewing media, encourage youth to ask:**

- Who produced this work?
- Where are they from?
- What are their attitudes and values relative to my own?
- What are they attempting to achieve through this work?
- Are they trying to change my perspective in some way?
- Do I agree with their point of view?
- How can I respond to their work?

To effectively participate in a democratic society, young people and adults need to understand how they are being influenced. Media literacy is empowering. For this reason, and in recognition of the current moment in media history, the YouthLearn team gathered together some of our best media literacy tools and curricular resources that team members and EDC colleagues have developed over the years. YouthLearn’s Media Literacy Toolbox is designed to support media literacy educators and education in a variety of settings—classroom or afterschool program, low-tech or high tech, for children or teens.

### **These tools and resources include:**

- Media Literacy Activity
- SAMS (Story Audience Message Style) Handout
- Media Gallery of Youth Works
- Photo Zoom Activity
- Key Questions Handout
- Media Mashup Activity
- News Literacy Worksheets
- Photo Essay Curriculum

You can proceed through the toolbox sequentially, building on one activity to the next. Or you can jump to individual resources from the Table of Contents. We welcome your feedback.



# Media Literacy Activity

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# Media Literacy Activity

 DURATION: 30 MINUTES—1 HOUR

## OVERVIEW

A media literacy scaffolding exercise that encourages participants to examine advertisements.

## MATERIALS AND TECHNOLOGY

- › Flip Chart Paper
- › 3 Advertisements from Magazines/Web (can do more if time allows)

## PREPARATION

- › Put ads up around the room.
- › Place one sheet of flip chart paper under each ad and write the prompt questions:
  1. What do you see? (Style, Image, Look)
  2. Who is the Audience?
  3. What is the Message? (Said and Unsaid)

## ACTIVITY STEPS

1. Walk around the room silently and look at each advertisement.
2. At each station, reflect on each question and write down your observations and comments. Do this silently and be sure to answer each question for each ad.
3. Once everyone has posted comments, go around and read all of the responses silently.
4. Come back together as a group and discuss:
  - » What stuck out to you, what did you see:
  - » What impact did that have (image, responses)?
  - » Why is this significant?



# SAMS (Story Audience Message Style) Handout

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# Viewing Media—SAMS

When watching media, it helps to have a shared language that you can use to understand and critique the work. This “SAMS” (Story, Audience, Message, Style) sheet can help you discuss key points about the media with each other.

## STORY

What is the story?

What has changed from the beginning of the piece to the end of the piece?

## AUDIENCE

Who is the audience for this piece?

What in the piece tells you that it was created for this audience?

## SECTION 3 SAMS (STORY AUDIENCE MESSAGE STYLE)

### MESSAGE

What is the message of this piece? Is there more than one message? If so, what are the additional messages?

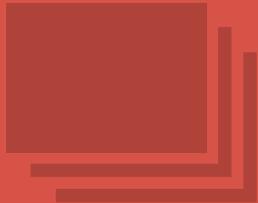
### STYLE

Comment on the style of this piece? How would you describe this piece? Is it fiction or non-fiction? Is it poetic? Is it a personal story?

What are the techniques the artists used to convey their message?  
Did they use interviews, text, performance, music, etc.?

How is the quality of the audio and/or visuals? Are they clear? Is the sound at a good volume?  
Are there objects or sounds that are distracting?

How do the audio and/or visuals contribute to the message and the story?



# Media Gallery of Youth Works

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# Media Gallery of Youth Works

Show works by youth to youth when you are facilitating media making and media literacy education. Use the SAMS handout as a tool for viewing media, such as the works showcased below. A wider collection of youth media works created in the Adobe Youth Voices program is available for viewing on Vimeo:

## Create with Purpose Gallery

<https://vimeo.com/createwithpurpose>





## Photo Zoom Activity

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# Photo Zoom Activity

 DURATION: 40 MINUTES

## STORY

Participants will learn elementary concepts in photography such as distance, angle, and framing, and explore the effect of these techniques.

## GOALS

- Participants practice with a digital camera.
- Participants work on the concepts of distance, angle, focus, and framing.
- Participants observe how images reveal a particular point of view.

## MATERIALS AND TECHNOLOGY

- Digital camera
- Computer software for viewing or printing images

## PREPARATION

Educator should take several close-up photos of parts of different objects in the room. The objects should not be too hard to identify from the images, but not too obvious. Print a page of the images.

## ACTIVITY STEPS

### 1. Scavenger Hunt (10 mins)

Talk about how sometimes it's hard to see the big picture and how sometimes an image only tells us part of a story. Have participants divide into teams of two, three or four, whichever you prefer. Pass out copies of your photos to each team. Explain only that they are very close-up pictures of things in the room. Show them what you mean by comparing one of your photos to the actual

## SECTION 5 PHOTO ZOOM ACTIVITY

object. Now send them off to find the other objects in teams. Each time they find one, have them write it on the sheet of paper next to the photo. When everyone has finished, have the participants return to their seats.

### 2. Model Taking the Photo (5 mins)

Take the digital camera and review the concept of distance and close-ups. Tell the class that they are going to make their own “zoom-ins.” Pick an object in the room that has an interesting detail (not one of the objects in your previous photos). Talk it through out loud before selecting the object, especially what makes it an interesting element.

Be sure to consider and reject one thing that’s too obvious and one that’s too hard to identify, and explain why (because it’s no fun if a game is too hard or too easy). Once you’ve selected an object, spend a few minutes considering out loud what part of it to use in the photo, the angle to use, etc. Remember, you’re modeling the thought process they’ll need to use.

Get right up close to your object and start to take the picture. Before actually doing so, however, be sure to review and talk about the concept of focus. Participants will need to pay more attention to it when taking ultra-close-up photos.

Talk briefly about framing as well: Their goal is to make interesting photos for the game. For example, looking at the tip of a chair leg, you might talk through whether to center it in the frame or position it off to the side, whether to cut off part of it to make it harder to identify, etc. Take the photo and show it to the class. Bring up a pair-share partner and model the process again, helping your partner through it. Be sure to ask lots of questions about the decisions he or she is making.

### 3. Generate Ideas (5 mins)

In teams of two, have participants walk around the room and find ideas for their zoom-ins. Have each team write down three ideas on a sheet of paper, taking about two or three minutes to make up their lists. They don’t have to decide on all the elements of angle and framing for the photo right now—just what parts of which objects they might use.

### 4. Pair-Share (5 mins)

Call on one of the teams to model the photo-taking process, as in step one, using one of the ideas from their list. Once again, be sure to ask lots of questions about the decisions they make about angle, focus, distance, framing, etc.

## SECTION 5 PHOTO ZOOM ACTIVITY

### 5. Take the Pictures (10 mins)

Once the modeling pair is finished, send teams to take pictures of one of the things on their lists. When they're finished, have them move the photos to the computer. Print them out or view them on the screen, and have the group try to guess what they are.

### 6. Reflect (5 mins)

Prompt the group to reflect on the way that the close-up images distorted their perceptions and discuss how photography techniques shape the story an image can tell.



# Key Questions Handout

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# Key Qs: Fundamental Questions for Active Learning with Media

A wide variety of prompts can help you analyze and respond to media, but they boil down to these two fundamental questions: (1) Who's talking? (2) Who's listening? Use the Key Qs handout to analyze media and think through what you can learn from it.

## WHO'S TALKING?

Who produced this media?

Where are they from? Who are they with?

What are their attitudes and values relative to mine?

What's their intent?

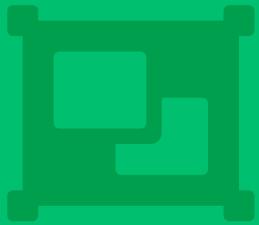
## WHO'S LISTENING?

Who cites this information?

Who links to the site/work?

What are their affiliations and points of view?

Do I agree? How can I respond?



# Media Mashup Activity

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# Media Mashup

 DURATION: 2 HOURS

## STORY

Participants will make a satire of an advertisement using photo editing software.

## GOALS

- › Participants investigate advertising messages.
- › Participants work with photo editing software to alter images.
- › Participants make artistic statements.

## MATERIALS AND TECHNOLOGY

- › Photo editing software (e.g., Photoshop)
- › Digital cameras and/or access to images on the internet
- › Projector or some way to look at images together
- › Advertisements (either print or online)

## PREPARATION

Educator should have an understanding of how to use the photo editing software, especially image correction and layers.

## ACTIVITY STEPS

This exercise can be done using almost any print advertisement, but is easiest to do with perfume, tobacco, alcohol, or car advertisements as they tend to be very blatant in their implied messages.

## SECTION 7 MEDIA MASHUP ACTIVITY

1. Show participants an advertisement. Use the following prompts to discuss the advertisement (15 mins):
  - » What is the message?
  - » Who is the audience for this piece?
  - » What in the piece tells you that it was created for this audience?
  - » Is there more than one message? If so, what are the other messages?
  - » What are the techniques used to convey the message?
2. Discuss whether there is any implied meaning from the work that may not be true and ask participants what a more honest portrayal of this product might look like (10 mins).
3. Have participants look for spoof ads online in Google search or Pinterest and discuss as above. How do these tell a different story from the original advertisements? (15 mins)
4. Now have participants make a version of these Media Mash-Ups using advertisements found on the web or scanned advertisements (1 hour). Depending on skill level, participants might:
  - » Change the text by putting a box over the original and editing what it says. More advanced students might clone out the original text and change it using a similar typeface.
  - » Change the colors in the advertisement using selection tools and adjustments.
  - » Cut parts out of the advertisement and paste in new elements.
  - » Paint on the image to change the content.
5. Present final Media Mash-Ups projects and share reflections (10 mins).



# News Literacy Worksheets

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# Know Your News

- [Worksheet 1: Mapping The Media Landscape](#)
- [Worksheet 2: Building Your News Literacy](#)
- [Worksheet 3: Sorting News from Noise](#)
- [Worksheet 4: What's Newsworthy? You Decide!](#)
- [Worksheet 5: Fact vs. Opinion: Know the Difference](#)
- [Worksheet 6: The Standards of Good Journalism](#)
- [Worksheet 7: You're in the News](#)
- [Worksheet 8: Your Community, Your News](#)
- [Worksheet 9: Planning a News Literacy Project](#)

## Worksheet 1: Mapping The Media Landscape

50 years ago, news was different from today. Newspapers were commonplace and inexpensive, television had only three networks and was highly trusted, and radio was the main source for “breaking news.”

News today comes from many sources through many different tools. Let’s think about your own news consumption.

### 1. IN THE LAST WEEK, WHERE DID YOU GET YOUR NEWS?

Broadcast Television

Cable News Station

Radio

Websites

Apps

Newspapers

Magazines

Podcasts

Word of Mouth

Other: \_\_\_\_\_

### 2. WHAT TOOLS DID YOU USE?

Print publications

Smart Phone

Email

Computer

Tablet

Television Set

Text

Social Media

Other: \_\_\_\_\_

3. WHAT WAS THE MOST IMPORTANT NEWS STORY YOU CAN REMEMBER READING/VIEWING?

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4. WHAT STORY WAS POINTLESS OR UNTRUE? WHY?

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## Worksheet 2: Building Your News Literacy

When someone is literate, they have the skills necessary to navigate through life. They can read a book, search the Internet, test a theory, or make informed choices. When someone has “News Literacy” they have the skills to find and critically interpret news and other sources of information. They can determine whether a news source is biased or accurate and use relevant, reliable news to make informed decisions. News Literacy is a critical skill necessary for full participation in our society and democracy, and one that must always be strengthened in our rapidly advancing digital age.

For some though, news is a source of frustration:

- It isn't about me and my world.
- It only talks about the bad things in our community.
- It is biased and untrustworthy.
- It is too sensational, stupid, upsetting, or boring.

If you share any of these views, that's OK. You may need to dig a little deeper for other news sources. Try this:

**1. FIND A MAJOR NATIONAL NEWS SOURCE (CNN, USA TODAY, NPR, ETC.). WHAT'S THEIR TOP STORY TODAY?**

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**2. WHO WROTE THE STORY? WHAT'S THEIR BACKGROUND?**

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3. WHO WAS THE INTENDED AUDIENCE FOR THIS NEWS?

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Now, try to find coverage of the same story that's more from your point of view. Can you find coverage of that story or subject from a local source? Written by someone your age or from your community? Looking at how the subject is locally relevant?

1. HOW IS THIS STORY DIFFERENT? IS IT MORE USEFUL TO YOU? WHY?

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2. WHAT DID YOU LEARN? IS THERE ANYTHING YOU CAN DO WITH WHAT YOU'VE LEARNED?

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## Worksheet 3: Sorting News from Noise

Search through the media you most frequently consume. This could be online, on TV, in print, or elsewhere. Consider the information that's being conveyed. Can you tell the difference between "news" and "noise"? List and describe 5 examples of each that you've found.

News	Noise

Need help sorting them out? Remember that news is:

- **Truthful** – Dealing with real events and facts.
- **Relevant** – Something that you personally need to know and care about.
- **Informative** – Helps you understand a situation or issue and take action if need be.
- **Timely** – Current and useful information.
- **Verifiable** – Backed up by evidence.
- **Unbiased** – Not simply conveying the author's opinion or point of view.

## Worksheet 4: What’s Newsworthy? You Decide!

In the PBS Newshour’s Student Reporting guide, they categorize stories that are newsworthy by their:

- **Timeliness** – On current events or information.
- **Proximity** – Local information for your community or region.
- **Conflict & Controversy** – Compelling problem or issue you care about.
- **Human Interest** – About people you can identify with.
- **Relevance** – Helps you understand a situation and make informed decisions.

In other words, whether a story is newsworthy depends on who the audience is, how the story is told, and what the audience needs to know.

Try this:

Go online and find a major news story here in the US. Make sure the source of the story is a national news organization. Now, try to find the same story covered elsewhere in the world.

### 1. HOW IS THE STORY DIFFERENT?

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Or, try this:

Get a newspaper from your hometown. Take a pair of scissors and cut out the top headline. Now, search through the paper to try to find and cut out:

- A story someone in your neighborhood would most want to read.
- The story your next-door neighbor would have been most interested in.
- The story you would have put on the front page.

2. WHY DO SOME STORIES MAKE IT TO THE FRONT PAGE? WHO DECIDES?

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3. WHY DID YOU PICK YOUR STORY? WHAT MADE IT NEWSWORTHY TO YOU? DESCRIBE HOW IT IS TIMELY, LOCAL, COMPELLING, OF HUMAN INTEREST, AND RELEVANT.

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## Worksheet 5: Fact vs. Opinion: Know the Difference

To be accurate and informative, news deals with facts. Facts are actual experiences or things known to be true. Opinions are someone’s take on an experience or situation, influenced by their life, their values, and what they believe in. Sometimes it is easy to tell the difference between facts and opinions:

*The sunset was at 5:35 PM today.*

*The sunset was the most beautiful ever.*

When looking for news though, opinion and bias can sometimes be hard to spot.

Try this:

Identify a topic that’s been in the news lately: \_\_\_\_\_

Search online for news stories on this topic. Find three examples of fact-based reporting and three examples of opinion pieces. List the headlines from the stories below.

Fact-Based	Opinion Piece

1. WHAT DIFFERENCES DID YOU FIND BETWEEN THE TWO?

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2. HOW COULD YOU TELL SOMETHING WAS OPINION?

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3. WHICH OF THE OPINION PIECES DID YOU AGREE WITH? WHY?

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## Worksheet 6: The Standards of Good Journalism

The Society of Professional Journalists believes that "...public enlightenment is the forerunner of justice and the foundation of democracy." In their Code of Ethics, they say that good journalists should always:

- Seek Truth & Report It
- Minimize Harm
- Act Independently
- Be Accountable & Transparent

If you were writing a news story about an issue in your community, how would you uphold these standards? Try this:

**1. WHAT'S THE STORY YOU WOULD WRITE ABOUT? TRY TO DESCRIBE IT IN ONE SENTENCE:**

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**2. WHAT EVIDENCE COULD YOU USE TO SHOW THAT YOUR STORY IS FACTUAL AND TRUE?**

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3. HOW COULD YOUR NEWS STORY HURT THOSE INVOLVED?

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4. HOW COULD TELLING THE STORY BE A SERVICE TO YOUR COMMUNITY?

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5. WHAT WOULD YOU DO IF YOU FOUND A MISTAKE AFTER YOU SHARED YOUR STORY?

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## Worksheet 7: You're in the News

We all have stories to tell. We all have talents, struggles, flaws, and triumphs. We're all from somewhere. We have families and friends, a history, and dreams for the future. To navigate the world of information and make your own mark, you need to know who you are, where you've been, and where you are going. Take a minute to reflect on:

### 1. SOMETHING UNIQUE ABOUT YOU.

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### 2. SOMETHING SPECIAL ABOUT YOUR FAMILY.

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### 3. SOMETHING YOU LIKE ABOUT YOUR COMMUNITY.

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### 4. A TOPIC YOU REALLY CARE ABOUT.

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## SECTION 8 NEWS LITERACY WORKSHEETS

Headlines, whether in a print publication or on a website, are designed to grab your attention and draw you in. They have to be short but compelling, enticing you to read the rest of the story. Write three compelling headlines to share:

1. A HISTORICAL EVENT IN YOUR LIFETIME THAT YOU THINK WAS THE MOST NEWSWORTHY.

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2. A PERSONAL MOMENT FOR YOU THAT COULD BE NEWSWORTHY TO OTHERS.

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3. THE MOST PRESSING NEWS STORY TODAY.

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## Worksheet 8: Your Community, Your News

In very general terms, a community is a group of people who share something in common. Everyone everywhere is part of at least one community and in fact, we're all part of many different communities depending on where we live, our cultures, and the things we care about.

### 1. DESCRIBE YOUR COMMUNITY AND THE PEOPLE WHO ARE PART OF IT.

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### 2. WHAT RESOURCES DO YOU SHARE?

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### 3. WHAT CONFLICTS EXIST?

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### 4. WHAT QUESTIONS DO YOU HAVE ABOUT YOUR COMMUNITY?

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## SECTION 8 NEWS LITERACY WORKSHEETS

Get a map of your community. This can be a paper map or online. Mark the boundaries of the community and the places where you think stories take place. Below, list three stories that you think are unique to your community.

Story #1: \_\_\_\_\_

Story #2: \_\_\_\_\_

Story #3: \_\_\_\_\_

Working with a group of your peers, share what you know about your various communities and what you'd like to discover. Using chart paper, have everyone draw a circle to represent his or her own community. Decide if any of your circles are the same or overlapping. Extend the circles out until everyone is included and you've identified all your shared connections (school, neighborhood, town, county, state, country, etc.). Together, talk about all the stories you can tell about these various settings. How are they different? How are they the same?

## Worksheet 9: Planning a News Literacy Project

Use this tool to plot your project plan and get feedback from colleagues on what you hope to accomplish. You can fill in the form or create a version on chart paper to share.

Project Plans	
Project Title:	Site:
Duration:	Age/Grade Range:
Project Essentials	
Media Format:	
Key Activities:	
Community Engagement:	
ELA Objectives:	
Circulation/Dissemination:	
Assessing Learning:	
Questions/Help Needed:	



# Photo Essay Curriculum

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# Photo Essay Project: A Project-Based Curriculum

Photo Essay is an inquiry-based project that introduces collaborative groupwork processes such as mapping and storyboarding. Computer-based activities emphasize multimedia skills, such as creating and editing graphics and text.

Participants will formulate questions on social issues and events about which they are curious. The adult facilitators will help the youth participants figure out how to document, analyze, and present their findings.

The project can be adapted to a variety of interests and ways of working. It can be done in sequence or out of sequence, in parts or as one continuous, connected project. An 8-week project timeline is recommended. Assuming a typical term of 12 to 13 weeks, this schedule allows extra time for field trips; preparatory activities, such as group introductions; closure activities, such as family nights; and extension activities.

## Photo Essay Curriculum

### OVERVIEW

Photo Essay introduces 12- to 14-year-olds to tools and techniques that can be used to create original digital content about issues, trends, and happenings that are important to them. This project is targeted to 12- to 14-year-olds because at that age, current events, social issues, politics and history are common themes in students' schoolwork, in the literature and media they are exposed to, and in their personal lives. The emphasis on multimedia skills is intended to help youth gain the advanced technology skills they need to pursue higher education and employment.

Participants will examine news, arts, and biographical materials as a vehicle to understanding the similarities and differences between the personal and social changes they are facing and the challenges that youth in similar cultures and environments have experienced in the past. The activities in the project build on information and experiences that the participants already have about the people, places and culture around them. Youth participants will practice academic skills and real-world production skills. The main goal is for youth to learn how to collect, analyze, and present factual and expressive information about social issues that are important to them.

The adult facilitator(s) will help the youth participants identify questions and issues that they want to investigate for the project. For 12- to 14-year-olds, it is especially important to use a

## SECTION 9 PHOTO ESSAY CURRICULUM

participatory project development process that offers them real opportunities to make decisions about what will be done and how it will be done.

### OUTCOMES

Each participant will create a digital photo essay. Participants will also create learning journals. Other products might include the following:

- Short (30-second to 60-second) videos
- Multimedia presentations
- Community maps

### COMPONENTS

- **Reading:** Participants will read and be read to during every session.
- **Writing:** Participants will produce original journal entries, text content for multimedia products, interviews, and news articles.
- **Oral presentation:** Participants will practice speaking to an entire group, listening to others while they are speaking, and providing critical feedback.
- **Visual communication:** Participants will create and edit graphical images with software tools.
- **Multimedia Production skills:** Participants will learn how to develop original content in digital formats.

### GOALS

Project participants will accomplish the following goals:

- Increased ability to understand and present information on social issues from expressive and analytic perspectives
- Increased ability to perform in a collaborative work environment
- Increased ability to present information in multimedia formats
- Increased skill in using multimedia software

### PREPARATION (BEFORE YOU BEGIN)

Participants in this project should be organized into groups with no more than a three-year age span. The activities are not recommended for youth younger than age 12 because some of the reading materials and activities involve content that addresses mature themes, such as violence. Participants will be required to use advanced reading comprehension skills and work independently for long periods of time. Because levels of skill and maturity vary, adult facilitators should exercise their best judgement when placing participants into groups.

## SECTION 9 PHOTO ESSAY CURRICULUM

A reference book on teaching and child development will help adult facilitators make decisions about how to customize the project activities for their groups. Check out *Yardsticks: Children in the Classroom Ages 4-14: A Resource for Parents and Teachers*, by Chip Wood (Center for Responsive Schools, Inc.; 2007), or a similar resource.

Participants should be enrolled in a group and expected to participate consistently throughout the whole project. The group should meet to work on project activities on regularly scheduled days and times, and participants should start and end the activities as a group.

If the project is started with participants who have never worked together, it is highly recommended that the group spend the first few sessions doing community-builder activities which will help participants get to know each other and the adult facilitator. Outward Bound-style games, role-plays, and acting games are good community-building activities for preteens and teens. Community builders are also important for participants who know each other but are new to working on a project together.

Participants should be organized into groups with an adult facilitator-to-youth ratio no greater than 1 to 20 and no less than 1 to 8. Ratios should be determined according to the comfort level of the adult facilitator and the needs and comfort level of the youth participants.

The group will need a comfortable space in which to conduct project activities. Preferably, this space should have at least one large table and chairs for group discussions and for working on reading, writing and other sit-down activities. An even better scenario is to have several worktables that can be placed in different arrangements for breakout group activities. The group will need secure space to store project supplies and to hang materials such as maps.

### RECOMMENDED TIME

Minimum 90 minutes, maximum two hours per session. Scheduling longer sessions (one and a half hours or longer) with pre-teens and teens generally works better than scheduling shorter sessions (one hour or less), even if this means having the participants meet for fewer sessions each week. The longer sessions allow time for both discussion and independent work, which teens generally prefer and can benefit from more than younger children.

### MATERIALS

Specific supplies needed for each project activity are listed in the session plans. It is helpful to have the following items on hand:

- Scissors
- Glue sticks
- Masking tape
- Scotch tape
- Index cards
- Loose white copy paper

## SECTION 9 PHOTO ESSAY CURRICULUM

- › Colored construction paper
- › Thin felt-tip colored markers
- › Thick colored markers
- › Pens
- › Pencils
- › Flip chart paper or Newsprint pads
- › Single hole-punch
- › Ball of string
- › Rulers
- › Manila folders
- › Poster board
- › Composition books or spiral notebooks
- › Digital Cameras
- › Microphone or Audio Recorder

### TECHNICAL MATERIALS

Regardless of the specific application, it is recommended that the following types of software programs be made available:

- › A program that youth can use to draw freehand
- › A program that youth can use to make multimedia presentations
- › A program that youth can use to edit digital photos
- › A program that youth can use to make graphs and charts

These lessons do not require one computer per participant. For many activities, it is recommended that participants share computers with a partner to benefit from peer coaching. Participants can rotate between computer and noncomputer activities during a project session.

### BOOKS

The following book is recommended for personal and group reading:

*Witnesses to Freedom: Young People Who Fought for Civil Rights*, by Belinda Rochelle  
Features the personal stories of young African Americans (children, teens and college students) who were active participants in the Civil Rights Movement in the fifties and sixties. The young people stand up for what they believe, and the book provides honest testimonies about the risks and dangers they faced. Features updates on what the young people in the book have done since their early work in the Civil Rights movement. Includes a bibliography specifically for young people who would like to learn more on the subject.

Books with similar themes can be added or substituted. It is recommended that the reading materials feature characters and cultural settings that reflect the culture and ethnicity of the project participants. Consider adding the following:

## SECTION 9 PHOTO ESSAY CURRICULUM

*Dear Mrs. Rosa Parks: A Dialogue with Today's Youth*, by Rosa Parks with Gregory J. Reed  
Features a brief biography of Rosa Parks, followed by letters she has received from young people and her replies to the letters. Her answers encourage the young people who write to get involved, make a difference and stay optimistic. Parks emphasizes the importance of education, describing the barriers to her own (being ill as a child, then having to drop out to take care of her sick mother and grandmother), which led to her receiving her high school diploma at age 20. She deals gracefully with sticky questions, such as her opinions about Louis Farrakhan and O.J. Simpson.

*Pride of Puerto Rico: The Life of Roberto Clemente*, by Paul Robert Walker

This is the inspirational story of baseball legend Roberto Clemente, from his humble origins in Puerto Rico to his tragic death in a plane crash at the age of 38 while on a humanitarian mission to help earthquake victims in Nicaragua. The book chronicles the obstacles he faced, such as learning a new language, dealing with racism, and coping with various injuries and illnesses. The author goes out of his way to show that Clemente worked hard for what he achieved, rather than simply relying on natural talent. Clemente is not portrayed as a perfect man, but numerous stories about his kindness and courage make him a role model for young people.

*Eighth Grade Writers: Stories of Friendship, Passage, and Discovery by Eighth Grade Writers*, by Christine Lord

A great model to encourage young people to write creative and personal stories. The writers cover a variety of subjects and story types: some funny, some sad, some science fiction, some probably based on real life. Of the 12 stories in the book, seven are by girls; however, four of the seven stories feature a boy or man as the main character, and another features a third-person narrator. All five of the stories written by boys feature male leads.

*Hispanic, Female and Young: An Anthology*, by Phyllis Tashlik

This book is the result of a school project undertaken by eighth-grade girls at a school in Spanish Harlem and their teacher, Phyllis Tashlik, who was disappointed at the lack of literary resources available for Latina teens. Together, they read stories and poetry by Latina authors and wrote their own, gathering them in this unusual book. One excellent lesson to be learned from the book is the diversity of the Latino/Hispanic community—some of the writers talk about the stresses and strains of their mixed heritage. For example, one girl talks about how her Puerto Rican heritage is well accepted—Puerto Ricans form the dominant ethnic group in her area—but her Mexican heritage is disparaged.

Books by Walter Dean Myers

Myers is an award-winning author who specializes in fictional literature about the lives of young African Americans. Most of his stories center on teenage male characters but would engage teenage girls as well. The books take on serious topics such as drug abuse, violence and poverty. Some of Myers' most popular books are *Hoops*; *Scorpions*; *Me, Mop and the Moondance Kid*; and *The Mouse Rap*.

## SECTION 9 PHOTO ESSAY CURRICULUM

### Books by Virginia Hamilton

Award-winning author Virginia Hamilton has written poems and novels about young African Americans living in the past and present. The historical novels create opportunities to engage young people in study about important but difficult topics such as the legacy of slavery in the United States. Some of Hamilton's books are set in current time periods. Many of the books feature female heroines. Titles include *Cousins*, *M.C. Higgins the Great* and *The Magical Adventures of Pretty Pearl*.

## SESSION ONE: INTRODUCTION TO PHOTOJOURNALISM

Goals	Outcomes
Reflect on the experiences of young people involved with civil rights activism Analyze journalistic photographs Learn how to use a digital camera Learn basic digital photo editing techniques	Visual map Photos
Materials and Equipment	
<ul style="list-style-type: none"> <li>➤ A copy of the book <i>Witnesses to Freedom: Young People Who Fought for Civil Rights</i> by Belinda Rochelle</li> <li>➤ A computer with Internet access</li> <li>➤ Digital camera(s)</li> <li>➤ Software for editing photos (Adobe Photoshop or a similar application)</li> <li>➤ A newsprint pad or a roll of butcher paper</li> <li>➤ Pens</li> <li>➤ Colored markers</li> <li>➤ Composition books (one for each participant and facilitator)</li> </ul>	

### PART 1: READ-ALLOUD

#### **What is it?**

The goal of chapter reading is to engage participants in an extended reading experience that will spark their interest in reading on their own. The reading also provides an opportunity to introduce themes, information and ideas that relate to learning activities that will be conducted later. The book selected could be any with a story that the group will find interesting. A successful chapter book has a story and characters that are easy to follow and colorful language that makes reading aloud interesting.

Suggested reading is the first chapter of *Witnesses to Freedom: Young People Who Fought for Civil Rights*, by Belinda Rochelle. This book profiles teens and young adults who were involved in key events in the Civil Rights movement.

#### Suggested questions

- Many students still go to schools where the majority of the students are of the same race and ethnicity. How does this situation compare to the segregation faced by Barbara Johns and the other African American students at R.R. Morton High School in Virginia?

## SECTION 9 PHOTO ESSAY CURRICULUM

- Is a boycott an effective way to help change a negative situation? What other actions do you think the students at R.R. Morton High School could have taken to help change the conditions at their school?

### **How to**

If possible, make enough photocopies of the book chapter to give one to each participant. Read aloud from the chapter for no more than 10 minutes. After reading, pass the book around to the group.

Start a discussion about questions related to the reading. Ask the participants to break into pairs, discuss the questions and then report back to the group. (The photocopies of the chapter will be helpful for the students to refer to.) Another way to start a discussion: Write the questions on a whiteboard or piece of paper, ask participants to write responses in their journals, and then discuss those responses as a group.

If similar books or news articles are on hand, pass them around to generate interest for future personal or group reading.

### **Tips**

If the participants have never been read to as a group, it may take some time for them to become comfortable with both read-alouds and personal reading activities. Reading during every session at a consistent time, for a consistent length of time, will help the group develop the habits of reading and listening attentively.

As the group becomes more accustomed to read-alouds, other materials can be introduced from time to time, such as newspaper and magazine articles, poems or youth-authored writing.

Pre-teens often enjoy interview games, which can be used as community-building activities. Two popular games are as follows:

- **Group surveys:** Participants are given a sheet with personal facts or characteristics such as "Speaks a language other than English," "Is the youngest in her family," or "Plays a musical instrument." Everyone must find at least one person who fits each characteristic.
- **Two truths and a lie:** Each participant is asked to provide three quirky facts or stories about himself or herself, such as "My grandfather was a champion boxer" or "I once won a square dancing contest." Only two of the stories should be true. The other participants must guess which is false.

For role-play and acting-game community builders, check out a book called *Games for Actors and Non-Actors* by Augusto Boal. Outward Bound-style problem-solving games such as "group knot" are also good community builders.

## PART 2: VISUAL MAPPING OF SOCIAL ISSUES

### **What is it?**

Visual mapping is a technique used to generate, share, and display ideas as a group. Participants break into groups to work on hand-drawn maps made up of concentric circles. Drawings, single words and word phrases can be used to represent ideas.

The purpose of this first map is to get the group thinking about how social problems are portrayed in the media and to introduce the mapping technique that will be used in later sessions.

### **How to**

Each group should have several pieces of newsprint or butcher paper and a set of markers. The map starts with the facilitator writing a word in the center of a sheet of paper and drawing a circle around the word. Ask a question that relates to the word, and have the group respond to it in drawings and words. Add another circle that encompasses the first to hold responses to an additional question.

If the group is small (10 participants or less) do the first map as one group. As the participants gain more experience with mapping, they may prefer breaking into smaller groups to work independently. If the group has more than 10 participants, break it into small groups of four to six to work on separate maps.

### Map ideas

#### Social Issues in the Media

- **Central phrase:** Social issues
- **Question for first circle:** What social issues have we recently seen covered in the media?
- **Question for second circle:** What social issues are not covered, or only covered a little?
- **Question for third circle:** What tools could we use to create information about social issues we think should be covered?

#### Social Issues in Our Community

- **Central phrase:** Social issues
- **Question for first circle:** What are the biggest social issues facing our community right now?
- **Question for second circle:** How do we take in information about these social issues?
- **Question for third circle:** How can we get information about these social issues?

### PART 3: PHOTO ESSAY WEBSITE REVIEW

#### **What is it?**

As a model for developing their own photo essays, have participants review websites containing photos essays that address social issues.

*Important:* Facilitators should thoroughly review sites before directing participants to them. Reviewing the content will help prepare facilitators to handle questions and comments that may arise and to screen content that may be inappropriate.

#### **How to**

Have participants review the preselected photojournalism sites individually or in pairs. Ask participants to take notes on particularly interesting pages. After viewing, bring everyone together to discuss their impressions. Did the essays confirm opinions they already had? Does anyone now think differently about an issue? Was anything surprising, disturbing, or inspirational?

### PART 4: DIGITAL CAMERA: UP, DOWN, CLOSE AND FAR PHOTOS

#### **What is it?**

This exercise introduces basic photography techniques and the proper care, handling and operation of the camera.

#### **How to**

Give the group a quick overview of the parts of the camera and their functions. Show everyone how to hold the camera.

Show the group how to take a picture from different angles and distances. Simple terms such as "up," "down," "close" and "far" can be used to describe angles and distances.

Let the group practice taking pictures. Give youth a specific assignment (e.g., "Take two pictures in the room in close range and from an up angle. Take two pictures from a down angle.")

Load the photos onto computers and have everyone pick one or two photos to show and explain to the group.

### PART 5: EMAIL JOURNALS

#### **What is it?**

An email journal is the same as a journal kept in a notebook. Instead of writing on paper, participants write entries as email messages. The goals of this exercise are to develop a habit of reflecting on the day's learning and accomplishments, to practice writing skills, and to practice using email for personal communication. Email journals should be brief; no more than 5 to 10 minutes should be spent writing.

## SECTION 9 PHOTO ESSAY CURRICULUM

### **How to**

Email an end-of-session reflection question (or questions) to participants or post the question on a whiteboard/piece of paper. Ask participants to email their responses to the facilitator.

The question can be specific to an activity, reading, or event from that day's session, or it can be general. A specific question encourages in-depth reflection; a general question, used repeatedly, provides an opportunity to compare feelings and activities across multiple days.

### Sample questions

- Name three things you will take away from today's activities. What do you want to learn more about? What activity was the most difficult or challenging?
- Imagine that you must teach what we learned today to someone else. What would you change about the things we did? What would stay the same?

### **Tip**

Interest in journaling will increase if the writer receives personal responses. For the first few sessions, the facilitator should send a short response to each email journal writer. As the participants become accustomed to writing the journals, the facilitator may choose to selectively respond to particularly interesting or insightful journals.

## **PART 6: PERSONAL READING**

### **What is it?**

Participants select books or other material to read silently for at least 10 minutes. This exercise provides an opportunity to explore additional reading in the material used for the read-aloud.

### **Tip**

Any time that participants are asked to read or write on their own, the facilitator should do the same. Bring books, newspapers or magazines that you find interesting and keep a personal notebook for journaling and note-taking. It is important for participants to see facilitators modeling these activities with a sincere interest.

### **Extension activity**

Teach a lesson on photojournalism from The Learning Network—The New York Times. Participants can view selected photographs and discuss as a group or use the images as writing prompts.

Continue experimenting with photography. Give participants a new photo assignment each day: Ask them to try different techniques using light, composition, angles, distances, and effects.

## SESSION TWO: PHOTO EDITING

Goals	Outcomes
Learn how to digitally edit a photo Evaluate photo essays	Edited photos Photo essay evaluation charts
Materials and Equipment	
<ul style="list-style-type: none"> <li>› A copy of the book <i>Witnesses to Freedom: Young People Who Fought for Civil Rights</i>, by Belinda Rochelle</li> <li>› A computer with software for editing photos (Adobe Photoshop or a similar application)</li> <li>› Newsprint sheets or a roll of butcher paper</li> <li>› Pens</li> <li>› Colored markers</li> <li>› Composition books (one for each participant and facilitator)</li> </ul>	

### PART 1: READ-ALoud

#### **What is it?**

Suggested reading is the second chapter of *Witnesses to Freedom: Young People Who Fought for Civil Rights*, by Belinda Rochelle.

#### Sample questions

- › Why do you think African-American families turned to the Supreme Court to fight for changes in the public schools? What other actions could have been taken?
- › Spottswood says that as a result of the pressure on his family and the other families in the lawsuit to desegregate the schools, "I was expected to be perfect, and there's no such thing as a perfect child." How do you think you would have handled being in this situation?

### PART 2: PHOTO EDITING

#### **What is it?**

Introduce software that can be used to change photographs. Adobe Photoshop and other image editing programs have many tools and functions. Demonstrating how to use just a few tools at a time will make the program less overwhelming.

#### **How to**

First, use one of the photos taken by the participants in the previous session to demonstrate

## SECTION 9 PHOTO ESSAY CURRICULUM

how to use several of the editing tools. Try the following tools: replicating an image, cropping an image, rotating an image, and enlarging and decreasing part of an image to view. Be sure to show how to save the original photo and work from a renamed duplicate. After demonstrating, have participants work in pairs or individually to edit the photos they have taken.

Next, bring the group back together to show an example of a specific photo alteration and ask the group to try to reproduce it.

### PART 3: WEB REVIEW

#### ***What is it?***

Have participants review additional digital photo essays, building on the review done in the previous session.

#### ***How to***

This time, ask participants to pay attention to the design and organization of the photo essays as well as the content. Have participants work in pairs or individually.

Suggested photo essay to review:

- **Photo or Picture Essays from News Media**

Search online for photo essays that are appropriate examples for the group. Newspapers and magazines often publish stories in this format.

### PART 4: EMAIL JOURNALS

#### ***What is it?***

Work on email journals, as described in Session 1, Part 5.

### PART 5: PERSONAL READING

#### ***What is it?***

Participants select books or other material to read silently for at least 10 minutes.

#### ***Extension activity***

Read and discuss a news article written by or about teens reporting or taking action on issues in their community.

LeAlan Jones and Lloyd Newman, two African American teenagers in Chicago, created an award-winning documentary for National Public Radio called Ghetto Life 101. They created a second documentary, Remorse: The 14 Stories of Eric Morse, about two young boys who dropped a 5-year-old child out of a 14th-floor window at the Ida B. Wells public housing development. Audio excerpts can be downloaded free of charge from the NPR Web site.

## SESSION THREE: FORMULATE AN INQUIRY

Goals	Outcomes
Define questions and issues to be investigated through the photo essay Practice interviewing skills	Inquiry sheets Visual map Options chart Interview question cards
Materials and Equipment	
<ul style="list-style-type: none"> <li>➤ A copy of the book <i>Witnesses to Freedom: Young People Who Fought for Civil Rights</i>, by Belinda Rochelle</li> <li>➤ A computer with Internet access</li> <li>➤ Newsprint sheets or a roll of butcher paper</li> <li>➤ Index cards</li> <li>➤ Pens</li> <li>➤ Colored markers</li> <li>➤ Composition books (one for each participant and facilitator)</li> </ul>	

### PART 1: READ-ALOUD

#### **What is it?**

Suggested reading is the third chapter of *Witnesses to Freedom: Young People Who Fought for Civil Rights*, by Belinda Rochelle.

#### Sample questions

- What is happening in the photo of Elizabeth Eckford walking to Central High School in Little Rock, Arkansas? How does this photo make you feel? Why do you think the photographer chose this particular composition (arrangement of elements in a photo)?
- Elizabeth Eckford and the other eight African-American students at Central High School experienced a lot of abuse every day. Why was it important for them to respond to the abuse in a nonviolent way? What do you think would have happened if they had responded with verbal or physical violence?
- Elizabeth Eckford says, “Even though there was a screaming mob outside of that school every day, there were a lot of people—families and people that I didn’t know—who supported us.” How did Elizabeth and the other eight African-American students know that they had support?

## PART 2: INQUIRY SHEETS

### **What is it?**

Participants will write questions defining the topics they want to investigate in their photo essays.

### **How to**

Participants should have the following:

- A question-focused handout where they can write words and sentences about the questions they want to find answers to (I want to know. . .), what they think they already know about the questions (I already know. . .), what they think they don't know about the questions (I don't know. . .), and what they think the answer might be (I think maybe. . .).
- A handout that helps them refine their questions (My main question is. . . . Another question I have is . . . . Another question is . . . .etc.).

The idea of this exercise is to continue refining the questions until the most interesting questions (and the questions that best lend themselves to investigation) are uncovered.

Have participants work on their question sheets in pairs. Bring the group back together and ask participants to share their questions. Write the questions on cards or on a posted sheet of paper.

Another way to define the inquiry for the photo essay content is to create a KWHL chart.

- **K** stands for "What do we KNOW?"
- **W** stands for "WHAT do we want to find out?"
- **H** stands for "HOW can we find out what we want to learn?"
- **L** stands for "What did we LEARN?"

A KWHL chart is easy to make and work with. It can be used to introduce question formation or in lieu of question sheets.

## PART 3: VISUAL MAPPING OF SITE VISITS

### **What is it?**

Ask the group to map out ideas for a site visit to collect content for the photo essay. Taking photos would be one aspect of the visit; other activities might include interviewing and conducting surveys.

A site visit could be as close as a space inside your building, the street outside your door or a park in your neighborhood. The site could also be farther away, requiring transportation and a scheduled visit.

## SECTION 9 PHOTO ESSAY CURRICULUM

### Map ideas

**Central word:** Sites

- **Question for first circle:** What sites can we visit to take photos about the questions and issues we want to investigate for our photo essays?
- **Question for second circle:** What other activities can we do at these sites to create content for the photo essays?
- **Question for third circle:** Who can help us at these sites?

### **PART 4: OPTIONS CHART**

#### ***How to***

Have the group create and fill in a chart of the possible photo essay inquiries, content collection, and site locations to help finalize the decision on what to do and where to do it.

The group could choose to do one essay as a group or do separate essays by working in pairs or teams of three or four. Working individually is not recommended for the photo essay assignment because it will increase the time required to gather material and reduce opportunities for cooperative work.

Time and resources permitting, the group may decide that multiple site visits are required to collect content for the essay.

#### Sample inquiry and site visit chart

Issue	Inquiry	Possible Content	Possible Sites
<ul style="list-style-type: none"><li>➤ Race/identity</li><li>➤ Education</li></ul>	Are our schools still segregated?	<ul style="list-style-type: none"><li>➤ Interview students</li><li>➤ Survey students</li><li>➤ Interview journalist covering education issues</li><li>➤ Interview people who graduated from our school district many years ago</li><li>➤ Photos of all interviewees</li><li>➤ Photos of school</li></ul>	<ul style="list-style-type: none"><li>➤ Middle school</li><li>➤ Youth program</li><li>➤ Homes</li></ul>

## **PART 5: INTERVIEW ROLE-PLAYS**

### ***What is it?***

Interviewing will be an integral part of the photo essay content collection. Successful interviewing requires practice. Participants will brainstorm interview questions and role-play an interview.

### ***How to***

Have participants work in pairs. Each pair uses index cards to write down five or six interview questions about the photo essay they will be working on.

After questions are written, reconvene the group to role-play interviewing someone with the questions. Ask a volunteer to do the first role-play with the facilitator. The facilitator should first play the interviewer, then switch roles. Point out what was effective about the volunteer's interviewing techniques and make suggestions for improvement. Emphasize body gestures, volume and clarity of speech, and effectiveness of the questions. Note-taking techniques are also important. Next, ask two new volunteers to role-play an interview in front of the group. Then have the group practice in pairs.

If the participants would like to conduct a survey as part of content collection, write out survey questions and role-play conducting the survey.

## **PART 6: EMAIL JOURNALS**

### ***What is it?***

Work on email journals, as described in Session 1, Part 5.

## **PART 7: PERSONAL READING**

### ***What is it?***

Participants select books or other material to read silently for at least 10 minutes.

## SESSION FOUR: WRITING SKILLS

Goals	Outcomes
Practice different modes of writing Create a writing assessment rubric	A persuasive writing piece Two free-writing pieces Writing assessment checklist
Materials and Equipment	
<ul style="list-style-type: none"> <li>› A copy of the book <i>Witnesses to Freedom: Young People Who Fought for Civil Rights</i>, by Belinda Rochelle</li> <li>› A computer with Internet access and Microsoft Word or a similar application</li> <li>› Copies of opinion pieces for reference</li> <li>› Copies of writing modes descriptions</li> <li>› Copies of writing checklist</li> <li>› Newsprint sheets or a roll of butcher paper</li> <li>› Index cards</li> <li>› Pens</li> <li>› Colored markers</li> <li>› Composition books (one for each participant and facilitator)</li> </ul>	

### PART 1: READ-ALoud

#### **What is it?**

Suggested reading is the fourth chapter of *Witnesses to Freedom: Young People Who Fought for Civil Rights*, by Belinda Rochelle.

#### Sample questions

- › Do you think that Claudette’s refusal to give up her seat was an act of leadership? If not, what was it? Why did she do it?
- › Claudette described herself as “feeling like an outsider.” What made her feel this way? Do you think that feeling this way made what she did more or less courageous?
- › Claudette’s refusal to give up her seat became part of the Montgomery bus boycott organized by Martin Luther King, Jr. Why do you think a boycott was the form of nonviolent protest again chosen to help change the laws? How would the effects of boycotting a bus be different from boycotting a school, like Barbara Johns and the other teens did in Virginia?

## **PART 2: WRITING OPINION PIECES**

### ***What is it?***

Share copies of compelling opinion pieces that illustrate ways authors have tackled controversial topics. Using these featured articles as models, have participants identify topics they feel strongly about and craft their own persuasive opinion pieces.

## **PART 3: WRITING MODES/GENRES**

### ***What is it?***

Discuss different modes of writing and provide writing prompts to practice some of these modes. The goal of this exercise is to identify different writing modes and select the best one to accompany the photo essays.

### ***How to***

Look up the five basic writing modes: descriptive, narrative, imaginative, expository and persuasive. Post this list on a large sheet of paper or make copies for the participants. Discuss the list with participants, noting that the writing exercise they just did is an example of persuasive writing.

Next, select writing prompts for at least two modes of writing other than persuasive. Have participants spend 10 minutes free writing in each mode. Have participants share and discuss their free writing with a partner.

## **PART 4: WRITING CHECKLIST**

### ***What is it?***

Create a checklist of quality writing guidelines for the group to use when editing written content.

## **PART 5: EMAIL JOURNALS**

### ***What is it?***

Work on email journals, as described in Session 1, Part 5.

## **PART 6: PERSONAL READING**

### ***What is it?***

Participants select books or other material to read silently for at least 10 minutes.

## SESSION FIVE: SITE VISIT

Goals	Outcomes
Take journalistic and artistically expressive photos Conduct and record interviews	Interviews Photos
Materials and Equipment	
<ul style="list-style-type: none"> <li>› Adobe Photoshop or similar application</li> <li>› Microsoft Word or similar application</li> <li>› Digital camera(s)</li> <li>› Copyright permission forms, if applicable</li> <li>› Interview question cards</li> <li>› Clipboards and paper (when mobile, easier to write on than notebooks)</li> <li>› Pencils</li> <li>› Pens</li> <li>› Index cards</li> <li>› Audio recorder for interviews (optional)</li> </ul>	

The site visit should be coordinated as carefully as a regular field trip. For example:

- › Make a contingency plan for unexpected events, such as bad weather that may disrupt outdoor photography.
- › If the visit will be to a site outside your program building, discuss safety issues and appropriate public conduct.
- › Map out a schedule to ensure that sufficient time is allotted for interviewing, taking photos and other activities.
- › Important: If interviews are going to be conducted with specific individuals, talk to them beforehand about the goals of the photo essay and the intention to publish it online for educational purposes. Get their permission to take photos and record interview content.
- › If possible, have interviewees and people who have agreed to be photographed sign a release form.

Make sure that participants have a clear focus and goals on the day of the visit:

- › Review the key questions of the photo essay inquiry.
- › Discuss and assign roles related to conducting interviews, recording interviews, taking photos, and other tasks.

## SECTION 9 PHOTO ESSAY CURRICULUM

- Discuss how the camera(s) and any other equipment taken on the visit will be shared.
- Decide on target goals for the trip, such as a minimum number of photos to be taken and a minimum number of interviews.

If time permits, immediately following the visit begin typing interview notes and editing photos.

## SESSION SIX: WEB PUBLISHING, PART I

Goals	Outcomes
Learn how to storyboard Learn the roles and tasks involved in planning, designing, and publishing an online photo essay	Storyboards Web pages
Materials and Equipment	
<ul style="list-style-type: none"> <li>› A computer with Internet access</li> <li>› Adobe Photoshop or similar application</li> <li>› Microsoft Word or a similar application</li> <li>› Newsprint sheets or a roll of butcher paper</li> <li>› Loose-leaf paper</li> <li>› Pencils</li> <li>› Pens</li> <li>› Colored markers</li> <li>› Composition books (one for each participant and facilitator)</li> </ul>	

### PART 1: READ-ALOUD

#### **What is it?**

Suggested reading is the fifth chapter of *Witnesses to Freedom: Young People Who Fought for Civil Rights*, by Belinda Rochelle.

#### Sample questions

- › What is happening in the photo of the lunch counter sit-in? What do the faces of the nonviolent protesters at the counter tell you about their feelings? What do the faces of the crowd around the counter express? Why do you think the photographer chose this particular composition?
- › Why do you think the high school and college students chose places like the Woolworth store lunch counter to stage sit-ins?
- › Do you think the students were right to train for the sit-ins without telling their families? What were the advantages of doing this? What were the dangers?

### PART 2: PRODUCTION ROLES

#### **What is it?**

Give an overview of the components of publishing a photo essay online and assign roles.

## SECTION 9 PHOTO ESSAY CURRICULUM

Before starting, make sure that participants have finished typing up their notes from the site visit and have loaded and viewed their photos. If you discover that many photos did not come out as desired or that someone lost an important piece of writing, you might want to devote time to recovering that content.

### **How to**

Determine how the photo essays will be showcased. Depending on program resources and the participants' interest and experience with web publishing, photo essays can be presented on web pages, blogs, or social media. Find a resource that will guide participants through the process for whichever medium is chosen.

Before starting, also be sure to review information on copyright guidelines for publishing. This topic needs to be discussed with the group so that everyone understands what plagiarism is and how to avoid it as well as what copyright means and how to honor it.

Define and organize the roles in a way that makes sense to you and that you think will work for the group. Discuss the roles with the group, and have participants select a role or multiple roles.

### Suggested roles

- **Layout and design.** Decide how the visible elements of the web pages (graphics, text and links) will be arranged on each page. The layout can be storyboarded. Decide what the colors, font and font size for each page will be.
- **Graphics.** Create original images and logos for the pages. Change and edit existing images as needed.
- **Editing.** Review all written content to check for errors. Check copyright guidelines to make sure that permission to use photos and text has been secured and that the source of all text and images is appropriately referenced.

In addition to taking on a role or roles in the development of the site, each participant will be responsible for finalizing the text and photo content he or she is contributing to the photo essay.

## **PART 3: STORYBOARDING**

### ***What is it?***

Storyboarding is a technique used to plan creative projects such as movies, animation and picture books that involve both narrative and visual elements. Web pages can be storyboarded.

### **How to**

Lay out sheets of newsprint or butcher paper. Brainstorm what will happen on each page. Put very rough sketches on the pages, enough to give an idea of the final picture. Write a few words on

## SECTION 9 PHOTO ESSAY CURRICULUM

each page (e.g., “introduction to my photo essay—why I made it”), enough to outline the writing. After the pages are made, have two or three people work together to finalize the order and layout of the pages.

### **PART 4: START BUILDING WEB PAGES**

Find out what web publishing services your program may have access to. There are various tutorials for creating web pages. As an alternative, participants can create photo essays in other formats, such as a slideshow presentation.

### **PART 5: EMAIL JOURNALS**

#### ***What is it?***

Work on email journals, as described in Session 1, Part 5.

### **PART 6: PERSONAL READING**

#### ***What is it?***

Participants select books or other material to read silently for at least 10 minutes.

## SESSION SEVEN: WEB PUBLISHING, PART II

Goals	Outcomes
Practice Web development skills	Web pages

### PART 1: READ-ALOUD

#### **What is it?**

Suggested reading is the sixth chapter of *Witnesses to Freedom: Young People Who Fought for Civil Rights*, by Belinda Rochelle.

#### Sample questions

- Why do you think that whites and African-Americans did the freedom rides together? How might this have made things easier, or harder, than having African-Americans do the rides on their own?
- What do you think Diane Nash means when she says, “Ending discrimination is not only a struggle to change laws. Internal liberation is just as important.”
- Can you think of a situation in your school, your neighborhood or somewhere else in your community in which people from different groups have had to cooperate to achieve a common goal? What benefits came from the cooperation? What made the situation difficult?

### PART 2: CONTINUE BUILDING WEB PAGES FOR PHOTO ESSAY

Continue to develop web pages or production in an alternate format for the photo essay.

### PART 3: WEB SITE CHECKLIST

#### **What is it?**

Create a list of quality attributes for the photo essay website. Use the list to improve the style, function and navigation of the webpages.

### PART 4: EMAIL JOURNALS

#### **What is it?**

Work on email journals, as described in Session 1, Part 5.

### PART 5: EMAIL JOURNALS

#### **What is it?**

Participants select books or other material to read silently for at least 10 minutes.

## SESSION EIGHT: NEW PROJECTS

Goals	Outcomes
Share web pages or alternate project Produce video or multimedia presentation with narration	Published photo essay Media project with reflection

### **How to**

Continue working on the web pages during this session and future sessions, if necessary. Also start planning new projects.

### Sample projects

- **Videos:** Revisit the inquiry addressed in and content created for the photo essay. Make a short video using whatever digital recording equipment is available. For first-time video projects, the simpler the equipment, the better.
- **Multimedia Presentations:** Use the photo essay web page content to make a multimedia presentation using HyperStudio, PowerPoint or a similar application. Begin by storyboarding each slide of the presentation. Have participants work in pairs to complete the slides. Record narration and other sounds on the slides. If the application can support it, think of ways that short video clips or animations could be incorporated into the presentation. Have two or three participants work together to finalize the order and layout of the presentation.



Education  
Development  
Center

EDC, 43 Foundry Avenue, Waltham, MA 02453  
Email: [contact@edc.org](mailto:contact@edc.org)  
Phone: 617-969-7100

Boston | Chicago | New York | Washington, D.C.