



Kodak

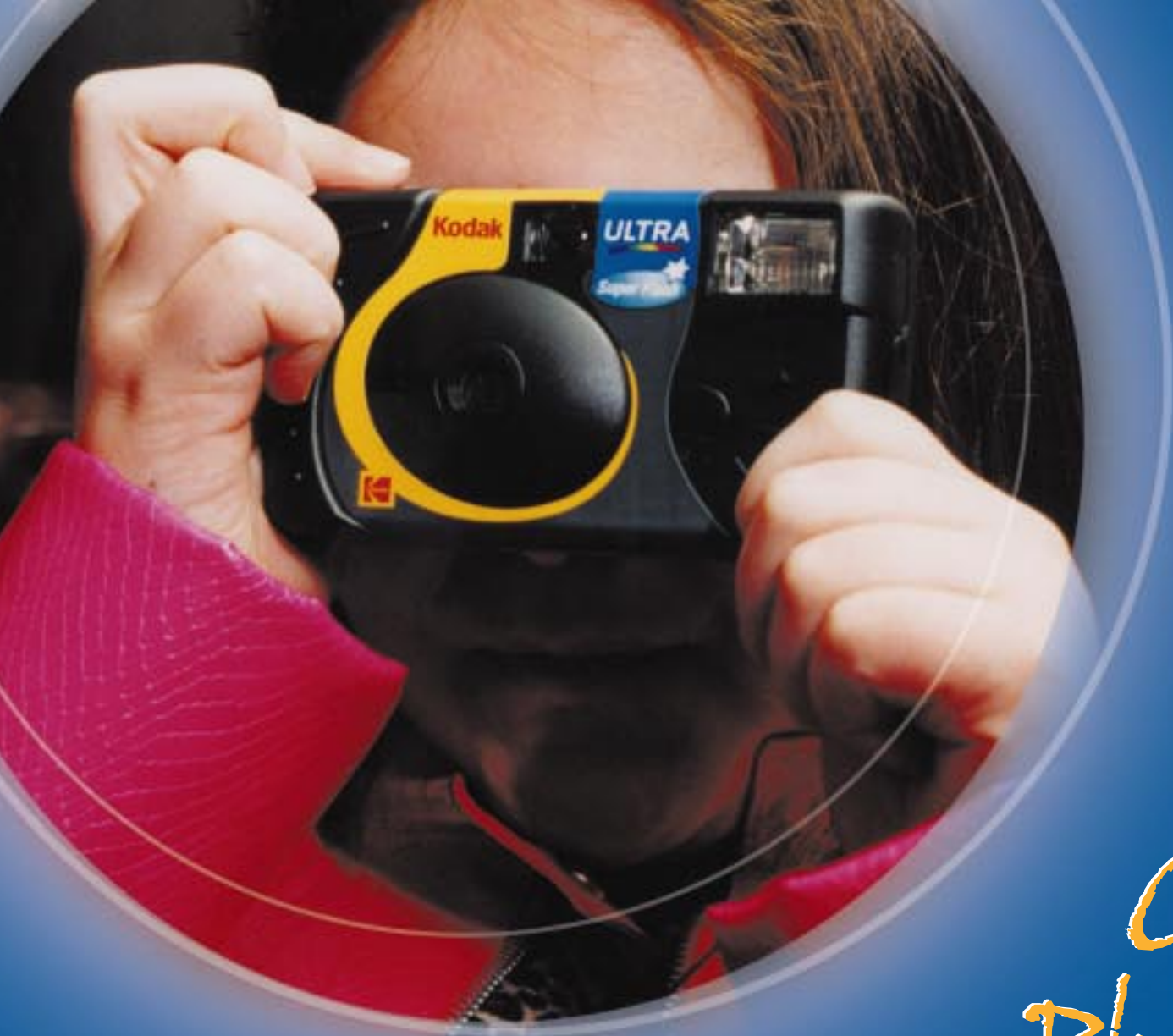


THE UNIVERSITY
OF BIRMINGHAM



NATIONAL
MUSEUM

PHOTOGRAPHY
FILM & TELEVISION



*Children as
Photographers
Education resource pack*

Lead partners:

Kodak



European partners:

Moderna Museet, Stockholm; EFTI, Madrid; Les Semaines Européennes de l'image, Le Havre;
Centre for Contemporary Art, Warsaw

INTRODUCTION...

Children read pictures and photographs before they read printed words. They make pictures and can take photographs before they can write words. Given the plethora of visual images that surround them from birth, it is important that they are given the skills necessary to better understand how and why images are created and what they might be used for.

HOW TO USE THIS PACK

This pack has been designed for teachers of KS2, 3 and 4 and concentrates on the Art and Design curriculum. There are also suggestions for activities in other curriculum areas and many of the ideas included could be readily adapted for cross-curricular work. The pack includes twelve high-quality reproductions of children's photographs intended for use with pupils in the classroom. The suggested activities are appropriate for children of the same age group as the young photographer.

Each of the twelve photographs reproduced in the booklet is accompanied by an edited transcript of an interview with the young photographer. Alongside each photograph, there are sections on Looking, Questions, Activities and Research.

Looking is a detailed description of each image, designed to help the teacher to identify what is significant about each image and develop discussion topics.

Questions includes sample questions aimed at the pupils – these could provide the basis for written work.

Activities includes examples of activities which can be developed, using each image as a starting point. Most of these activities do not assume any specialist

knowledge of photography or specialist facilities, and are starting-points to be adapted for specific classroom situations.

Research identifies artists or photographers whose work relates to the featured image. Links to the world wide web have been provided in most cases. (correct at the time of going to press, although teachers are advised to check for up-to-date links and suitability of material before asking pupils to view them independently).

The Children as Photographers Education Resource Pack is the result of an ongoing research project initiated by the National Museum of Photography, Film & Television in collaboration with the University of Birmingham and Kodak.

The twelve young people whose photographs are featured in this pack were among a wider group of pupils from five European countries: England, France, Poland, Spain and Sweden. The pupils (7, 11 and 15 years old) were invited to take photographs of subjects of their choice and supplied with simple single-use cameras. A research psychologist then interviewed the children in groups of three about their pictures, exploring their reactions to the photos and to the act of photographing.

This pack does not attempt to anticipate the research findings, which will be published at a later date, but instead presents a variety of different classroom activities based on the material gathered. All the activities are related to the National Curriculum, at key stages 2, 3 or 4.

More photos, details of the research and extensive supporting information can be found at www.cap.ac.uk

To make use of the extensive web links (marked as **(W)** throughout this pack), please go to the links section on the website. Where the symbol **(I)** appears, you can also visit Insight: the Research Centre at the National Museum of Photography, Film & Television (NMPFT) to see relevant parts of the national collection for yourself. Details of how to arrange a visit can be found on the NMPFT's website, at www.nmpft.org.uk

If you would like further information about this pack, please contact the Education Department at the National Museum of Photography, Film & Television, Bradford, West Yorkshire, BD1 1NQ, or telephone 01274 20 20 40.

Written by Jane Brake and edited by Sarah Mumford



JAMES 7 YEARS UK



Q: Where were you when you took the photograph?

J: I was in the back garden.

Q: Who were you with when you took the photograph?

J: I was with Rachel, Carl and then Josh. My Mum was there too and some other friends.

Q: What was happening when you took the photograph?

J: Josh and Carl were playing pool and I was taking a photograph of Emma and Rachel.

Q: Were you trying to get a picture of everything or were you trying to do something else?

J: I was trying to get Emma and Rachel.

Q: Can you describe the picture?

J: Emma has sunglasses on. Josh has something in his hand. Josh and Carl are getting balls out of the pockets because they are playing pool.

Q: What do you like about the picture?

J: I like it because I like to take photographs of my friends.

Q: How do you feel when you look at the photograph?

J: Happy.

Q: What are you going to do with the photograph?

J: I'm going to show my friends...because they're in it!

(edited extract from a transcript of an interview with James)

LOOKING

James' photograph shows what appears to be a summer scene in his back garden. In the foreground are two girls who are both looking towards the photographer. The younger girl is smiling and looks over the back of the chair on which she is sitting. The older one is perched on the arm of the chair. She has a more enigmatic expression due to the fact that she is wearing sunglasses and isn't smiling. James describes his intention as wanting to make these two girls the main subject of his picture. In the background two boys are engaged in a game of pool. To the right hand side of the two girls we can see the leg of a person who is sitting on a sun-lounger. The green of the pool table is echoed by the green of the overgrown grass and shrubbery which borders the garden.

SUGGESTED QUESTIONS FOR PUPILS

How many people are there in the garden?
What are the two girls in the foreground doing?
What are the two boys in the background doing?
Do you think everyone in the picture knows James is taking the photograph?
Why is there a leg in the right hand corner?
Who do you think the leg belongs to?

ACTIVITIES

Photos inside photos

Using a slide mount or cardboard viewfinder, ask the pupils to see how many different pictures they can find within this one image. Ask them to draw one of the pictures.

Captions

Ask each child to write down a caption for James' photograph and for the small picture they have chosen.

Special places

Give children cameras and in pairs ask them to photograph each other in a special place in the school grounds. Each child is only allowed one photograph, which will help them to think carefully about what, when and how they take the picture. They will need to communicate to their partner, in detail, what they see through the viewfinder, and make adjustments accordingly, in order to ensure the composition is as desired.

RESEARCH

Photography in the garden (W)

In the 1920s and 1930s, American photographer Imogen Cunningham made a series of photographs of flora in her garden.

Further Research (W) (I)

Images of people at leisure, on holiday and by the seaside have been taken by photographers such as Tony Ray-Jones and Edgar Tarry Adams. Further information about Tony Ray-Jones can be found on the Children as Photographers website. You will also find leisure photographs in the Kodak snapshot collection at the museum and on the 100 Years website

CURRICULUM AREAS

KS2, Art, English



ASIF 7 YEARS UK



Q: Where were you when you took the photograph?

A: I was in the park. It was sunny.

Q: Who were you with?

A: I was with my Mum and Dad and some friends.

Q: What's happening in the picture?

A: The baby is smiling. I got a picture of her smiling.

Q: What do you like about the picture?

A: I like it because it's funny how the baby is smiling.

Q: How do you feel when you look at the photograph?

A: Happy.

Q: Do you think you could have made the picture any better?

A: No.

Q: What are you going to do with the picture?

A: Just take it home.

Q: Will you show it to anybody?

A: Just Mum and Dad.

(edited extract from a transcript of an interview with Asif)

LOOKING

Asif's photograph shows a scene in a park on a sunny day. In the background, beyond the boundary wall of the park is a row of houses. There is a group of people and a push chair. A fence runs diagonally along the centre of the photograph. The shadows of the fence posts are visible against the grass. In the foreground there is a baby sitting on a woman's

knee. The baby is wearing a blue and white checked dress. The blue in the baby's dress matches the blue of the woman's jacket. Although we do not see the woman's face, we can see she probably has a close connection with the baby, who touches her hand in a casual way. The baby looks at the camera. Asif describes her expression as smiling, although we can see that the corners of her mouth are turned downwards. The baby and the woman are in the bottom right hand corner of the photograph, and their clothing is bright compared to the more muted colours of the rest of the image. This photograph is an unusual composition due to the combination of all these distinct elements.

SUGGESTED QUESTIONS FOR PUPILS

Where do you think this photograph was taken?

What time of the year do you think it was? Why do you think this?

What is the most important part of this photograph?

Why do you think Asif left the head and shoulders of the woman holding the baby out of his photograph?

How do you think the baby feels?

What do you think the people in the background are doing?

ACTIVITIES

Talking about photographs

Ask pupils to bring in a photograph from home or cut out one that interests them from a magazine or newspaper. Ask them to work in pairs to interview each other about their pictures. They may need help with formulating the questions. They could then do a piece of writing based on their partners' responses.

Timelines

Ask pupils to bring in a selection of photographs of themselves at different ages. The photographs should

then be photocopied and combined with captions to create a personal time-line for each pupil. Pupils could use images from magazines to extend their time-lines into the future.

RESEARCH

Image bank

Create a collection of baby photographs from magazines, photographs brought from home etc. Pupils could be encouraged to consider ways of grouping the images and the different ways that children are represented: for example, comparing a charity photograph with a photograph from their own family album.

Victorian children (W) (I)

Your local history library or museum may have examples of child portraits from Victorian times – visit the National Museum of Photography, Film & Television's website. You could book a visit to the NMPFT and ask to see images of babies from its portrait and Kodak collections. Alternatively use the Internet to search for photographs by Frank Meadow Sutcliffe or Julia Margaret Cameron. The National Portrait Gallery has an online database of portraits: look for the photograph of the Princess Beatrice by W. and D. Downey or the Misses Grierson by David Octavius Hill and Robert Adams.

CURRICULUM AREAS

KS2, Art; English; History



ALA 7 YEARS POLAND



Q: Can you describe the photograph?

A: Here is a well. It is closed. Here is the cat all curled up. Next to him is the house. Then there is a fence and some greenery.

Q: Where were you when you took the photograph?

A: I was at my Grandad's. I happened to be there because my Dad said we should go to my Grandad's place. I was on my own when I took the photograph.

Q: What was happening when you took the photograph?

A: The cat wanted to come down, wanted to run away. I couldn't get nearer to him because he would have run away. Once I tried to photograph a cat and he ran away, so I took this photograph a bit differently: [I didn't try and get too close].

Q: What were you trying to do when you took this picture? What was your intention?

A: I always liked cats. My granny likes cats and the whole family does, and I do. I wanted to take this photograph for Granny.

Q: How do you feel when you look at this photograph?

A: Nice. I always wanted to have a cat, or a dog, or a horse. I feel so nice - as if I had a cat in my home!

Q: Would you like to change anything in this photograph?

A: Yes. I'd have the cat sit on the fence, and I'd like more greenery.

Q: What do you like best in this photograph?

A: I like the cat best.

Q: What will you do with this photograph?

A: I'll put it in my album and will be looking at it almost every day.

(edited extract from a transcript of an interview with Ala)

LOOKING

Ala's photograph shows a cat sitting on a well. The well is in the centre of the image. The cat looks towards the camera. Its eyes are a yellowish colour and it appears as if it is sunning itself. The cat is not completely relaxed and it seems to be aware of the girl with the camera. Ala was very aware of not wanting to scare the cat off before being able to take her picture. Learning from previous experience of photographing a cat, she made sure she didn't get too close. Around the well are the outbuildings of a farm. The textures of wood and stone and the shadows cast by strong sunlight are very noticeable in this photograph. The shades of grey or brown found in the stone and wood of the well and outbuildings, as well as the cat's fur, dominate Ala's photograph. The image of a cat on a well may be very unusual for city dwellers but it is one which some of us may be aware of from fairy stories or nursery rhymes.

SUGGESTED QUESTIONS FOR PUPILS

Why do you think Ala took this photograph?
What was she most interested in?
What sort of place do you think this is?
Can you list the different colours in this photograph?
What do you think happened next?
What do you think you need to think about when photographing animals?

ACTIVITIES

Colour, texture, pattern

Looking carefully at the photograph pupils can be asked to produce a palette using the colours present in the image. Pupils can also develop techniques for representing tone, texture and pattern by making drawings from objects such as wood, stone and metal.

Representing animals

Ask pupils to collect images of animals from magazines, newspapers, family photographs, as well as examples from painting. These images could be grouped depending on why they were taken. The collection would include images from cartoons, animal charities, advertising, wildlife photography, portraits of pets, etc., and would provide a useful insight into the way in which visual language is manipulated according to the context and intended message. Ask children to sort the images into categories and to describe the reasons for their choices.

RESEARCH (W) (I)

The NMPFT's *Daily Herald* Archive has many images of racehorses – as well as **Edweard Muybridge's** photographs of animals and birds in motion.

CURRICULUM AREAS

KS2, Art, English



MICHELLE 7 YEARS UK



Q: Where were you when you took the photograph?

M: I was with my Mum and some friends and my Dad.

Q: What's happening in the photograph?

M: It's just of my brother because it was my brother's party.

Q: What were you trying to do when you took the photograph? Do you remember?

M: No.

Q: Can you describe what you see in the photograph?

M: Cake and my brother's party, and my mum.

Q: What do you like about the photograph?

M: The cake because it makes it look different. It's funny.

Q: What's funny about it?

M: It's a Scooby Doo cake.

Q: How do you feel when you look at that photograph?

M: Happy.

Q: If you could, would you change anything in the photograph?

M: No.

(edited extract from a transcript of an interview with Michelle)

LOOKING

Michelle's photograph shows her brother. He is smiling and in front of him is his birthday cake iced

with a 'Scooby Doo' cartoon character. Michelle's brother occupies much of the right hand half of the image, although his fingertips and the top of his head have been cropped in the camera. The foreground of the picture is well illuminated by the camera's flash, but the background is in deep shadow - although we can still make out the forearm of Michelle's mother; the presence of other party-goers and a fizzy drink container on the table. The candles on the cake are lit, suggesting that the photograph was taken just before the boy blew them out.

QUESTIONS

What do you notice about the candles on the cake? Why do you think Michelle took this photograph? Can you name four different situations or occasions when people like to take photographs? Do you think Michelle could have improved the photograph in any way? What do you think the boy is thinking?

ACTIVITIES

Collecting and grouping photographs

Ask pupils to bring in one family photograph (alternatively use images from magazines). The photographs could then be displayed and the children could group these into categories, such as birthdays, festivals and holidays. A graph could be produced to show the most common type of photograph.

Writing

Ask each pupil to write about their photograph, telling its story. It might be useful to pose a series of questions to help them do this. For example: What does the photograph look like? What is happening? What has been left out of the photograph? How does the photograph make you feel?

Extended drawing

Each pupil could glue their own photograph (or a photocopy of it) onto the centre of a sheet of paper, then draw around the image, showing what they think was happening outside the frame. This activity can also be carried out with photographs from magazines.

RESEARCH (W) (I)

Images of celebrations, festivals, family and friends can be found by accessing the work of the following photographers:

Rajubhir Singh, WHF Talbot, Julia Margaret Cameron

Celebrations and Festivals

Create an image bank of celebrations and festivals. Pictures from magazines, newspapers and downloaded from the Internet can be included alongside photocopies of the children's own photographs.

CURRICULUM AREAS

Art, English, RE



DANKA | 11 YEARS POLAND



Q: Where were you when you took this photograph?

D: It was taken in the big living room.

Q: What was happening?

D: I think we were watching television. I think my Mum was sitting next to me, and was calming down the dog, telling him to sit nicely.

Q: What were you trying to do when you took this photograph? What was your intention?

D: I wanted to make people laugh when I showed this picture, so that they feel happy. Besides the dog in the hat and with sunglasses on looks strange, but funny at the same time.

Q: Can you describe this photograph?

D: I can see my dog looking surprised, in a hat that's just about to fall off, because I took the photograph at the moment it was about to fall off. I put the pink glasses on him on purpose so they could be clearly seen on his little face, and I put on a scarf, the yellow one. At the back of the room you can see his bed.

Q: What do you like best in this photograph?

D: His look of surprise, although I can't see it because I can't see his eyes.

Q: How do you feel when you look at this photograph?

D: I feel very happy. I am laughing now, inside me.

Q: If you could change anything, would you?

D: I think I should have taken the photograph earlier, when the hat was in the middle. Here it is falling off, because my dog wasn't very pleased. And I think I'd arrange the blanket better, because it's a bit messed

up. That's all.

Q: What will you do with this photograph?

D: I'll frame it, for sure, and put it on my desk. I like it.

(edited extract from a transcript of an interview with Danka)

LOOKING

Danka photographed her pet dog in the living room of her house. The dog is in close up and strongly lit by the camera's flash. The dog wears multi-coloured sunglasses, a hat and a scarf. The hat is tilted to one side and we learn from Danka's interview that the hat was about to fall off. The room behind the dog is in shadow but it is still possible to make out details of the environment. Behind and to the left of the dog is his bed and some cupboards; and we can see that the door is open onto a hallway. To the right of the dog is some furniture with clothing or bedding on it and in the top right hand corner there is a television screen with an image on it. Above the dog's left ear we can just make out the shape of an umbrella, leaning against the door frame.

SUGGESTED QUESTIONS FOR PUPILS

Where do you think the photographer was when she took this picture?

There is an umbrella in the picture: can you see where it is?

How do you think the dog feels?

Are there any clues?

Why do you think the dog is brightly lit and the background is dark?

ACTIVITIES

Picturing pets

Introduce a project to explore animal portraiture from life: pupils can work with pets, or a field trip to a

zoo, farm or even a pet shop can be organised. The children should consider how to represent the texture of fur, skin or scales; how to work with a moving subject. They should also be encouraged to think about what message they want to put across about animals. Pupils can produce drawings with these things in mind and keep a diary of what happens and what they learn.

Animal angles

Ask pupils to adopt the point of view of a dog, photographing, filming or drawing the environment from a dog's perspective. Point out to the class that photographs do not always have to be taken from a standing position and that by moving up, down or around a scene a more interesting image can often be created.

RESEARCH

Dog's life (W) (I)

Artist William Wegman has photographed several generations of his pet Weimaraner dogs. His web site describes his working process and shows examples of his photographs. These images raise questions about what is appropriate or not in our treatment of animals. Images of dogs at Crufts taken by Tony Ray-Jones can be seen at the NMPFT. You might also like to look at images by **Elliott Erwitt** on the internet.

Wildlife photography

Use the Internet or library to research what it takes to be a wildlife photographer. Come up with a basic list of dos and don'ts for anyone contemplating photographing animals for a living.

CURRICULUM AREAS

KS3, Art; English; ICT; Science



DAVID | | YEARS SPAIN



Q: Where were you when you took the photograph?

D: In Toledo.

Q: Who were you with?

D: I was with my Uncle.

Q: What was happening?

D: We arrived. My uncle stopped the car and I turned round to see what I'd like to photograph and I saw this side and I took it.

Q: Why did you take this photograph?

D: I like the photograph and moreover my parents got married there and had me baptised and that's why I took it.

Q: What were your intentions when you took this photograph? What were you trying to do?

D: I was trying to take everything. The whole building.

Q: What do you like about the photograph?

D: It's pretty. I like it.

Q: If you could, what would you do to make the photograph different or better?

D: I think it's fine like that.

Q: What will you do with the photograph?

D: I'll keep it in an album.

(edited extract from a transcript of an interview with David)

LOOKING

David photographed a cathedral, whilst on a day trip with his uncle. The building itself is brightly lit by

strong sunlight, against a bright blue sky. In the photograph the cathedral is framed on either side by other architectural structures, which are in such deep shadow that they are recognisable only as silhouettes. This technique of framing is one employed by many professional photographers to draw attention to the main subject of their image. One can imagine David being struck by the contrast between the light and dark areas in this scene, which has been further accentuated by the camera. To the viewer the building may seem somewhat anonymous, but the young photographer notes the particular personal significance of the location.

SUGGESTED QUESTIONS FOR PUPILS

Why do you think David took this photograph?

Do you think David could have improved his photograph?

If yes, how could he have done this?

Can you describe in detail a scene that you were inspired to photograph or would have liked to photograph?

ACTIVITIES

Framing images

Ask pupils to collect photographs and other images which use the technique of framing within the image. Look at the variety of methods photographers use to draw our attention to what they consider to be most significant part of their image.

Looking at buildings

Choose a local building (it need not be a monument – it could be a factory, swimming pool or shopping centre) to study. Collect images, floor plans and other information about the location and arrange a visit.

On location ask pupils to make photographs, observational drawings, rubbings etc. They should

also be encouraged to explore (in images, words and even sound) their responses to the location and keep a record in a sketch book or diary.

2D and 3D Montage

Using images cut from magazines, pupils can create montages which feature landscapes or portraits within a frame of other images, mirroring the technique employed in this photograph. Pupils can introduce depth into their work by constructing small sets and lighting them using an angle poise lamp. The whole set can then be photographed again.

RESEARCH

Mari Mahr (W) (I)

Look at the work of Mari Mahr and her use of montage to explore ideas of place, memory and identity. You might also like to look at images of buildings and place by **Thomas Annan** and **John Thomson** – and in the NMPFT's *Daily Herald* Archive.

Rachel Whiteread (W)

Rachel Whiteread is an artist who works with architectural objects and buildings.

CURRICULUM AREAS

KS3, Art



SOFIA 11 YEARS FRANCE



Q: Where were you when you took the photograph?

S: In the school playground.

Q: Who was with you?

S: Two friends: Valerie and Elise

Q: What was happening?

S: Valerie was falling off a bench.

Q: What were you trying to do when you took this photograph?

S: I wanted to capture her as she was falling.

Q: Can you describe the photograph?

S: There is Valerie falling and Elise sitting down.

Q: Why do you like this photograph?

S: Because I like the face Valerie is making. That's all.

Q: What do you feel when you look at the photograph?

S: I feel like laughing.

Q: If you could change or improve this photograph, how would you do it?

S: I'd like Elise not to have her legs apart.

Q: What will you do with this photograph?

S: I'll put it in my bedroom.

(edited extract from a transcript of an interview with Sofia)

LOOKING

Sofia's photograph shows a playground scene. In the background there are a number of children sitting or standing. One figure wears a bright red coat. This dash of red appears in the centre of the image and

attracts attention, because it contrasts with the muted colours which dominate the photograph. Behind the children is an architectural structure with pillars, probably the school building. At either horizontal edge of the photograph there is a tree. The branches extend across the top edge of the photograph. The ground beneath the trees is sandy and littered with dead leaves. One of the trees has a section of red leaves, suggesting that it is autumn. When taking the picture Sofia's main interest was the action of her friend Valerie as she falls off a bench, whilst another friend, Elise, looks on. Valerie appears to be laughing and her arms are spread out, like the wings of a bird. Elise's expression is harder to gauge.

SUGGESTED QUESTIONS FOR PUPILS

How many figures are there in this photograph?

What is happening in the photograph?

What do you think the girl on the left is thinking?

Do you think the two girls are aware that they are being photographed?

How does this scene compare to one in your own school playground?

ACTIVITIES

Representing movement

Explore different approaches to representing movement in painting, drawing and photography.

In photography, compare the effect of slow and fast shutter speeds to show blurred and frozen movement.

Gesture and meaning

Ask pupils to collect portraits and discuss photographers' use of gesture, posture and facial expression to create meaning. Pupils can then use this resource to help produce portraits of each other or as a starting point for drama exercises in characterisation.

Portraying friendship

Ask pupils to consider the idea of friendship: what does it mean to be friends? Why is it important? What particular qualities do we value in our friends? Pupils can then consider how they would show the meaning of friendship in a photographic portrait or digital image.

RESEARCH

Locomotion (W) (I)

Eadweard Muybridge is well known for his studies of locomotion in animals and humans. Have a look at **Muybridge's** work in detail, and the Royal Polytechnic Institution lantern slides for more information on this topic. Similar work by **Etienne-Jules Marey** will also be of use.

For examples of sports photography search under Eileen Langsley or Eamon McCabe.

CURRICULUM AREAS

KS3, Art; Drama; PSHE



PAUL 11 YEARS UK



Q: Where were you when you took the photograph?

P: At my Dad's next door to this abandoned house.

Q: Who were you with?

P: My stepbrother Martin and his friend Michael who's in the picture.

Q: What was happening?

P: Michael was doing a jump off a garage roof on his bike. It wasn't that high, though!

Q: What were you trying to do when you took the photograph?

P: Get all of Michael in doing the jump, but I missed his head.

Q: If you had to describe the photograph to me what would you say?

P: A person doing a jump off a garage. He's good on bikes, and he's got a decent bike.

Q: What do you like about that photo?

P: The stunt.

Q: When you look at the photo how do you feel about it now ?

P: I don't know.

Q: Is there anything about the photograph that you would change if you could?

P: Yes, get more of Michael in, all of him: his head and his body.

Q: What will you do with the photograph?

P: I'll show it to Michael and I'll keep on it my wall.

(edited extract from a transcript of an interview with Paul)

LOOKING

Paul's photograph is an action shot of a boy in mid-air on a bicycle. The boy's legs appear in the photograph, as does one hand guiding the handlebar. The end of the other handlebar is just out of shot at the top of the picture. Most of the background of the image is filled by the stone wall of the side of a house. Underneath the bicycle is a solid structure, probably the garage roof that we are told the boy has just jumped from. There is a derelict shed in the garden where the boy is playing. The shed has a white surface against which falls the shadow of the back wheel and saddle of the bicycle as well as part of the boy's back. The eye is drawn to the shadow because of the white surface, this being the brightest part of the image.

SUGGESTED QUESTIONS FOR PUPILS

Can you describe what is happening in this photograph?

What do you think happened next?

What do you think the photographer was trying to achieve?

Do you think he could have improved the photograph and if so, how could he have done this?

ACTIVITIES

Sports photographs

Pupils can photograph school sports events, movement or dance. With access to a 35mm SLR camera they can begin to learn about the role of the shutter speed in freezing or blurring movement and also experiment with panning the camera at the right speed, so that the subject is picked out sharply against a blurred background.

Storyboard

Watch a car chase or similar action scene in a film.

Ensure pupils watch carefully how shots from different angles and directions are edited together to give the viewer a sense of what is going on. Ask pupils to produce a storyboard showing how they would film a stunt.

RESEARCH

Sporting Images (W) (I)

There are many readily accessible sources of sports photography in newspapers and magazines. The Sporting Image also has examples of photographs of a range of different sports. For an insight into the world of sports photography, look at the work of **Eamon McCabe** and **Ian Beesley**.

Shadows and silhouettes (W) (I)

Explore the use of shadow and silhouette in the history of photography. There are many websites which include examples of photographers' work. You could visit the NMPFT to see some authentic shadow puppets. The work of photographer **Bill Brandt** is also relevant and is worth a look.

CURRICULUM AREAS

KS3, Art; English; History



AISSATA 15 YEARS FRANCE



Aissata was not interviewed about this photograph.

LOOKING

Aissata has photographed members of her family in their home. The image has a strong horizontal division created by the line of two settees which flank a small chair; sandwiched in between them. This forms a triptych effect. At the top of the photograph we can just see the edge of a picture or possibly calendar which is hanging on the wall. The family are grouped close together in the centre of the picture. A woman with an orange and yellow head wrap is seated on the chair between the two dark covered settees. She looks straight at the camera, but her expression is possibly somewhat anxious, or perhaps she is uncomfortable. On her knee is a young boy and at her feet is a girl, who smiles at the camera; her vivacity is accentuated by the smiling, 'thumbs up', Mickey Mouse on her sweat shirt. To the left of this group, still close to them, but seated on one of the settees is a boy. We can just discern that he is wearing blue rimmed glasses as, in front of his face and obscuring most of it, he holds a rectangle, possibly a picture or part of a game. He is slouched in his seat and we get the impression that he is reluctant to be photographed, or at least that he doesn't want to show his face to the camera.

SUGGESTED QUESTIONS FOR PUPILS

What is happening in this photograph?
How do we know the photographer and the subjects are related? What clues are there in the photograph?
What can you tell about the responses of the different family members to being photographed?
Why do you think the boy on the left is covering his face?

How do you think it affects the meaning of a photograph when the subjects look into the camera? Do you think Aissata could have improved the composition of her photograph, and if so, how could she have done this?

ACTIVITIES

Family connections

Ask the pupils to consider the following quotation from *On Photography* by Susan Sontag (p8):
"Through photographs, each family constructs a portrait-chronicle of itself - a portable kit of images that bears witness to its connectedness". Pupils could look at their own family photographs as a starting point, then produce a portrait or series of portraits in response to the quotation.

Triptych

Ask pupils to use the form of a triptych to create a portrait or group portrait in paint, photography or digital imaging. They should consider ways other artists have used the triptych to structure an image or to provide a variety of viewpoints.

RESEARCH

Fragmented viewpoints (W)

Dawoud Bey spent 5 years photographing people in Harlem. He has used the triptych amongst other ways of breaking up his images, in order to suggest fragmented view points.

Life in Harlem (W)

Photographer Roy DeCarava is also renowned for his photographs of daily life in Harlem, where he grew up in the earlier part of the 20th Century.

Further research (I)

You might like to look at post-war images in the

Daily Herald Archive, the Sun Life Awards and the 1992 ICI Photography Awards at the NMPFT.

CURRICULUM AREAS

KS4, Art; PSHE



MICHAEL 15 YEARS UK



Q: Where you were when you took the photo?

M: At Rob's house. Just in his driveway.

Q: Who were you with when you took the photograph?

M: Just school friends. Paul, James, Ben and Rob.

Q: What was happening?

M: Rob had his speedboat in his driveway, because it's a new one. I just asked him to pose for me.

Q: When you took the photo what were you trying to do?

M: I just wanted to get my mates in and just have a look at the speedboat... try and take it all.

Q: If you had to describe the photo what would you say?

M: Just me and my mates having a laugh; having some fun.

Q: What do you like about the photograph? What does it make you feel?

M: I just like the way that everyone posed and Rob made himself look appealing. It makes me feel happy because it makes me think of having a good time when I go out with my mates.

Q: Is there anything about the photo that you think you could have done differently or better? Or are you quite happy with it as it stands?

M: I would try to get all of the boat in.

Q: What will you do with the photograph?

M: I might put it up on my notice board.

(edited extract from a transcript of an interview with Michael)

LOOKING

Michael photographed his friends, Paul, James, Ben and Rob. The boys are seated in a speedboat in Rob's driveway. The boat is parked in front of a closed garage door. The trailer under the boat is partially visible. Two boys are sitting in the front of the boat and one of them has his left arm outstretched and we imagine his right arm might be on the steering wheel of the boat. The eyes of the other boy are obscured by a handrail which runs around the top of the boat. Two other boys are sitting at the back of the boat and are positioned higher up than the first two. All four boys are looking towards the camera. Behind the boat we can see a row of houses, a road and parked cars. There is also a lamp-post, which is at an odd angle, due to the downward curve of the road and the position of the photographer. In the distance there is a hill, which appears misty and above which there are some dark clouds.

SUGGESTED QUESTIONS FOR PUPILS

Which boy do you think is Rob, and why?

Why do you think Michael took this photograph?

Could the photograph have been improved and how might Michael have achieved this?

What are the things you need to consider when taking a group photograph?

Do you think it is harder to photograph a group rather than a single portrait? If yes, why do you think this?

ACTIVITIES

Group Portraits

Discuss the importance of friendships: why does the emphasis in young people's lives usually change from family to friends? Ask the class to consider interesting or significant places where they would wish to photograph a group of their friends.

MOMENT OF TRUTH?

Pupils compare the following statements:

1) "The moment a fact is transformed into a photograph it is no longer a fact, but an opinion. There is no such a things as inaccuracy in a photograph. All photographs are accurate. None of them is the truth". (Richard Avedon)

2) "There is a brief moment when all that there is in a man's mind and soul and spirit may be reflected through his eyes, his hands, his attitude. This is the moment to record. This is the elusive moment of truth". (Yusef Karsh)

RESEARCH

Clement Cooper (W)

Photographer Clement Cooper photographed young people in Bristol and Liverpool.

Rineke Dijkstra (W)

Rineke Dijkstra is another photographer who is known for her portraits of young people.

Quotations (W)

More Richard Avedon and Yusef Karsh quotations.

Further research (W) (I)

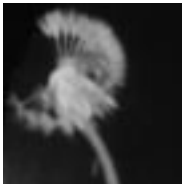
Have a look at images of young people by photographers such as Nancy Honey and Killip/Stratton.

CURRICULUM AREAS

KS4, Art; PSHE



JANE 15 YEARS UK



Q: Where were you when you took the photo?

J: Outside my friend's house. It was night-time.

Q: Who were you with?

J: Kelly, my best friend.

Q: What was happening once you took the photograph?

J: Kelly was blowing one of the dandelion clocks, so she blew that and the photo is of the things all falling down.

Q: What were you intending to do when you took the photograph?

J: I was stood on the floor. Kelly was stood up on a wall, so I was looking up at her. I was wanting to take the photograph so that you could see what it looks like with all the things falling down.

Q: What do you like about the photograph?

J: It's natural, it just looks really natural.

Q: And how does it make you feel?

J: Happy.

Q: Would you alter anything about the photograph if you thought you could do?

J: Maybe try to get a bit closer to the actual flower itself.

Q: What are you going to do with the photograph?

J: I am going to use it for my art work.

(edited extract from a transcript of an interview with Jane)

LOOKING

Jane photographed her friend Kelly blowing a

dandelion 'clock'. This photograph has a strong composition which is accentuated by the angle of the camera, positioned below the girl. Her right arm forms an acute diagonal line on a vertical axis, whilst her left arm is obscured by it. Only her left hand is visible, suggesting tension as she tightly clasps her jacket. Kelly is standing on top of a wall and behind her, at the level of her neck, is another strong diagonal line created by the meeting of the top of a hill with the sky. This line dips slightly at the girl's shoulder, drawing the eye towards her face. Kelly's jacket is metallic blue, echoing the colour of the sky, which is shot with wisps of white cloud, reminiscent of the veins of marble. The band in Kelly's hair is also blue, though a lighter shade and there is a blue tinge around her eyes, as if she is wearing bright blue eye shadow, or indeed has blue eyes. The dominant blue colour of this image offsets the bright red of Kelly's hair and the paleness of her skin and the dandelion, which is exaggerated by the camera's flash. The seeds blown from the dandelion 'clock' are visible against the dark sky as they float away into the distance. To the right of the girl there is a patterned structure which may be the brickwork of a wall.

SUGGESTED QUESTIONS FOR PUPILS

Do you think the photograph is 'natural' or posed?

Do you think the photograph is effective? Can you give reasons?

What meaning do you think this image conveys?

Can you describe the mood of the photograph?

ACTIVITIES

Thinking about identity

Pupils could consider the statement: "...identities are floating...meaning is not fixed and universally true at all times for all people...the subject is constructed through the unconscious in desire, fantasy and

memory". (David A. Bailey and Stuart Hall). They should be encouraged to think about how identities are produced, whilst working on a brief to produce a self-portrait.

Self-portrait project

Pupils gather information about themselves, brainstorming their interests and things that are important to them, and collect family photographs, interview friends and family about how they see them. Pupils then work on a number of ideas for a painting or photograph which says something about themselves. This may include objects, particular clothes, a special location or montaged elements. They should think about how to assemble these elements to tell their story within one image.

RESEARCH

Cindy Sherman (W)

Look at the work of Cindy Sherman, who included herself in her series of Untitled Film Stills.

Biology and autobiography

Many artists and photographers make work which explores ideas about the body, using their own bodies in the process of making their work. For example, see the work of Mona Hatoum and Jenny Saville. Other artists, such as Tracey Emin, use autobiographical reference points in their work. Choose an artist and find out all you can about them, what they say about themselves and what art historians and critics say about them.

CURRICULUM AREAS

KS4, Art; PSHE



DAN 15 YEARS SWEDEN



Q: Where were you when you took the photograph?

D: It was when I was going to jump up and thump the ball in the net here outside in the playground.

Q: What were you trying to do when you took this photograph? What was your intention?

D: I was trying to take it when I got the ball in the basket, though it came out a bit wrong.

Q: Had you planned the photograph before, so decidedly?

D: Yes.

Q: Can you describe what it is we see in the picture?

D: A ball in the air and there's a little basketball basket, then it's a bit like this: you see the sky with trees in the background.

Q: Are you pleased with the photograph?

D: I think it is quite good after all.

Q: What do you feel when you look at the photograph?

D: Summer...basketball...I don't know.

Q: Would you change the photograph in any way?

D: Yes. When I had the ball in the basket, I should have taken it.

Q: What will you do with the photograph?

D: I don't know what I'll do with it, perhaps have it at home, somewhere.

(edited extract from a transcript of an interview with Dan)

LOOKING

Dan photographed a basketball and basketball net as he jumped to put the ball in the net. The resulting photograph is a strong composition. Half of the ball, coloured in bands of blue, yellow and green, fills three quarters of the bottom edge of the frame. To the left of the ball is the backboard of the basketball net. Its surface is reflective, giving it the appearance of a mirror. At the bottom of this surface we can see a red line, which is probably the rim of the net. The background of the image is comprised of dark blue sky, which echoes the blue in the ball, with well-defined white clouds and the tops of some trees. The camera is angled upwards and the trees add to the sense of height. Whilst the ball is fairly sharp there is some blur in the trees caused by the motion of the photographer; who is travelling at the same speed as the ball. Dan recalls that his intention was to photograph the ball as it went into the net, and although he didn't manage to achieve this, he is still pleased by this unexpected result.

SUGGESTED QUESTIONS FOR PUPILS

What does the photograph depict?

Can you work out how Dan took this photograph? How effective do you think it is and what helps you to reach this conclusion?

Do you think Dan could have improved his picture and how might he have done this?

ACTIVITIES

Capturing Movement

Pupils could visit a sporting event or school PE lesson to look at ways to photograph or draw movement. They should think about how to move around the scene to get an interesting viewpoint, if they are using a camera this could include movements such as panning.

LOOKING IN THE ROUND

Consider the following: "one has to take several different shots of a subject, from different points of view and in different situations, as if one examined it in the round rather than looked through the same key-hole again and again" (Alexander Rodchenko), and undertake a study, using photography or drawing in response to it.

RESEARCH (W)

Gerrit Fokkema and Robin Lever

For examples of unusual angles, high colour and abstraction, look at the work of Robin Lever and Gerrit Fokkema.

Rodchenko (W)

Russian artist Alexander Rodchenko often photographed subjects from extreme high angles. Martin Parr is also well-known for his colourful, stereotypical European images.

CURRICULUM AREAS

KS4, Art

FURTHER SUGGESTIONS

RESOURCING PHOTOGRAPHY IN THE CLASSROOM

Photographs are easily acquired for use in the classroom and can be cut from magazines or newspapers for this purpose. Most children will have access to some photographs taken at home and these may be used in classroom activities, but permission for this should be sought from parents or guardians. Photographs can be photocopied or scanned and stored on the computer and returned to parents. Teachers may wish to create an 'image bank' around a particular topic or for general use. An image bank can be anything from a collection of magazine images in a shoe box, to an archive of scanned images on the computer. The world wide web provides a valuable source of photographic imagery and extends the range of artists' work available in the classroom beyond anything a school or municipal library could provide. Local galleries and museums often include photography shows in their programmes and local history libraries may include photographs in their collections. Check out what's on at the National Museum of Photography, Film & Television at www.nmpft.org.uk

LOOKING AND DISCUSSING

Children should be encouraged to look carefully and critically at photographs. The teacher can encourage this by asking a number of simple questions such as: What is in the photograph? What happened before? What happened afterwards? What has been left out? What does the photograph mean? How does it make you feel? Children can be encouraged to learn the specialist vocabulary of photography (portrait, landscape, focus, lens, viewfinder etc). Discussing photographs can help develop linguistic ability and confidence. Often there is no definitive right or wrong answer when asking questions about an image and children may be encouraged to speculate, interpret and use their imaginations. For primary children, activities such as extended drawing and using slide mounts or cardboard viewfinders can help children to develop their looking skills and prepare them for taking their own photographs. This activity also helps them to think about the editorial process

which the photographer engages in whilst taking or printing the photograph, or selecting which photograph to use from a roll of film or folder of digital images.

WRITING

We nearly always see photographs in conjunction with text such as headlines or captions in newspapers or titles in exhibitions. It is important that children think about how text affects the meaning of a photograph and simple captioning activities can help them to do this. Photographs can be a useful starting point for a piece of creative writing. Alternatively a piece of writing or a poem can provide inspiration for a photograph or series of photographs.

PHOTOGRAPHY IN ART AND DESIGN

Photography can be included in art room activities in a number of ways. Many contemporary artists use photography and video, either on their own or in conjunction with other media. It is important that pupils are able to engage with current trends both in terms of contextual research and their own practice. Photographic activities can contribute significantly to this. Practical activities in photography can be included in the curriculum - even in schools where there are no darkroom facilities. Photographic images can be made with digital cameras, taken on ordinary film and scanned into the computer, or created using a video camera.

If you would like further information about this pack, or about the work of the Education Department please telephone 01274 202040.

National Museum of Photography, Film & Television, Bradford, BD1 1NQ.
Telephone: 01274 202030
Fax: 01274 723155
E-mail: education.nmpft@nmsi.ac.uk
Children as Photographers website: www.cap.ac.uk/
NMPFT website: <http://www.nmpft.org.uk>

REFERENCES

- Arnheim, R. (1974) *Art and Visual Perception: a Psychology of the Creative Eye*, The New Version, Berkley and Los Angeles. University of California Press.
- Berlin, H. (1980) Children's Comprehension of Photographic Representation (in *Review of Research in Visual Arts Education*, no 15, pp 55-60).
- Berlin, H. (1991) Development Aesthetics and the Psychology of Photography (in R. M. Downs, L.S. Liben and D.S. Palermo (eds), *Visions of Aesthetics, the Environment and Development*, pp 45-86, Hillsdale, NJ. Lawrence Erlbaum.)
- Beloff, H. (1985) *Camera Culture*. Oxford, Blackwell.
- Berger, J. (1972) *Ways of Seeing*. Harmondsworth, Middlesex, Penguin Books.
- Brake, J. and Newbury D. (1996) *Changing Images: Photography, Education and Young People*. Salford, Viewpoint Photography Gallery.
- Dickson, P. (1994) *A Survey of Media Education*. A BFI research report, BFI.
- Fletcher, G. and Morrison, B. (1997) *Picturing Myself: an Exhibition of Work by Young Users of Barnado's Services*. Ilford, Barnado's.
- Freeman, N.H. (1980) *Strategies of Representation in Young Children: An Analysis of Spatial Skills and Drawing Processes*. London, Academic Press.
- Freeman, N.H. (1995) The Emergence of a Framework Theory of Pictorial Reasoning. In C. Lange-Kuettner and G.V. Thomas (eds), *Drawing and Looking: Theoretical Approaches to Pictorial Representation in Children*, pp 135-146. Hemel Hempstead, Harvester Wheatsheaf.
- Isherwood, S. and Stanley, N. (eds) (1994) *Creating Vision: Photography and the National Curriculum*. Manchester UK, Cornerhouse Publications.
- Klapper, Z.S. and Birch, H.G. (1969) Perception and Action Equivalence to Objects and Photographs in Children. In *Perceptual and Motor Skills* 29, pp 736-771.
- Kose, G. (1985) Children's Knowledge of Photography: A Study of Developing Awareness of a Representational Medium. in *British Journal of Developmental Psychology*, 3, pp 373-384.
- Moore, V. (1986) The Relationship Between Children's Drawings and Preferences for Alternative Depictions of a Familiar Object (in *Journal of Experimental Psychology*, 42, 187-198.)
- Nye, R., Robinson, E.J. and Thomas, G.V. (1994) How Children View Pictures: Children's Responses to Pictures as Things in Themselves and as Representations of Something Else. In *Cognitive Development*, 9, pp 141-164.
- Nye, R., Robinson, E.J. and Thomas, G.V. (1995) Children's Understanding About Pictures (in C. Lange-Kuettner and G.V. Thomas (eds), *Drawing and Looking: Theoretical Approaches to Pictorial Representation in Children*, pp 123-134. Hemel Hempstead, Harvester Wheatsheaf.)
- Parsons, M.J. (1987) *How We Understand Art*. Cambridge, Cambridge University Press.
- Poole, C., Shaw, S., Taylor, G. and Walton, K. (1995) *Framing the Child: Photography in the Classroom*. Stoke-on Trent, Trentham Books.
- Robinson, E.J., Nye, R. and Thomas, G.V. (1994) Children's Conceptions of the Relationship Between Pictures and their Referents. (In *Cognitive Development*, 9, pp 165-191.)
- Silk, A. M. J. and Thomas, G.V. (1990) An Introduction to the Psychology of Children's Drawings. Hemel Hempstead, Harvester Wheatsheaf.
- Sontag, S. (1977) *On Photography*. New York, Farrar, Strauss and Giroux.
- Thomas, G.V. (1995) The Role of Drawing Strategies and Skills. (In C. Lange-Kuettner and G.V. Thomas (eds), *Drawing and Looking: Theoretical Approaches to Pictorial Representation in Children*, pp 107-122. Hemel Hempstead, Harvester Wheatsheaf.)
- Walton, K. (1995) *Picture My World*. London, The Arts Council of England.
- Wellman, H.M. and Hicking, A.K. (1994) The Minds "I": Children's Conception of the Mind as an Active Agent. (In *Child Development*, 65, 1564-1580.)

