

Photography in the Classroom
a workbook

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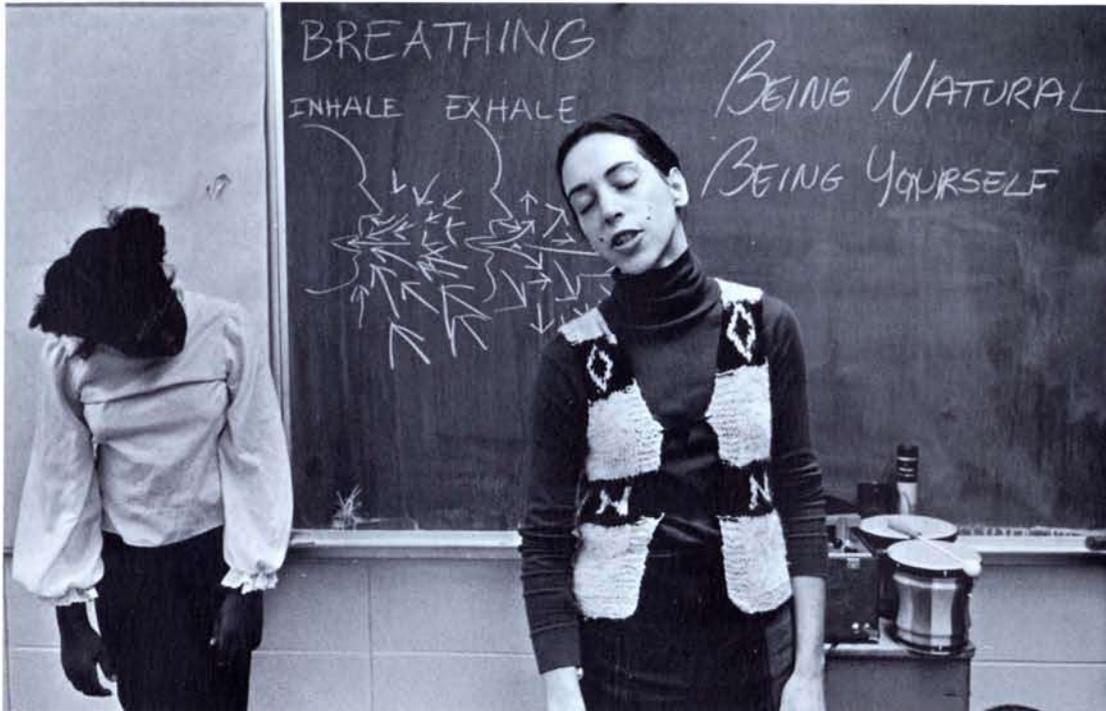
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Appendices



The following activities are the products of weekly photo team planning meetings. While each member of the team was expected to come armed with ideas for the coming week, the successful products of these sessions were gleaned from the spontaneous, free flow of ideas among the participants.

Many outside sources contributed to our exercises, but it was our combined brainstorming that produced truly constructive classroom learning.

Serendipity was frequently our guide: finding our enlargers still in their packing cartons with no one to assemble them, the idea of the Enlarger Ceremony was born—three classes, three enlargers assembled and ready to use.

The exercises and activities on the following pages have been found particularly useful in developing student self-awareness and growth. This list is by no means exhaustive. It is intended only as a starting point.

Blind picture-taking and trust walk

Exercise 1

Goals and objectives

To allow students to experience their environment using all their senses and bodily awareness; to foster a spirit of trust between pairs of students; to introduce the idea that photography is a process that requires all one's senses.

Time required

60 to 90 minutes

Materials needed

A Polaroid camera; enough film for each participant to take one picture; blindfolds; flash (for dimly lit rooms).

Physical setting

Any average size classroom with large size objects that can be moved about quickly and easily (chairs, desks, etc.)

Procedure

Participants are divided up into two groups of equal size, each member of one group paired with a member of the other group. After a short discussion of the goals of the exercise, one group of students leaves the room while the other group rearranges the room's furniture. This completed, each member of the group outside the room is blindfolded by his partner and led back into the changed area.

The sighted partner retains only a light contact with his blindfolded friend. The blind participant explores the room, his partner taking care he bumps into as little as possible.

Meanwhile, the teacher has readied the Polaroid camera and, as explorations develop, taps a blindfolded student and asks him to take a photograph while still blindfolded. The teacher is careful to adjust the camera properly and place the student's finger securely on the shutter button. Before the student snaps the shutter, the teacher should ascertain the student's awareness of just where he thinks he is, and tell the student to visualize the scene in his mind's eye. The instructor marks the name on the back of each photo. This entire process is repeated with each blindfolded student.

All remain blindfolded until every member of the group has taken a photograph. Blindfolds are then removed and

the procedure is reversed. Those first blindfolded rearrange the room while the previously sighted group waits outside. When this second group finishes its blind explorations and picture taking, all participants are then given back their original photographs and asked to compare them with what they imagined they had photographed.

Discussion topics

Participants may be asked if they did indeed trust their partners. How far? What senses did they rely on to orient themselves? Did they know where they were most of the time? Did their partners let them hurt themselves in any way? Is their picture what they thought it would be?

Further possibilities

Any activity that requires vision can be attempted blindfolded with almost always interesting results: eating, writing, drawing, identifying another person, etc. Another setting, in a park or playground, may add to the sense of exploration and discovery.

Silhouettes

Exercise 2

Goals and objectives

To enhance a sense of group community; to present how one's feelings about a person influence the way one sees that person; to show the different ways many people view the same individual.

Time required

30 minutes for drawing; 30 minutes for discussion.

Materials needed

Sheets from a large roll of paper (each sheet should be big enough for a person to be traced, life size, on it); various drawing implements with an accent on color and large strokes (pastels, craypas, quick drying paints, compressed charcoal).

Physical setting

A regular classroom where large spaces may be cleared on the floor.

The process

Class is broken up into groups of four or five. Each group is given a large sheet of paper and selects one or more persons in the group to be traced. The person(s) lies down on the paper and is traced by the remaining group members. He gets up and all group members are asked to fill in the resulting figure(s) with whatever they feel or know about the original person(s). Anything goes, inside or outside the silhouette. When all groups are finished, the drawings are hung side by side around the room.

Discussion topics

Participants of different groups are asked what they felt about their roles in the exercise. Did they like being traced? What do they think of the way they were colored? The different styles that people used to describe their classmates should be noted. Is the figure sparsely filled? Is it filled with color, symbols, concrete things, or abstract shapes? What does each group think the other groups were trying to say about the people they traced? Were they friendly, angry, happy, or sad? Emphasis should be placed on the unique

differences of each participant and how these differences are reflected in each group's drawing.

Further possibilities

Using a slide projector, silhouette murals of an even larger scale may be accomplished. (As participants move closer and farther from the light source, they illustrate the enlarging process that occurs in the darkroom between negatives and photographic paper.) Students may make a silhouette of themselves at home and bring it to class. Students may be asked what their own silhouette may be saying, or feeling, or doing.



Observation exercises

Exercise 3

Goals and objectives

To introduce the difference between perfunctory seeing and true study and observation; to increase observational skills.

Time required

45 minutes to one hour.

Physical setting

An average size classroom.

The process

The instructor introduces the idea that people use their eyes all the time but often miss what is right in front of them. By way of example, the instructor may ask students to recall the color of several articles of the student's own clothing without looking at them.

Students are broken up into two equal teams. It is announced that one team will remain outside the room for five minutes while the other team changes four to six things within the room. Half of the changes are to be fairly obvious (e.g., turning a chair around), the other half may be as small as the team wishes to make them (e.g., changing shoelaces). The team that must go outside is first allowed five minutes to study the room. They may decide on any

strategy for memorizing its components. They then leave the room, taking pencil and paper with them, and the changes are made. Those who remain to make the changes must be careful to move only those people or things that are to be changed. If a piece of chalk is moved to make a mark, it must be returned to its exact original spot.

The outside team returns and silently studies the room, each individual writing down the things she believes have been altered. They are given five minutes for this. At the end of this time, they are asked to indicate what was rearranged. Only after every list has been exhausted can they be told of any changes they have missed.

The teams then reverse their roles and the process is repeated. It is important that before anything is changed everyone on the team agrees on the changes. To this end, each member of the team should be polled for ideas on what should be altered. Votes should be taken.

Discussion topics

Students may be asked why some people were able to spot more changes than others. Did any one student see more than the rest of her group combined? If not, what does this mean? Do we notice everything in a photograph before we take it, or are we sometimes surprised at all the details in our final picture?

Further possibilities

Exercises of this nature are always helpful in developing observational skills. Students can be led to a large indoor or a limited outdoor area and asked to make lists of everything they see. Lists may be compared for both common elements and the uniqueness of each student's personal vision. Before taking such an observation walk, students should be reminded that everything is fair game for their lists, from different colored floor tiles to changes in the sounds of the wind.

Another possibility is to sit everyone in a circle surrounding some object. Each person relates to the group something different about the object in the center. Small objects may be treated in the same way by being passed around from student to student.

Contact sheet voting

Exercise 4

Goals and objectives

To demonstrate the importance of contact sheets in the process of photographic selection; to show how different students will favor different images on the same contact sheet; to learn and to grow from these differences of opinion; to share with one another why we respond to pictures in both divergent and convergent ways.

Time required

One hour to 90 minutes.

Materials needed

Each student must have her own contact sheet made from her own negatives; a grease marking pencil.

Physical setting

An average size classroom equipped with bulletin board or other suitable display space.

The process

The class is divided into two teams of equal size. One team is asked to mark on their contact sheets with the grease pencil three or four of their pictures that they respond to most favorably. Out of those four, they are to secretly choose their particular favorite and write this choice down on a separate sheet of paper. They are also to write their reasons for their choices. The

choices made on the team's contact sheets are hung side by side on the board. (Another possibility is shooting several themes on one role of film and circling one theme on the contact sheet.)

The other team, meanwhile, is making ballots; one for each member of their team. Each ballot lists all the names of the opposing team with a small space next to every name.

When all the contact sheets have been displayed, the ballot team goes to the display area and views each contact sheet. Each team member marks on his own ballot the number (or a description) of the picture he most responds to, out of the three or four chosen by the original photographer. The ballot may look like this:

Alan No. 4—picture of a large house
Nancy No. 11—picture of the beach in
the evening

Ralph No. 7—picture of a cute but
dumb cat

When each member of the ballot team has cast a vote for each contact sheet on the wall, the voting is over.

Votes are tallied for each contact sheet. The resulting majority vote is compared with the original photographer's choice. Sometimes this is the same, sometimes not. Feelings about this should be explored. When each vote is tallied and reasons for decisions understood, the teams reverse their roles and the process is repeated.

Discussion topics

How does it feel when other people agree with your choice? What happens when they disagree? Did anyone vote for what you picked? Did everyone? After the voting, would you still make the same choice? Do their feelings make you reconsider your selection or are you more sure than ever? Why did you choose the way you did? Why did the rest of the class vote as they did? How do their reasons sound to you? Can you persuade them to your way of thinking?

Further possibilities

The role of contact sheets has been underplayed and needs considerable reinforcement. In the darkroom, the teacher should be aware of the student's choice in making an enlargement. Discussions, some arising from disagreements as to which picture to enlarge, should be open and commonplace. On-the-spot group voting may be helpful here.

Enlarger ceremony

Exercise 5

Goals and objectives

To familiarize each student with the various parts of the enlarger; to enable each student to take part in putting an enlarger together; to introduce the idea of ritual and its importance as a teaching and a learning tool.

Time required

30 to 45 minutes.

Materials needed

An enlarger, taken apart, ready to assemble (the pieces should be in a single large box, easy to sort out); several candles; sticks of incense; music; anything the instructor feels will heighten the sense of ritual and mystery (costumes, masks, etc.).

Physical setting

The room should be darkened and the main light source should be candlelight. Background music (the Play of Daniel, soft religious chanting, etc.) also helps to set the mood. Chairs are to be arranged in a semicircle facing a low bench or table.

The process

Before any students are allowed to enter the room, music should be playing, the lights dimmed, the candles lit and the incense burning. One instructor speaks to the students before they enter the room, informing them they will be taking part in a ritual that demands silence from every participant. The instructor then escorts the group inside the room, making sure they put their books aside and quietly take seats in the semicircle. When all students are seated, the other instructor(s) enters the room bearing the box with the enlarger parts which is set down on the low bench.

This "bearer of the parts" then takes out one of the pieces of the enlarger, calling out its name clearly. It is then passed to the other instructor who first displays it to the entire semicircle before giving it to one of the students. This procedure is repeated with every part until each student possesses some piece of the enlarger.

If a third teacher is available, he may sketch and label, on a blackboard, each part as it is named and distributed.

The "bearer of the parts" then calls for each part by name and waits for the appropriate student to bring the part to her. The first time or two, a gesture that the student should come forward will facilitate student response. As each part is brought forward the enlarger is assembled. When this process is completed, the instructor then presents the enlarger to the class, inviting them to gather closer around it. A brief demonstration of how the enlarger works is given. The entire machine is then borne slowly (and if possible, reverently) to the darkroom where further demonstrations are carried out.

Further possibilities

The concept of ritual can be utilized in many ways. The taking of a picture can be ritualized, a small ceremony taking place before the shutter is pressed. Raising a hand to speak, already something of a ritual in the classroom, can be made more elaborate, almost playful. Ritual tends to make the activity more mysterious; yet, if it is done slowly and deliberately, it can aid in understanding. When common everyday things are ritualized, a sense of play, understanding and newness is frequently the result.

Family drawings

Exercise 6

Goals and objectives

To demonstrate the different ways we consider those people who are close to us; to show how these differences affect the way we view our family and friends; to indicate that our perceptual differences will translate themselves into the drawings we make and the photographs we take.

Time required

30 minutes for drawing, 30 minutes for discussion.

Materials needed

Sheets of 18 x 24 inch drawing paper and various black and white and color drawing media.

Physical setting

An average size classroom.

The process

The instructor asks who the people are that make up what we all call "the family." As suggestions are offered they are listed on a chalk board. Sometimes students will

suggest pets, their house, or their car as a part of the family; these should be listed as well. Class discussion and voting can be held as to whether these last are to be considered a part of the family. The instructor should make sure that the list includes "You," the student himself, as part of the family. He may also suggest friends as a part of the family and see what class reaction is.

Each student is given a sheet of paper and choice of media and asked to draw his own family doing some activity. While this need not be stated, students may include or exclude whomever they wish in their drawings.

All drawings are then displayed together on a wall, discussed and compared, not for artistic quality but for differences and similarities in content, style, who was included, excluded, etc.

Discussion topics

Anything about the drawings may be brought up as significant. Is one figure bigger than the others? Are they stick figures or full bodied people? Are people all together, in small groups, isolated from one another? Are people touching, holding hands, side by side? Are they in black and white or color? To any of the above, what does this mean as we "read" the drawing?

Further possibilities

Drawings may be done of any subject that is common to the group: school, home, a field trip, etc. A good follow up to the above activity is assigning each student to take an entire roll of photographs of members of his family. The resulting pictures of course should be put to the same scrutiny as the family drawings.



Identification

Exercise 7

Goals and objectives

To allow students to experience more fully other people and objects by identifying with them; to introduce the concept that the more fully one identifies with one's subject, the more fully the representation of that subject (e.g., the photograph, writing, drawing, etc.) will be true to the original subject; to introduce the concept of the interrelation between perception and perceiver.

Time required

Approximately 15 minutes for the actual writing and 30 minutes for discussion. These times are doubled if identification with objects and people is attempted in the same session.

Physical setting

An average size classroom.

The process

Students are introduced to the idea of identification. Sometimes examples of identification with famous figures (athletes, movie stars, politicians, etc.) may be helpful here.

If the instructor desires, she may tell the students to bring in some object of importance to them from home for this activity. If not, students may find interesting objects within the classroom. Whatever their mode of selection, each student takes his or her special object and places it where it may be carefully studied. The instructor then has each student write several sentences about the object. Each sentence, however, must begin with either "I" or "My." In this way the student, while writing about her object, is also writing about herself. The instructor can present an example of this type of writing before asking the students to begin.

For instance:

I am hard and metallic.

I am flat and thin.

Some of my parts move and some do not.

*I was made very carefully by an old man
in a very old shop in another country.*

I make a very faint sound.

*People look at me a lot but I can be
ignored for long periods.*

I am a pocket watch.

The instructor should insist that the object being studied be named only in the final sentence.

Each student is asked to read her finished description to the class. Last sentences may be omitted and the class asked to guess if they know what the object is before it is told to them.

Similarly, students may be broken up into pairs and asked to describe one another, again using only the first person to do so. Physical descriptions here are only the beginning. Students may be encouraged to express the way they think their partner feels. As before, all papers are read to the entire group.

Discussion topics

What was included in the writings? In what ways are you and the object you described similar? Different? Was it solely descriptive? Was the history of the subject discussed? Its future? How does it feel? Does it change or is it always the same? Was it embarrassing to be someone else for awhile? Was your partner embarrassed? Do you like her description of you? Was she accurate about your feelings? Were you about hers?

Further possibilities

Students should be encouraged to identify with their subjects whenever they are given specific shooting assignments. What is it like to be a tree? A poor family? A schoolyard? An old house? Role play each one. Photographs, of course, may always be discussed from this revealing perspective.

Dreamwalk

Exercise 8

Goals and objectives

To introduce, in depth, a study and discussion of individual fantasy and imagination; to encourage freeing of each individual's imagination and creative processes.

Time required

At least 10 minutes for the dreamwalk and its preparation; 30 or more minutes for response and discussion.

Physical setting

A quiet classroom that may be darkened considerably; enough space for each student to stretch out and be comfortable, without touching anyone else.

The process

Students are asked to put all books, pencils, pens, etc. to the side. They are then told to find a comfortable spot in the room where they may sit or lie down away from all other participants. The lights are turned off. The instructor who leads the dreamwalk then states the two rules of the walk: (1) No one, except the dreamwalk leader, may make any noise or call out what they imagine, as this will interfere with the other participants' experiences. (2) No one may touch any other participant, as this too will cause interference. These made clear, the instructor asks the participants to relax by closing their eyes, concentrating on their breathing, and relaxing one part of their bodies at a time. The instructor begins the dreamwalk, suggesting some trip or journey that each student is taking.

The thematic material of a dreamwalk may be quite varied dealing with home, school, neighborhood, boats, shops, museums, outer space, fantasy, etc. The instructor relates the walk, the participants listen. The instructor purposefully leaves parts of his monologue ambiguous, asking each participant to use his own imagination to fill in the gaps.

For example, the instructor might say, "You are in a movie theater. The screen in blank. Suddenly the color red comes on the screen from the left but it has no particular shape. What does it remind you of? Can you make something out of it? A person, a place, a thing, something completely abstract?"

Every time the dreamwalk leader offers such an opportunity, he must pause for up to 30 seconds, allowing the students time to formulate their own mental picture of the scene.

The subject matter of dreamwalks should be chosen depending on the student population with which you are dealing. Dreamwalks within the school are not as favorably received as dreamwalks that remove the students from their immediate surroundings.

The instructor ends the dreamwalk by bringing the group back to its original environment in a gentle manner. Students may then be asked to draw or describe in words some scene they remember from the experience. Drawings and writings are then shared with the group.

A specific dreamwalk that we have found particularly useful in starting discussion about photographs is the following:

Each student is asked to pick one of his or another classmate's photographs which he responds to favorably. They then make themselves comfortable with the photograph directly in front of them. The dreamwalk leader asks each student to intently study the photograph they have chosen so that they may memorize it. Allow one or two minutes for this. Students then close their eyes and imagine the photograph within their minds. Each student is requested to identify with some person, place, or thing within the chosen picture; that is, he should actually become this other person, or place, or thing. Slowly, with significant pauses, the instructor tells each participant to imagine a past event which happened to him as this other person, place, or thing (e.g., the way it was made, an especially good time as a child). After this, a present event and then a future event are imagined concerning the object of identification.



These three scenes firmly established, the dreamwalk leader has each student go over all three events, past, present, and future, in his mind's eye, before looking once more at the actual photograph. When eyes are opened the instructor asks if the photograph looks any different after the experience. Students then share their experiences by writing, talking, and/or drawing. Recounting individual fantasies is often fruitful because of the incredible diversity and creativity of each student's imagination.

Further possibilities

Dreamwalks are extremely versatile in their applicability to different subjects. The themes of dreamwalks are virtually limitless. Group dreamwalks may be tried, wherein each person holds another's hand during the entire experience. More group oriented activities and themes lend themselves to this type of walk (a cruise, where each person chooses his or her role in the crew). Walks through famous historical moments or settings may also prove interesting.

Outdoor activities

Exercise 9

Goals and objectives

To encourage the use of photography and observation beyond the classroom; to instill the idea that picture-taking is an "anywhere" event and has relevance in myriad situations, many just around the corner from where you are now.

Time required

From 30 minutes to one hour.

Physical setting

Any outdoor area within easy walking distance of the classroom.

The process

Taking pictures outdoors is an essential part of photography. Whenever weather permits, students and instructor(s) should go outside for brief walks to explore the area immediately around the school. Sometimes cameras may be taken and specific assignments given. At other times students may venture forth with just pencil and paper and write and draw about what they encounter.

Occasionally, physical exercises help to start things off. Running in a circle,



first one way then another, gets the blood running and the senses working. Sometimes photographing in an exhausted state leads to some unusual images.

Here are several simple photographic assignments that work well outside.

1. Pick three or four objects and take at least three pictures of each. Each picture is to show a completely different aspect of the object chosen.
2. Stalk another student and see how many pictures you can take of her before she catches on to what you are doing.
3. Several students share one camera and have to work out just what pictures the group will take.
4. Pick a limited area and make each student responsible for completely documenting a specific part of it.
5. Take pictures of other students, taking pictures of other students taking pictures, ... etc.

Discussion topics

Carry on your discussion outside as well. What is different about the light? If it is sunny or gloomy, will that affect the way things look, or the photograph? What you are interested in? Do you find it easier or harder taking pictures outside? Place your photograph next to the original subject. Is it the same? In what ways is it different?

Further possibilities

Combine indoor and outdoor activities. Document sporting events. Have half the class perform while the other reports the event. Have the class photograph the rest of the school as they arrive in the morning and depart in the afternoon.

Family role-play

Exercise 10

Goals and objectives

To enable students to experience one another's family situations; to aid in the student's perception and documentation of a specific situation.

Time required

Approximately 20 minutes for each role-play and discussion.

Materials needed

A Polaroid camera; enough black and white film so that at least two and up to four pictures may be taken of each role-play activity.

Physical setting

An average size classroom where tables and chairs may be easily moved to create different mock environments.

The process

A student is either selected or volunteers to use other students and direct them in acting out some scene from his own family life. The type of scene is entirely up to the student director. First, he picks other students to represent the members of his family, including himself. He gives them a general idea of what to do and to say in the chosen family scene. He also arranges the start of the scene (e.g., everyone sitting at a dinner table). The director then gives the Polaroid camera to another student and informs his actors when to begin. Whenever necessary, the director may prompt the actors, telling them to pause, giving them further instruction.

As this role-play continues, the photographer tries to capture highlights of the performance with the Polaroid camera. She is limited to four pictures or less, depending on the film supply.

Soon after the final picture is taken, the role-play ends and the photographs are exhibited to the rest of the group. A discussion follows each role-play photo presentation.

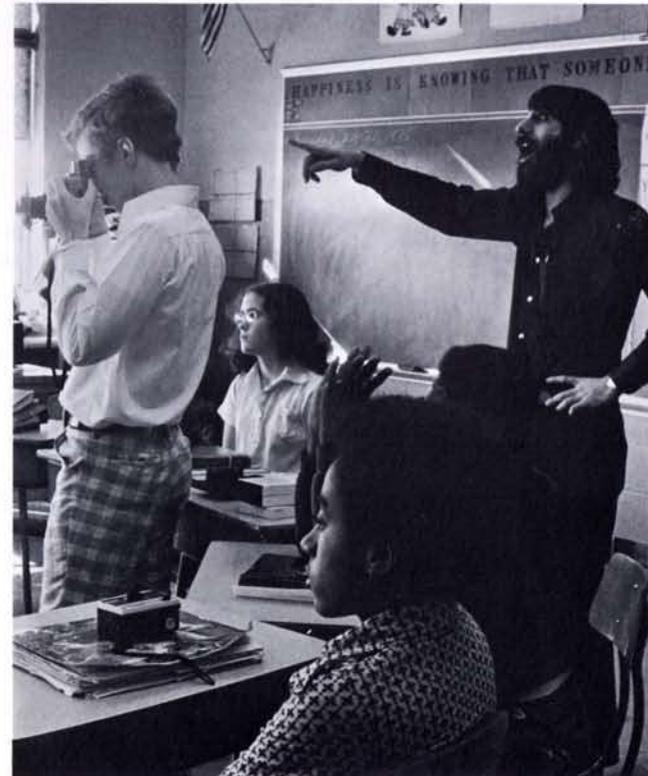
Discussion topics

Do the pictures made by the photographer truly capture the most important aspects of the role-play? What sort of family was depicted in the role-play? Large? Small? Friendly? Isolated from one another? Lots of closeness? Who seemed to get into the role most easily? Did the director give sufficient information so the scene was clear to the actors? Do the pictures, taken as a whole, tell the same story as

did the role-play? Do they show something the audience might have missed? Some people in the audience might indicate where they would have taken photographs in a different way.

Further possibilities

Role-playing may be done around any subject with which the student is familiar: classroom situations, sports, trips, etc. A set of students may act out some pre-arranged skit for the rest of the class, who then act as reporters, both verbal and visual, of the event. The scene may be concrete or abstract and it may prove a challenge to the reporters to figure out exactly what the skit represents, before it is explained.



Student grouping of photographs

Exercise 11

Goals and objectives

To show photographs as relating to one another in theme, content, darkness or lightness, tone, style, or any other aspect of their commonality; to demonstrate how different people's visions of similar phenomena can be meaningfully arranged; to strengthen the student's ability to find relationships between seemingly disparate objects.

Time required

Approximately one hour.

Materials needed

Twenty to thirty enlargements, mounted on equal sized boards, covering numerous themes and subject matter that the class has been engaged in. If possible, the students' own photographs should be used.

Physical setting

A classroom with sufficient ledge or table space so that photographs may be adequately displayed.

The process

The idea that professional exhibitors arrange shows very carefully is introduced to the class. The exhibitors try to find common themes between various pictures and then hang them according to these groupings.

The students are then told they are to arrange an exhibit of photographs. Half of the students are asked to leave the room. Those remaining arrange the photos according to themes the entire group agrees upon. These pictures are then displayed about the room in their appropriate groups. The rest of the students are then called back to study the



resulting exhibition and, finally, to guess what themes governed the choices of the exhibitors. After the themes have either been discovered or made clear, the roles of students are reversed and a new exhibition is set up by the other half of the class.

Discussion topics

Lively discussion may accompany both the selection of themes and the guessing of the jurors. Anything goes here. Students may insist on any theme as long as they can convince the remaining students of its validity. Sometimes students may find themes that are common to an entire set of pictures that the original exhibitors did not intend. This should certainly be discussed, as there is often more than one element that binds images to one another.

The following is only a partial list of themes students have presented in our groups: Inside activity, outside activity, school, home, family, self-portrait, close-ups, one person, many people, happy people, surprise pictures, pets, landscapes, outdoors, dark pictures, light pictures, out of focus pictures, sports, posed pictures.

Further possibilities

Students should have a hand in setting up exhibitions of work that will be seen by parents, teachers, and the community. This exercise is excellent practice for such a task. Furthermore, when a student sees his work in such an exhibition he will have a better understanding of why it is where it is.

Field trips

Exercise 12

Goals and objectives

To allow students to directly experience their environment, using all the tools and self-awareness the photography program has fostered; to introduce concepts of documentation and the changing of one's reality to suit one's needs.

Time required

From as little as 30 minutes to the entire school day.

Materials needed

Suitable transportation for whatever size group is to go; cameras and film for every student; more than one roll of film per person for longer trips; flashbulbs, flashcubes, magicubes, batteries, to permit indoor shooting.

Physical setting

Any place that instructor and students feel is interesting and relevant, that fits into time and academic schedules.

The process

Preparation for a field trip, of whatever length, must be thorough. All students must be well equipped and have some insight into why this particular place was chosen. The field trip is to be work as well as fun. Expectations for thoughtful picture taking should be high.

If the main theme of the trip is to be documentary, this should be spelled out beforehand. Assignments on documenting

the family, the school, may precede the trip. Students can prepare written outlines while thinking about the areas they wish to cover during the trip. This should be gone over with the instructor well before the start of the trip. It is helpful to stress the storytelling quality of documentary work. What story do you want to tell about the place you are going to visit? To this end, examples of other photographer's documentation (e.g., slides, prints, books) may be shown. Students may be asked to interpret or guess at the major themes of such work. Preparatory work helps students take advantage of the possibilities of a situation. It encourages them to be open and responsive rather than be limited and have preconceived ideas.

If the main theme of the field trip is to manipulate one's surroundings, then prior activities like role-playing, dream-walking, and student picture grouping are good lead-ins. Examples of fantasy work by photographers would, of course, be appropriate. Once again the student should be expected to make some outline of her shooting plan before departure.

When time is short, a brief trip, called a "blitz" may be in order. A blitz may require only 30 minutes at the site itself. The site is divided into several areas. Each team of students takes a different area. If there are four areas in all, each team is allowed about 7 minutes per

area. They are told to work as a team and avoid duplicate photos within their team. This technique is particularly effective in places of high activity, like a fast-food stand. It is best that you receive the proprietor's permission before blitzing. Twenty or more photographers in a small area can be overwhelming. Also, prior warning breeds good public relations and the owner may then allow you to photograph "employee only" areas.

Lots of time should be spent with the students as they take their pictures. Make sure each student knows the length of the trip and the total number of stops. Otherwise, students may shoot all their film in the first half hour of an all day excursion.

Make sure any adult helpers you have along are familiar with the goals of your photo field trip. A knowledge of cameras is not as important as a knowledge of what you are trying to accomplish and how you want the students to go about it.

Discussion topics and possibilities

As soon as possible, prints should be made from field trips shooting. Students should compare their interpretations with those of their fellows. Students may arrange different groups of photographs from the trip in various ways. Student representatives may revisit the site and give photographs to interested and helpful persons.