

**THE INTERSECTION OF
DIGITAL AND CRITICAL
THINKING SKILLS**

**PHOTOGRAPHY
AND DEBATE**

**PHOTO
DEBATES**



Con formato: Inglés (Reino Unido)

PhotoDebates

**METHODOLOGICAL
GUIDE**



for teachers.

Developed by
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METHODOLOGICAL GUIDE FOR TEACHERS

About this project

PhotoDebates is part of an Erasmus+ project on youth education, that started on the Academic Year 2022-2023.

This project also consists on an online exhibition of photographs, made by students between 10 and 18 years of age, from three European countries: Italy, Slovenia and Spain.

To participate or to visit the exhibition, and for more information on the project, its partners and resources, please visit photodebates.net

About this guide

Welcome to PhotoDebates methodology guide. This document aims to provide a comprehensive resource for teachers looking for a way to incorporate both photography and debate as active methodologies in their classrooms.

It is designed so that educators can use it in different ways, in no particular or chronological order, adapting it to their own goals, means and context. You will find general content on debate and photography, as well as a series of activities to be developed in the classroom. Each activity has different examples, which can be adapted as you see fit. In short, it is intended as an *à la carte* resource.

These activities and methodologies can also be applied within non-formal, extracurricular activities, groups, events, and workshops.

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Table of contents

Introduction	01
Objectives	06
Table of activities	07
Activities. Section A1	09
Activities. Section B1	17
Activities. Section B2	25
Activities. Section B3	32
Activities. Section C1	34
Activities. Section C2	40
Activities. Section C3	42
Activities. Section C4	44
Activities. Section C5	46
Photo rating sheet	49
Bibliography and references	50

Introduction

PHOTOGRAPHY AND DEBATE. THE INTERSECTION OF DIGITAL AND CRITICAL THINKING SKILLS

PEDAGOGICAL REFERENCE FRAMEWORK

1. Photography and debate. The intersection of digital and critical thinking skills

There are many different ways to teach and learn new information and concepts. While traditional classroom teaching methodology focused heavily on reading and memorization, today, teachers have a wide range of complementary teaching tools, technologies, and approaches to better engage their classrooms and connect with students.

One of the most effective and useful approaches is visual teaching (or visual learning). As the name suggests, visual teaching relies on the visual presentation of information to help students understand new concepts, connect ideas and develop critical thinking¹.

There are multiple ways to teach, learn, and process information. And visual learning is a proven strategy to help students interact with and retain information so that they:

- Visualize complex or abstract ideas

¹ For further information on visual teaching and learning we suggest the following articles and pages: The Role of Visual Learning in Improving Students' High-Order Thinking Skills (<https://files.eric.ed.gov/fulltext/EJ1112894.pdf>); and Studies Confirm the Power of Visuals to Engage Your Audience in eLearning (<https://www.shiftelearning.com/blog/bid/350326/studies-confirm-the-power-of-visuals-in-elearning>).

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- Pay better attention
- Increase information retention
- Organize information more effectively

In fact, according to one study the brain processes images faster than text, and images can help students improve learning². Perhaps faculty already employ on-screen presentations, videos, graphic planners, diagrams, concept maps, and other means of interactive visual learning through collaboration and imagination. In this Project, we propose to employ photography as a classroom tool in order to increase the quality and engagement of their curriculum.

Visual methodologies in education have the potential to involve students in a process of self-reflection that can lead to changing behaviours

- Involves students in reflective exercises, critical dialogues, and action
- Allows observing the impressions and perceptions that the students have on a topic
- Generates consciousness and empathy towards social situations.

2. Why is debate a useful methodology to discuss photography?

When discussions arise in everyday life around a political, economic, ethical or moral issue, it would seem that the exercise of reasoning through argumentation is the ideal model for obtaining a consensus on the situation or issue under discussion. However, when we are faced with these problems in a different format (photography), it would seem that we do not consider the exercise of reasoned justification as an efficient mechanism for speaking or attributing rationale to these phenomena.

Debate is an active and problem based methodology under which a particular topic of relevance is discussed in a cooperative framework of shared rules. In this case, the relevant topic of

² "Our eyes move to take in new information three or four times a second, and our understanding of the visual input seems to keep pace with this information flow. Eye fixation durations may be longer than the time required to perceive a scene, however, because they include time to encode the scene into memory and to plan and initiate the next saccade." (Potter et al, 2014)

discussion is given by photographs. Sometimes this topic will be clear enough to have a discussion and people could argue in favor and against the topic under discussion. In other cases, the photographer can introduce a suggestive title for the photograph that can lead the debate. The teacher, as the facilitator of these discussions can also suggest a title or a debating topic to a photo.

The advantage of debate as a method to discuss photos is in its rules or format, that provides a structure to the conversation. The format guarantees minimums of respect and equality for the adequate development of the discussion (such as equal periods of intervention for the parties) and as a result, reasoning skills, critical thinking and active listening are generated.

3. Methodological introduction to school debates³

Some of the core elements of a school debate are:

Motion or topic: It is a debatable statement derivable from a photograph. Some students can defend it while others can oppose it. The topic should be balanced to allow strong arguments for both sides. It should be interesting and important.

Formats: They are rules for intervention. To work with photographs we suggest a small intervention no longer than 1 minute, and then another intervention with a direct rebuttal no longer than 1 minute. Students can always raise questions regarding arguments, rebuttal and motion.

Arguments: To provide reasons for not supporting a conclusion or statement. We suggest students make arguments using the ARE model. This is: A (affirmation, statement or conclusion), R (reasoning supporting A), E (evidence or example from the photograph).

Rebuttal: To provide reasons to not support a conclusion or statement. We suggest students use a similar ARE model to rebut.

³ For more information on educational debate resources, visit: <https://idebate.net/resources>

4. How to use photography to talk about society

We live in an audiovisual society. Much of what surrounds us can be expressed with video, audio, or only through a photograph. The students we work with are used to communicating with images or videos, through apps like Instagram or Tik Tok. But its use is, in most cases, relegated to instant social interaction without reflection on their reality.

With the didactic use of photography and debate within the classroom, we seek that students reflect on social reality through images, express their points of view, learn to research on what an image can reflect, and know the importance that photography has had as a tool for communication and representation of reality throughout history.

Thanks to the use of photographs, the students debate about aspects of their reality. In some countries, photography is part of the formal curriculum; in some others, it can be part of non-formal activities. As part of this guide, there are some suggestions to incorporate lessons into specific curricula: visual arts; languages; philosophy; religion; art history; mentoring, or by creating a photography club within the school.

5. Visual narratives

Visual narrative is also known as visual storytelling. The concept consists of narrating a story mainly through visual media, such as drawing, painting, photography, illustration, cinema or video. Visual narratives are everywhere. Not only do they reflect, but they can shape our daily experiences, our thoughts, and even our values. They can present information, demand our attention, and build our understanding of reality.

The purpose of this guide is to provide educators with tools to accompany students as they discover the types and purposes of visual narratives, the elements that distinguish them, and the tools to build their visual narratives. This series of five lessons will focus on the art of expressing ideas through photography. Firstly, by looking at photographs, be they famous and historical, or recent and ordinary ones.

Secondly, this project aims at guiding students themselves to take photographs, and to hear what their peers have to say about those images. Our approach is clearly active and participatory. In today's

Europe, many teenagers own and use smartphones with built-in camera functionalities. However, not all of them are in that situation, because of parental decisions, socioeconomic circumstances, or other reasons. Moreover, some schools have limitations or prohibitions about the usage of smartphones by students within their premises. Therefore, teachers are invited to adapt activities to their own contexts: for instance, by inviting students to use smartphones or photographic cameras belonging to their parents, friends or older siblings. If taking photographs within the school is not permitted, the same goals can be perfectly achieved by doing so at home, in the street or in any public space. Once again, this guide provides suggestions, and takes for granted that educators will adapt and alter them as much as they want.



Objectives

GENERAL

To use digital photography and argumentation as a tool for young people to be more aware of their social environment and to become agents of social change.

SPECIFIC

We seek that students acquire **digital skills for image composition**, through photography.

We seek that students develop **reflection, argumentation and communication** skills to build and express their ideas with a clear structure through photography.

We seek that students develop **creative and expressive skills** through the creation and interpretation of photographic images.

We seek that students, based on their own photographs and those of others, initiate discussions in the classroom that encourage the **exchange of opinions and develop critical thinking**.

Table of activities

It is important to stress that these activities are provided as proposals, and that each educator is absolutely free to make adaptations and improvements to them, using other methods, exercises, or images different from the ones proposed here. Ages and subject areas mentioned above are only general suggestions, open again to change and adaptation. Likewise, it is not necessary (it will be impossible in most cases) to use all nine activities, nor to follow the order presented here. Again, please feel free to use this resource in your own way, and according to your needs, context and available means.

Some schools forbid the usage of cell phones during school hours. Since some of these activities rely on students taking photographs with their smartphones, teachers from those schools may ask them to take the photographs while away from school.

Finally, this resource is not intended as an invitation or an implication that every teenager should have a smartphone or a camera of their own. This belongs entirely to their families' discretion, and will of course depend on their ages, socioeconomic situation, and many other elements. Teachers are invited to think ahead about the alternatives needed in case students do not own a smartphone. For instance, they may borrow and use cameras or smartphones from other trusted people: their parents or tutors, class peers, friends...


Title	Page	Ages	Subject	Time
A. Visual Language and Visual Narrative				
A1. Visual language and visual narrative	09	From 10 years	Language, Art, STEM	60 min
B. Elements of Visual Narrative				
B1. Composition in photography 1	17	From 12 years	Art, Language, Humanities	60 min
B2. Composition in photography 2	25	From 12 years	Art, Language, Humanities	60 min
B3. Tips to take good photos with your smartphone	32	From 10 years	Art, Language, Humanities, STEM	45 min
C. Narrative and social change				
C1. Photograph analysis, community narrative and social justice	34	From 10 years	History, Humanities, Language	60 min
C2. Photoconcept: Photography to create narratives, argumentation and social change	40	From 10 years	History, Humanities, Language, STEM	45 min
C3. Experimentation and photographic expression 1	42	From 10 years	History, Humanities, Language	60 min
C4. Experimentation and photographic expression 2 (the photo essay)	44	From 14 years	History, Humanities, Language, STEM	60 min
C5. Ethical debate in photography	46	From 14 years	History, Humanities, Language, STEM	45 min

Activities - Section A: Visual language and visual narrative

In this section, we have conversations in plenary thanks to the projection of photographs in the classroom. Thanks to the conversations, the students understand what the visual narrative is and its purpose. During the activity, 3-4 photographs will be analysed to help students interpret the purpose and intention of those who made them.

Class discussions can serve as a basis for students to create or find visual examples that reflect the narrative purpose and present them to each other.

Title:	A1. VISUAL LANGUAGE AND VISUAL NARRATIVE
Objectives:	<ul style="list-style-type: none">• Define "visual language" and, as one of its variants, the "visual narrative".• Explore different types of visual narratives and their purposes.
Elements to take into account in this activity	<ul style="list-style-type: none">• Visual language comprises more elements apart from the narration, although the storytelling or narrative is a privileged and very rich form of language.• Visual language also serves to show things or people, persuade, excite, and beautify.• Visual narratives use imagery to tell stories to the viewer.• A fundamental distinction between narrating with moving images (cinema, tv, video, etc.) and narrating with static images (photography and other media).• The inquiry questions at the center of this lesson are:

	<ul style="list-style-type: none"> ○ What is a "visual narrative"? ○ For what purposes are visual narratives created?
Duration time	60 minutes
Materials	<ul style="list-style-type: none"> ● Photographs of people and spaces ● Projector
Time distribution (minutes)	Tasks
10 minutes	<p>The teacher projects the first photograph:</p>  <p>Image taken from: https://cdn.pixabay.com/photo/2016/03/07/09/34/kid-1241817_960_720.jpg Free Pixabay</p> <p>Once the photograph is projected, the teacher raises questions in plenary to stimulate the participation of the class. Some aspects to keep in mind:</p> <p>Plenary discussions: Class discussions can take different directions. The goal is for students to share their observations and for the teacher to facilitate the connection with the elements of photography and</p>

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visual storytelling. It is equally important that students explore new avenues and support their ideas from observation.

The question of the meaning of images has troubled many philosophers and artists. While it is true that there is an intention of the author (or photographer in this case) that marks an initial line of interpretation, it is also important to keep in mind that, in the context of this workshop, all directions and approaches can be equally valid and valuable, since the purpose is to allow students to express themselves creatively through photography. Further context can be provided after each image. As a teacher you should consider how to use it to continue the discussion that takes place in class.

Some examples of questions that can be used to work on photography:

- What catches your attention most in this image?
- What elements are the most important within this image? (The first significant element will be the girl who appears in the foreground, then other significant elements may arise that tell us more things about the image such as the space in which it is located: a park; another significant element would be the girl's clothes because it tells us if it is cold or hot, etc.)
- How would you describe the person who appears in this photo? (for example, a girl about 2 years old, focused on blowing, who does not look at the person who has taken the photograph)
- What is the point of view or perspective of the person who has taken the photograph? (Image taken up close to the girl, that focuses on the upper part of the girl's body, and that reflects what she is doing. The photographer, presumably an adult, has had to bend down to take the picture at the child's height. This is possibly a photograph trying to immortalize a special moment).
- What can you say about the person in the photograph? (the girl is focused on her game, she is very concentrated. There is nothing more important for her in this moment than blowing)
- What can we say about the environment in which the subjects are located? (Although it is blurred, it is observed that there is a park or a field. We can see a dirt road, trees, grass, fallen leaves...)

	<ul style="list-style-type: none"> • Does photography lighting contribute to the story? (clarity denotes that it is an image taken in the morning, on a sunny day. It gives an image of tenderness: a sunny autumn day. It is also played with the blurred in the background highlighting the main image). • Are there any notable visual elements, such as patterns or main lines? (The photograph seems to play with depth, highlighting the main image in the foreground and the trees and road gaining depth in the back of the image. The soap bubbles can be appreciated with all their details, reflections and colors, which is more difficult to do "live").
5 minutes	<p>Additional context</p> <p>The teacher presents the following additional context:</p> <p>The age of the girl suggests that the person taking the photograph is a family member or very close person. At this moment we can talk about the relationship they can have, the bubble pipe, the surroundings, the soap bubbles, the girl... Lots of things can be imagined from a photograph, and it all depends on what one envisions. For example, the visual metaphor of soap bubbles has often been used to allude to the fragility of the things that human beings build, to the fleeting nature of beauty, youth, happiness...</p> <p>It is also relevant to reflect on the interpretation of photographs. Images presuppose in some way the views of their viewers (Lizarazo, 2004). Some images have a very open meaning and others do not (for example, many photographs, especially the simplest ones, are very objective. A passport photo simply shows a person's face at a given moment. In that sense, while interpretation is personal, it must take into account the photographer's intention.</p> <p>It is useful to differentiate between the author's intention (which is sometimes broad or ambiguous, but sometimes not) and the viewer's interpretation (which can be very diverse, and which must be distinguished from the author's intention, although most of the time we seek to adjust our interpretation to the author's intention).</p> <p>Now the teacher ask students some more questions that can be used to work on photography:</p> <ul style="list-style-type: none"> • What do you think is going on in this photograph? What story is it telling? • Do you think the artist had a purpose in taking the photograph? If so, for what?

	<p>What other questions does this photography mean to you?</p> <ul style="list-style-type: none"> ● Is this photograph a visual narrative? Why?.
10 minutes	<p>What is photographic visual narrative?</p> <p>Group discussion generates answers about what the photograph shows, how it works visually, and how it tells its story. The work done allows us to brainstorm what we mean by visual narratives.</p> <p>Since the objective is for students to work and create visual narratives, it is important to understand as a class what a visual narrative is. Some questions can be used to energize brainstorming:</p> <ul style="list-style-type: none"> ● What kind of visual narratives do you know/use? We are completing a list on the board. Some examples of static visual narratives are: <ul style="list-style-type: none"> ● Comics and graphic novels ● Photojournalism ● Artistic photography ● Advertising ● Social media, including Instagram stories, memes, etc. ● What elements should be present in a visual narrative? As students brainstorm a list of those items, we must help them to form a sentence or two that serves as a definition. An example is provided below for reference: <p><i>"Visual narratives can be given through moving images, or through static images. In the second case, they can be constructed using individual images, series of images or sequences of images. The intention, to tell a story, a succession of moments or episodes, is what distinguishes visual narratives from other types of visual language. "</i></p>
20 minutes	<p>What is the purpose of visual storytelling?</p> <p>Once we have arrived as a class at a definition of visual narrative, we can move on to define the purpose of visual narrative, focusing our conversation on photographic visual narratives.</p> <p>As material for class discussion, we can use four general purposes that emerge from the work of photographer Marvin Heiferman (Smithsonian Institution, 2012). This is an opportunity to talk and explore. These purposes are intended to be an organizational framework. We can project an image of each as an example. Once finished, we can ask the class if they consider that there is any other purpose not included in those presented:</p>

- **Exploring desire:** Photographs can illustrate, enliven, provoke, twist, evoke or even stifle the viewer's desires. Advertising or selling products and experiences is an important purpose of photography. The instantaneity of photography at the beginning of the twenty-first century only reinforces its relationship with impulse or aspiration.



Image taken from:
<https://th.bing.com/th/id/OIP.EeA1oxdkXw-9ajz9kvThMQHaFi?pid=ImgDet&rs=1>
 Free Pixaby

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- **Reveal what lies beyond the immediate view:** Photographs can reveal new perspectives and worlds that are invisible to the naked eye, for example, through microscopes, thermal imaging, or cameras on spacecraft. Photos can also show us other places, whether for promotion, tourism, or travel journalism.



Image taken from:
[hot-air-balloon-valley-sky-99551.jpeg \(3375x2250\) \(pexels.com\)](https://www.pexels.com/photo/hot-air-balloon-valley-sky-99551-peg-3375x2250/)
 Free Pixaby

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- **Influencing choices:** Photography can evoke responses by adding dimension and detail to stories about social justice issues, ranging from racism to sexism, human migration, and climate change.



Image taken from:

<https://images.pexels.com/photos/260367/pexels-photo-260367.jpeg?auto=compress&cs=tinysrgb&w=1260&h=750&dpr=1>
CCO

- **Create and/or offer a particular perspective on history and memories:** Photography works can simply document history, frame history (e.g., wedding and family portraits), or even offer a particular perspective on history.



Image taken from:

<https://get.pxhere.com/photo/woman-vintage-antique-retro-dance-portrait-ballerina-ballet-tutu-dancer-ballet-dancer-40s-sports-history-classic-performing-arts-old-fashioned-pointe-en-pointe-art-model-figure-drawing-546992.jpg>
CCO

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15 minutes	<p>To end the session, we ask the students the main idea they have taken from class, we summarize the main points worked on and we present the following challenge that they will have to bring for the next class:</p> <p>Once we have completed the definitions and have an understanding of some of the purposes of photographic narratives, we invite students to embark on their first project.</p> <p>We ask the students to choose two of the following purposes and to look for or create several examples of each:</p> <ul style="list-style-type: none">• A visual narrative that announces or publicizes something.• A visual narrative that explains or shows something that is otherwise often unseen or overlooked.• A visual narrative that highlights an aspect of history or humanity.• A visual narrative that pretends to influence a choice or opinion.• A visual narrative that explores a place.• A visual narrative that fixes a memory.
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Activities - Section B: Elements of visual narrative

To be able to analyse and work with photography, students need to get a basic knowledge of digital photography. We suggest three activities that will help students to get the technical knowledge they need to take better photographs with their smartphones.

Some schools forbid the usage of cell phones during school hours. Since some of these activities rely on students taking photographs with their smartphones, teachers from those schools may ask them to take the photographs while away from school.

Title:	B1. COMPOSITION IN PHOTOGRAPHY 1
Objectives:	<ul style="list-style-type: none">• Students learn the basics of visual composition.• Students learn the purpose of each of the shots that can be used.• Students identify the different frames in famous paintings, photographic images, film or television, so that they know that the composition of the image did not arise with photography but before.
What should the teacher know?	In this activity we want students to approach the world of art and photography through composition and to know how to identify the different shots and their uses.
Duration time	60 min
Materials	<ul style="list-style-type: none">• A device with internet to search for different images of famous paintings and photographs of the different shots and compositions that we want to present.• Multimedia projector.

Time distribution (minutes)	Tasks
15 minutes	<p>The teacher explains what we want to know at the end of this session. We seek to recognize the different shots and compositions used in photography and what they are used for, and we also want students to know how photography took some of these shots from the paintings of previous centuries.</p> <p>To see how image composition is neither a new concept nor exclusive to photography, we show you how the general shot has always been used to describe a context, a landscape. The general shot encompasses everything we see and has been the most commonly used to reflect nature.</p> <p>As an example, we can present this work by Van Gogh: "The Yellow House". As we see in the painting, the author wanted to represent everything he was seeing in front of his eyes. In this general shot, there are no details, only context.</p>  <p>Image taken from: https://upload.wikimedia.org/wikipedia/commons/thumb/7/7b/Vincent_van_Gogh_-_The_yellow_house_%28%27The_street%27%29.jpg/1024px-Vincent_van_Gogh_-_The_yellow_house_%28%27The_street%27%29.jpg CC0</p> <p>The teacher asks students to look for more examples of paintings or photographs that represent a general shot. When they have it, each one</p>

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	stands up and explains, in 10 seconds, the name of the painting and why it is a general shot.
20 minutes	<p>The class is divided into groups of 4 or 5 people and each group is given a brief explanation of a shot. Each group must prepare the explanation of its shot with a photograph or a painting and explain what it is used for and what are its advantages.</p> <p>PHOTO COMPOSITION</p> <p>Photo composition is the way a photographer arranges visual elements of a picture within their frame. It is always important to manage the appropriate composition techniques to get a good photo. “Everything can seem perfect: lighting, location, wardrobe, styling, whatever, but if your composition is off, that’s a deal breaker”, says the photographer Grace Rivera.</p> <p>Photo composition is not just focusing on your main subject, there are several techniques for creating an interesting shot. Let’s see some of them:</p> <p>The rule of thirds: A frame dividing way for managing a good composition. It consists of dividing the frame with two equally spaced horizontal and vertical lines in order to balance the elements placed. The point where the lines intersect is called “the point of interest”. This technique allows for more than one point of interest.</p> <p>Balance images: Complementing the various quadrants of the image in aesthetically pleasing ways. To establish a dialogue between the point of interest and something else in the image – an obvious subject might be balanced on the other side of the image by negative space, for example.</p> <ul style="list-style-type: none"> • Symmetrical balance: equal weight and importance on both sides of a composition. • Asymmetrical balance: different weight and importance on the sides of a composition. <p>The rule of odds: Including a group of off-number subjects in a photo rather than an even number will produce a more interesting and balanced composition.</p> <p>The rule of space: The act of adding visual space in front of the direction the subject of the photograph is moving or looking in.</p> <p>Leading lines: To draw the attention of the viewer to the main subject of the image, allowing the eye to follow a line deeper into the image.</p>

Negative space: Leaving space in the image to ensure that the main subject occupies a small portion of it.

EXPLANATION OF THE SHOTS:

General shot: the entire landscape appears in the image. It serves to place us in space but not to look at characters, objects, or any other detail.



Image taken from:

https://es.wikipedia.org/wiki/Estadio_Brigadier_General_Estanisla%C3%B3pez#/media/Archivo:Estadio_Brigadier_General_Estanisla%C3%B3pez_-_Col%C3%B3n_de_Santa_Fe.jpg
CC BY-SA 4.0

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American shot: This shot cuts the characters on their knees (or up or down but never right in the middle of the knees). With this shot, we get to see the character but without losing the entire landscape yet. It is widely used to photograph several people.



Author: JGEstellano.

Image taken from:

https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.flickr.com%2Fphotos%2Fviajebolivia%2F6141063660&psig=AOvVaw00RWFH6Xz9pDkEHLXAhKz&ust=1673007543475000&source=images&cd=vfe&ved=0CBAQIRxqFwoTCKiu9_00sPwCFQAAAAAdAAAAABAE
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Medium shot: This shot cuts the characters by the waist. It allows the viewer to appreciate more details of the character that is portrayed and the background begins to be diffuse.



Author: Tudor Washington Collins.

Image taken from

[https://upload.wikimedia.org/wikipedia/commons/4/45/Medium shot of a bride and a groom %28AM75832-1%29.jpg](https://upload.wikimedia.org/wikipedia/commons/4/45/Medium_shot_of_a_bride_and_a_groom_%28AM75832-1%29.jpg)

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Medium-long shot: This shot cuts the characters by the hip. Although we can appreciate the details of the characters that are portrayed, with this shot we get more than one person framed.



Author: SRA Randi Dedick, USAF.

Image taken from:

[File:Right side front view medium shot as CHIEF MASTER Sergeant of the Air Force, Fredrick J. \(Jim\) Finch talks with three Security Police Officers from the 15th Security Forces, Hickam - DPLA - 94ffcab033d91ddac2218e9ae81248c8.jpeg](https://commons.wikimedia.org/wiki/File:Right_side_front_view_medium_shot_as_CHIEF_MASTER_Sergeant_of_the_Air_Force,_Fredrick_J._(Jim)_Finch_talks_with_three_Security_PoliceOfficers_from_the_15th_Security_Forces_Hickam_-_DPLA_-_94ffcab033d91ddac2218e9ae81248c8.jpeg) - Wikimedia Commons

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Medium close-up: It is the shot that cuts the character by the chest. Here the character in the background acquires more importance. We centralize the attention on our main character.



Author: Film "Loco lindo".
Image taken from:

https://commons.wikimedia.org/wiki/File:Luis_Sandrini.jpg
CC0

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Close-up: This shot cuts the character from head to shoulder. We can know in detail the character of our image. Specifically, this plane is used to focus on a person's face.



Author: Ramón Portellano.
Image taken from:

[https://commons.wikimedia.org/wiki/File:Primer_plano_Marta_\(28717731505\).jpg](https://commons.wikimedia.org/wiki/File:Primer_plano_Marta_(28717731505).jpg)
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Extreme close-up: This shot goes from the head (cutting half a forehead) to the chin. This shot is much more personal and is used to emphasize an aspect of the face: the lips, the look, etc.



Image taken from
https://live.staticflickr.com/5026/5610666266_8db0369b96.jpg
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Detail shot: Focuses on a specific area of the body or an object. For example, a photograph of an ear, a keyhole, etc.



Author: [Lalecheconpan](#).
Image taken from:
<https://commons.wikimedia.org/wiki/File:RAICES.jpg>
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15 minutes	Each group presents their shot. We can project photographs to clarify the explanation.
10 minutes	To conclude the session, we make a summary of all the shots we have seen and ask the classroom if they would know how to identify when to use each type of shot. The classroom is asked to give examples of when it is the best time to use each shot.

Title:	B2. COMPOSITION IN PHOTOGRAPHY 2
Objectives:	<ul style="list-style-type: none"> • Students should know the basics of visual composition. • Students should know the different angles (i.e. points of view or perspective) of photographs. • Students identify these angles according to the position of the camera and know how to use them.
What should the teacher know?	In this dynamic we go one step further and reflect on the look and the point of view and the meaning that each of these angles gives to the photograph we are going to make.
Duration time	60 min
Materials	<ul style="list-style-type: none"> • One figure (for instance, a doll) per group. • A multimedia projector. • A camera or students' smartphones. • A frame made of cardboard. <p>(We suggest this activity is done prior to the class. Some online resources might be helpful for students to build their own frame:</p> <p>https://www.instructables.com/Make-Picture-Frames-Out-of-Cereal-free-Box-Cardb/</p> <p>https://www.dreamalittlebigger.com/post/how-to-make-a-cardboard-frame.html</p>
Time distribution (minutes)	Tasks
5 minutes	The teacher explains what we want to know at the end of this session: We seek to recognize the different points of view that are used in photography and what they are used for.
15 minutes	To explain the different points of view, first, the teacher asks the whole class to stand up and look at the classmate they have on their right or left. The teacher explains that this would be the NORMAL point of view, employed to represent reality as we usually see it.

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Image taken from:
<https://images.pexels.com/photos/5291329/pexels-photo-5291329.jpeg?auto=compress&cs=tinysrgb&w=1260&h=750&dpr=1>
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Then, ask the whole class to sit on the floor. The teacher will pass between everyone and explain that if they look at her face, they see her from a **LOW-ANGLE SHOT**. With this point of view, it is sought that the object or person we are looking at is much larger and more imposing.

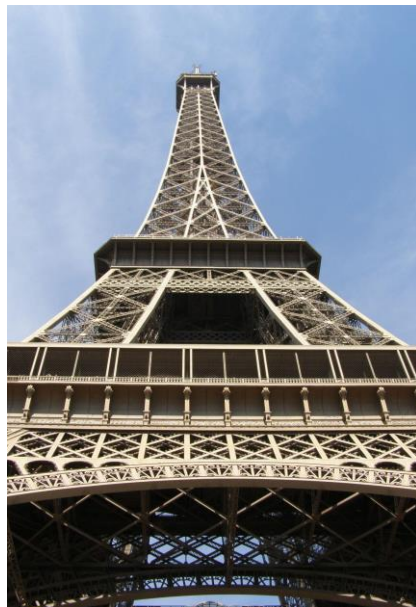


Image taken from
https://es.wikipedia.org/wiki/Archivo:Par%C5%BC_wie%C5%BCa_2.JPG
CC0

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Now they are asked to look at the ceiling. That point of view, totally perpendicular to the sky, is called **NADIR**. It is not a point of view widely used to represent objects or people, but it does represent the point of view of a person lying down, looking at the sky.



Image taken from:
<https://images.pexels.com/photos/13476996/pexels-photo-13476996.jpeg?auto=compress&cs=tinysrgb&w=1260&h=750&dpr=1>
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Afterward, we asked the class to climb onto the chairs and look at the teacher. The teacher explains that this point of view is a **HIGH-ANGLE SHOT** (when the object or person is below your gaze). With this point of view we reduce the size of the object or person being photographed.



Author: Angie de Sawara.
Image taken from:
https://es.wikipedia.org/wiki/Plano_picado#/media/Archivo:Boy_from_above.jpg
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Then the teacher asks the students to place a pen just below them and look at it. That point of view is **ZENITH** (the object/subject is perpendicular to the ground).



Image taken from
<https://images.pexels.com/photos/7937464/pexels-photo-7937464.jpeg?auto=compress&cs=tinsyrgb&w=1260&h=750&dpr=1>
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They are asked to think about how to take a photograph of something that is in motion and contrast it with another photograph that shows stillness. This is called **DYNAMIC AND STATIC COMPOSITION** respectively.



Image taken from

<https://images.pexels.com/photos/5220118/pexels-photo-5220118.jpeg?auto=compress&cs=tinysrgb&w=1260&h=750&dpr=1>
Free Pexels

Finally, students are asked to focus on the most specific details of an object and to make one of the details. This point of view is known as **MACROS**, which is opposed to **PANORAMIC photographs** or wide-angle photos.



Image taken from
<https://images.pexels.com/photos/11274874/pexels-photo-11274874.jpeg?auto=compress&cs=tinysrgb&w=1260&h=750&dpr=1>
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25 minutes	<p>We ask the class to divide into groups of 4 people. Each group is given a doll or three-dimensional figure.</p> <p>Afterwards, each group is asked to use one of the cardboard frames they have previously constructed and use it as a frame. Half of the group will use the frame to determine the framing and the other half of the group will be in charge of taking the picture.</p> <p>Once they have taken the photos of all the selected shots, the roles are exchanged and new frames and new photos are taken.</p>
15 minutes	<p>Finally, each group discusses which of the two versions of the photograph taken with a frame they prefer and argues why.</p>

Title:	B3. TIPS TO TAKE GOOD PHOTOS WITH YOUR SMARTPHONE
Objectives:	<ul style="list-style-type: none"> • That the students learn some tips to take better photographs with a smartphone.
Duration time	45 min
Materials	<ul style="list-style-type: none"> • Students' smartphones or cameras.
Time distribution (minutes)	Tasks
15 minutes	<p>The teacher explains the following tips about photography with the mobile phone:</p> <ul style="list-style-type: none"> • Take care of the camera lens in your mobile. If you see that it is dirty or shows your fingerprints, wipe it with a soft cloth. • To take the photo it is important to hold the phone very well, especially if the photo is with low light. If it is not held tightly, even with a tripod, it can come out very blurry. • Avoid using the flash, unless it is completely necessary. • Use natural light whenever possible. • Some smartphone cameras allow an effect named HDR, High Dynamic Range. Use it only when there is a lot of variation in light and shadow. • Try to make the horizon in your photos straight. You can use the grid that is sometimes shown on screen. • Try to avoid zooming and get closer to the object to make your photo as beautiful as possible. • Using some of the most prevalent filters in apps and social media can help lighten, darken, and cool down so that the image is suitable and bright; or they can set warm colors, making brighter areas look good and cool colors look vivid (Baumann, 2022). • It is important to pay attention to the background of the photo and not just what is in the foreground. • It is also relevant to avoid back lights, they are the typical beginner's failure. • Think carefully about the framing before shooting. Frontality or diagonals. Center or move the protagonist. Etc.

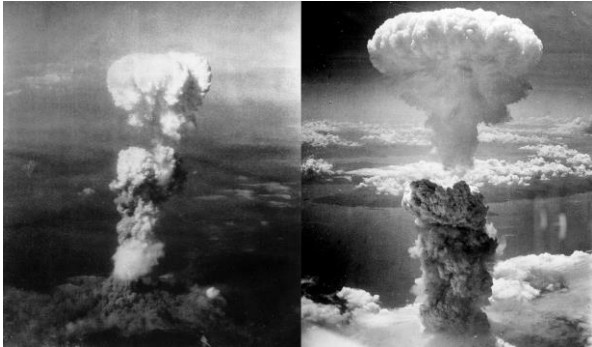

30 minutes	<p>We divide the class into pairs and let them practice with their cell phones all the tips we have told them, doing the 100 steps challenge (Tatay, 2022):</p> <p>Each pair chooses an address where they will subsequently take pictures inside the school. They will walk 100 steps from the classroom as a starting point and take 10 photos. So, only when they have taken 100 steps, they can observe the environment and decide which 10 photos to take. No photos can be taken before the 100 steps have been taken.</p> <p>Finally, each pair discusses the details and new perspectives they have of a place that may have gone unnoticed before and reflects on which tips were most helpful in taking the 10 photos.</p>
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Activities - Section C: Narrative and Social Change

Photography has often been used to raise awareness of social justice issues and to inspire collective and individual action (Unshuttered, 2022). In that sense, photography is one of the most powerful means to inspire positive changes in society. But how can we help our students express their environment and society through photography? Here are some examples of how we can incorporate historical narrative and photographic analysis into the classroom.

Some schools forbid the usage of cell phones during school hours. Since some of these activities rely on students taking photographs with their smartphones, teachers from those schools may ask them to take the photographs while away from school.

Title:	C1. ANALYSIS OF PHOTOGRAPHY, COMMUNITY NARRATIVE, AND SOCIAL JUSTICE
Objectives:	<ul style="list-style-type: none">• Students understand and develop skills to tell and interpret their experiences concerning their social environment.• Students understand they have witnessed events of social and historical relevance and that they can narrate their experiences, both in verbal language and through images.• Students discover and understand the value of social justice in their community and what they can contribute to build it and generate social change, for instance through photography.
What should the teacher know?	<ul style="list-style-type: none">• The components of the debate: argumentation and rebuttal. In general terms, a debate is a discussion around a topic. In this case, the photographs are intended to serve as a theme or starting point for discussion. In the context of a debate, there will be two or more positions. At least someone will be arguing or defending something and someone else will contradict that position. Argumentation is understood as reasons to support a position and refutation is understood as reasons not to support a position.• The concept of visual narrative: images created to tell a story.

	<ul style="list-style-type: none"> The concept of social justice: mediated by equal rights and opportunities and the fair distribution of them.
Duration time	60 min
Materials	<ul style="list-style-type: none"> Projector, board, bookmarks, selection of historical photos. <p>Some useful resources to find a selection of historical photos can be found here:</p> <p>http://www.loc.gov/pictures/ https://historicengland.org.uk/images-books/photos/ https://www.europeana.eu/en/collections/topic/48-photography</p> <p>See some examples of historical photos:</p> <div style="display: flex; justify-content: space-around;">  </div> <p>Image taken from https://en.wikipedia.org/wiki/Atomic_bombings_of_Hiroshima_and_Nagasaki#/media/File:Atomic_bombing_of_Japan.jpg CC0</p> <div style="display: flex; justify-content: center; margin-top: 20px;">  </div> <p>Author: Department for Digital, Culture, Media and Sport. Image taken from: https://commons.wikimedia.org/wiki/File:Queen_Elizabeth_II%27s_Funeral_and_Procession_(19.Sep.2022)_-24.jpg CC0 1.0</p>

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Author: Beth Wilson.

Image taken from

https://live.staticflickr.com/4429/23531006978_ccdaf978c9_w.jpg

CC BY-NC-ND 2.0

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Author: Paul Weinberg.
 Image taken from:
https://commons.wikimedia.org/wiki/File:Mandela_voting_in_1994.jpg#/media/File:Mandela_voting_in_1994.jpg
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Time distribution (minutes)	Tasks
20 minutes	<p>The teacher makes an introduction to the topic:</p> <p>Photographs can contain very powerful messages, they can communicate ideas that resonate over time and in different places and contexts. (Unshuttered, 2022). To introduce this point, the teacher can show some historically relevant photos related to social justice.</p> <p>Example:</p>



Author: Nilufer Demir, DHA News Agency.
Image taken from

https://www.lavanguardia.com/files/content_image_desktop_filter/uploads/2015/09/03/5fa290adf163e.jpeg

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Subsequently, the teacher asks the class the following questions:

- What is the importance of this type of photography?
- What is the role of the photographer?
- Is it ethical to take these types of photographs?
- How do you feel when you see these photographs?
- Do these photographs convey the relevance of this humanitarian drama?

20 minutes	<p>The teacher has previously selected a topic related to the curriculum and provides several photographs on this subject. A history or social sciences teacher can choose photographs of a relevant event of the last century and a natural sciences teacher can choose photographs of a scientific event.</p> <p>In the class, the teacher performs a general contextualization of the photos and allows the students to have discussions about it.</p> <p>At this point, components of the civic debate are put into practice: argumentation, refutation, counter-argumentation and negotiation.</p> <p>On each photo, a motion is established (hypothesis, affirmation) and the students are asked to refute it based on elements found in the same photo. This methodology is designed to open spaces for dialogue and debate through photography.</p> <p>Example:</p>
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Image taken from:

https://wp.en.aleteia.org/wp-content/uploads/sites/2/2022/07/Pope-Francis-wears-a-headress-Indigenous-leaders-at-Muskwa-Park-in-Maskwacis-Canada-AFP-000_32FG2KU.jpg

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Motion: Acts of symbolic forgiveness contribute to the reconciliation of people.

Students are asked to think together an argument in favor, an argument against and refutations to both. We suggest teachers attempt to find a picture reflecting this same idea from their national history/context.

20 minutes	<p>Later we tell them that they will be reporters and today they will have the mission of setting up a newscast that gives an account of the facts, situations, emotions, characters, and places of the present or the past, seen in the activity, highlighting what they consider valuable and of interest. That is, creating a narrative about the photos.</p> <p>Then, we will give a maximum time of 5 minutes to each subgroup to share their newscast.</p>
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Title:	C2. PHOTO CONCEPT: PHOTOGRAPHY TO CREATE NARRATIVES, ARGUMENTATION AND SOCIAL CHANGE.
Objectives:	<ul style="list-style-type: none"> • Students learn how to compose an audiovisual message through photo-concepts. • Students learn to recognize problems and develop an argument that sends a strong message to an audience. • Students manage to create narratives and from these argue through photographs. • Students understand the role of photographs for social change and that they understand what activism is and how they can use it in their campaigns using photography.
What should the teacher know?	<p>The problematization of different themes implies the identification of a problem to be addressed, discussed, investigated, and argued. Social problems can be framed in geographical and temporal contexts, that require definition and formulation.</p> <p>Once a problem has been formulated regarding a topic, we proceed to argue a position on it. Not all arguments are spoken or written, there is also nonverbal argumentation. This in turn can be visually or expressed with the body. Visual argumentation uses images, rather than words, to support a position or proposal as well as to achieve its acceptance (Harada, 2012).</p> <p>In a visual argument, the reasons or premises are images. They are to be found within the photograph (Harada, 2012); the conclusion, point of view, or opinion is also inside the image. The position reflected in the conclusion can take various forms: that of criticism or denunciation; that of proposal or solution. In general, the proposal is more fruitful, although the proposal to denounce is also necessary in many cases.</p> <p>In that sense, analysing arguments and positions contained in images implies asking ourselves which is the expressed opinion and doing an argument reconstruction work. Also, think about what elements of the photograph constitute reasons that support that conclusion.</p> <p>Now, when you want to send a message through a visual argument, it is convenient to think about the audience to whom it is addressed (this can be done through a map of actors) and establish a goal of persuasion. (IDEA SEE, 2016).</p>
Duration time	45 min

Materials	<ul style="list-style-type: none"> • Projector, board, bookmarks.
Time distribution (minutes)	Tasks
20 minutes	<ul style="list-style-type: none"> • The teacher asks students to divide into groups and think about a social problem of their interest in which they feel involved. • Once they have thought about the problem, they decide their opinion about it. • Faced with the problem, it is requested that they make a map of the actors involved and affected by it and that they select from all these actors the group to which they will address their message. • They are asked to set a goal of persuasion. • Groups are asked to work out an argument with the problem and opinion.
15 minutes	At this point, students must elaborate a narrative around the proposed problem and think of a possible photographic scenario where they can obtain a strong message that is persuasive for the target audience.
10 minutes	<p>Finally, the teacher tells them to bring the photographs taken for the next session. These will be submitted to a class discussion and contrasted with the intention expressed in the problem and the suggested argumentation.</p> <p>In this point we suggest a small argumentation from each student. Once they get to the classroom they have 5 minutes to prepare their arguments and 1 minute to present. Students can ask questions during this process.</p>

Title:	C3. EXPERIMENTATION AND PHOTOGRAPHIC EXPRESSION 1
Objectives:	<ul style="list-style-type: none"> • Students understand that they are a subject with the capacity to narrate and give meaning to their experiences, with capacities to interrogate and explain, in dialogue with others, their realities. • Students express their thoughts, feelings and opinions on a topic relying on images. • Students gather and know information related to their school and reflect collectively on it.
What should the teacher know?	In this activity, we seek that the students use the points of view and the different shots to communicate what specifically they are looking for. It is an approximation to the image. To make the activity easier for the students, we ask them to photograph an object.
Duration time	60 minutes
Materials	<ul style="list-style-type: none"> • Students' smartphones or cameras.
Time distribution (minutes)	Tasks
30 minutes	<p>The class is divided into groups of 4 or 5 people, but they do not meet yet. Each person within the group is challenged.</p> <p>GROUP 1: Each person in group 1 must take a photograph of their classroom.</p> <p>GROUP 2: Each person in group 2 must take a photograph of the schoolyard.</p> <p>GROUP 3: Each person in group 3 must take a photograph of the dining room or other common space of the school.</p> <p>GROUP 4: Each person in group 4 must take a photograph of the school gate, or any other similar element.</p> <p>After each one takes a photograph, the following form must also be filled in:</p> <ul style="list-style-type: none"> • What does the image represent? • What significant elements appear in the image? • What element or elements did I want to highlight?

20 minutes	When each person has taken their photograph and filled out their file, they get together in groups. They must compare the photos that each one has taken and explain all aspects of their file. The group must select the best photo, give it a title and prepare a presentation for the rest of the class.
10 minutes	Each group presents their chosen photograph.
EXTRA	<p>All the photographs presented may be part of a temporary exhibition within the classroom or in some other space of the educational center. The teacher will print the photographs with the title and they can be seen for a whole month.</p> <p>This activity can be repeated throughout the year with different photographs, depending on what you want to work on in the classroom.</p>

Title:	C4. EXPERIMENTATION AND PHOTOGRAPHIC EXPRESSION 2 (THE PHOTO ESSAY)
Objectives:	<ul style="list-style-type: none"> • Students learn to create a story through a series of photographs. • Students learn to build connections between their images.
What should the teacher know?	<p>A photo essay is a collection of images that work together to tell a story. As we have seen, photos are often considered incapable of lying because they "quote" reality rather than altering it. Images, however, can also be ambiguous and incomplete. Over time, the subjects of the photos become distant and strange to their viewers. By creating stories with images, we can remedy such ambiguity and alienation by recreating a "living context" that establishes a field of meaning that brings photos to life.</p> <p>However, unlike typical stories (e.g., a written, oral, or video story), photo essays cannot provide ongoing narrative meaning, as they are made up of unique, "frozen" snapshots. Therefore, the connections between the images are always, to some extent, discordant and surprising. The work of the students in the photo essay is to compose a story that takes advantage of that surprise by helping the viewer to see and establish connections between their images. Together, they must contribute to a complex web of meaning that stimulates reflection on their topic and shows things presented in a new and revealing light.</p> <p>Some photo essay examples:</p> <ol style="list-style-type: none"> 1. "The Vietnam War" by Philip Jones Griffins. Considered by many artists as the most important record of the war in Vietnam. His photographs and photo essays are well known for going against public opinion by showing the other side of the conflict. https://www.magnumphotos.com/newsroom/conflict/vietnam-inc/ 2. "Everyday" by Noah Kalina. In this case, the photos are put together to create a video. The photo essay features daily photographs of the artist himself for 6 years. https://www.youtube.com/watch?v=6B26asyGKDo 3. "Signed, X" by Kate Ryan: The photo essay shows the long-term effects of sexual violence. New stories are added every year. https://www.signedxproject.com/a

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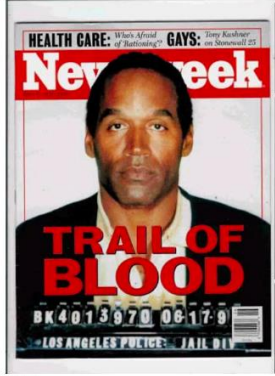
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	<p>4. “Social media has negative effects in our society” by Ezriana</p> <p>G: A student that reflects about the impact that social media has in our society</p> <p>https://ezzyg.wordpress.com/2016/02/19/photo-essay-social-media-has-negative-affects-in-our-society/</p> <p>In short, the goal is that students create a photographic essay with 4 images.</p>
Duration time	<p>60 minutes</p> <p>15 minutes the day before</p> <p>(This activity needs to be announced and prepared one day in advance since students must bring what they are going to present).</p>
Materials	<ul style="list-style-type: none"> • Students’ smartphones. • Image presentation software or app.
Time distribution (minutes)	Tasks
<p>Previous application, during the previous class</p> <p>15 minutes</p>	<p>The teacher asks the students to divide into pairs. Each couple must create a photo essay with a maximum of 4 photographs. How?</p> <ul style="list-style-type: none"> • They must talk about a concept (for example: youth, freedom, peace, etc.) • They can use nothing but images (no text) • The 4 photographs should tell something about that concept. They must conclude with the four images. • Each couple must prepare their presentation of their photo essay through an image presentation program (Power point, Canva, etc.).
60 minutes	<p>Each couple presents their photo essay to the rest of the class. First without saying anything, only exposing the images and then, with an explanatory speech of the conclusion they wanted to reach.</p> <p>At the end of each of the presentations, the entire class reflects on whether each pair has been able to communicate with their images the conclusion they intended to. Or if, on the contrary, the images have not served that objective or the conclusion has not been clear.</p>

Title:	C5. ETHICAL DEBATE IN PHOTOGRAPHY
Objectives:	<ul style="list-style-type: none"> • Students reflect on their relationship with photography, in particular with the one they consume on social networks. • To facilitate the dialogue and expression of thoughts of the students regarding the photographs they consume and elaborate on. • We want students to take a critical stance on the photographs they take, and collectively reflect on the photographer's role in relation to reality.
What should the teacher know?	<p>The increased use of photography and the ease with which people share them on social networks poses a new ethical challenge for society. Likewise, it exposes photography as a mechanism of modification of social reality.</p> <p>A number of techniques are often used to influence the message conveyed. For example, a photograph of a person from a high angle or zenith perspective can give an impression of helplessness. In other words, there is a direct relationship between the technique used and the intended message. This applies not only in relation to personal image but also to social situations, prejudices, and social stereotypes, among other things.</p> <p>This translates into a possible danger of incurring in topics and stereotypes when showing social situations, problematic or not. If all photos from a country show starving children, the reality is distorted and the viewer is predisposed to sentimental and unquestioning answers. If all the photos of young actresses or singers are objectified or sexualized, we end up objectifying all young women. This is the case with many other topics.</p> <p>On the other hand, there is a discussion regarding the use of Photoshop and photo touch up by the entertainment industry. While many times the manipulation is obviously seen, other times it achieves its goal of promoting beauty standards that are difficult to achieve without these tweaks. In fact, different countries have drafted regulations on this issue.</p> <p>Finally, respect and empathy are needed from the photographer, when photographing other people. It should not be done without consent, unless you are in crowded places. Not everything is ethically acceptable to get a good photo, even if done with the best of intentions.</p>

Duration time	45 minutes
Materials	<ul style="list-style-type: none"> • Multimedia projector
Time distribution (minutes)	Tasks
15 minutes	<p>The teacher makes a general introduction of the topic to the group and gives some guidelines for the organized discussion of the topics.</p> <p>As a first activity, it projects the following images published on two covers of two different magazines in June 1994 and republished as part of another article (Shamsian, 2022).</p> <div style="display: flex; justify-content: space-around; align-items: center;">   </div> <p>After looking at the photographs, ask:</p> <ul style="list-style-type: none"> • What differences do you perceive in both images? • What kind of filters or touch-ups were used in them? • What element or elements did they want to highlight? • What is the idea behind the deliberate darkening of a photograph? <p>Finally, the teacher makes a closing reflection on stereotypes and social justice.</p>

15 minutes	<p>In a second moment, students are asked if they retouch their photographs digitally or if they put filters before posting them on Instagram.</p> <p>A dialogue about it begins, in which the teacher asks them:</p> <ul style="list-style-type: none"> • What are the advantages of doing so? • What are the disadvantages of doing so? <p>Have I ever felt that my self-esteem is affected by not being able to meet a particular canon of beauty?</p>
15 minutes	<p>The students present some group conclusions about the activities carried out. In this point we suggest a small argumentation from each group. They have 5 minutes to prepare their conclusions and 1 minute to present. Students can ask questions during this process.</p>

Photo Rating Sheet

VALUATION ITEMS	ASSESSMENT
Photographic technique. It is about observing how the photograph has been technically made by looking at the light. Have you used the flash? Have you used zoom? In mobile photographs it is better not to use either the zoom or the flash. It is better to approach what you want to photograph and look for light sources to take the photos.	
Framing: We look at the orientation, the point of view, the type of shot chosen, the use of photography (not leaving many empty spaces out of the important).	
Relationship to the message: Is the image shown in the photograph related to the proposed topic?	
Reflection from photography: Does the photography leave a message? Does it make you reflect on the proposed topic or does it simply present it?	
Originality: It is a photograph presented in a creative way, which although it does not lose sight of its message, presents it in an original way.	

SUGGESTED VALUES TO EVALUATE			
EXCELLENT	VERY GOOD	GOOD	CORRECT
10	9-8	7-6	5

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