



# Dream Weaving

Integrating photography and writing to teach perspective

**4<sup>th</sup> through 6<sup>th</sup> grade**

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## Introducing Dream Weaving

### A Rationale



"One of life's biggest challenges is accepting that there are numerous interpretations and that there is rarely one RIGHT way to view the world. Literature can introduce characters who have learned to accept that different viewpoints exist, demonstrating how they persevere when faced with difficulties. Books can also change readers' perspectives about what they already know and extend their knowledge through new ways of seeing familiar things."

Giorgis, C., & Johnson, N.J. (2002). Multiple perspectives. *The Reading Teacher*, 55(5), 486–494.

**P**erspective is a way of viewing something, an outlook. It is based on our experiences and involves our thoughts, feelings, and attitude towards something. Our experiences affect how we see, hear, imagine and interpret events, art, and words. When we listen to different perspectives, we are able to broaden our own understanding of the world. People perceive and interpret things differently. This is often illustrated in the optical illusion of the duck and the bunny. Seeing things differently does not necessarily mean that someone is right or wrong. It can open new doors and new ways of thinking and seeing.

Perspective is a concept that links together different disciplines including reading, writing, social skills and photography. When we consider the voice and attitude of a narrator, we are considering the narrator's perspective. When we ask students to "walk in someone's shoes", we are asking them to consider another perspective-how another feels about a situation. When we look at a photograph, our interpretation is influenced by the tools the photographer employs, such as timing, point of view, and framing, and our own background. Perspective builds on the concept of point of view, which involves who is telling the story: first, second or third person, and whether the narrator's viewpoint is limited or omniscient. Perspective, while considering the point of view, includes more of the narrator's (or photographer's) feelings, attitudes, and opinions of what is happening around him or her.

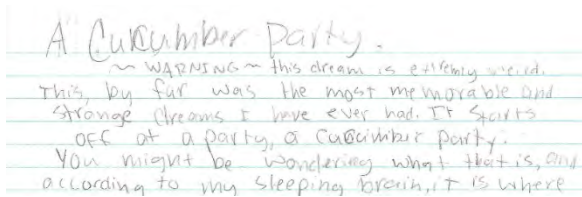
In this unit, students will explore perspective through the lens of the camera, from the frame of authors and narrators, and by the students' own pen as they write their stories and dreams. Students will develop valuable critical thinking skills as they differentiate between varying perspectives in different books. As James Agee writes in *A Way of Seeing*, students will learn how to use the camera as a "liar" to create dreamscapes from an ordinary classroom setting. Students will

think critically as they attempt to alter their surroundings by manipulating lighting, framing and their vantage point. As they experiment with mood, point of view, and timing, students will learn to see and present different perspectives, and hopefully, grow in appreciation of multiple ways of seeing things.

The inspiration for this unit is derived from the work of Wendy Ewald and the program she created *Literacy through Photography*, in which students use photography and writing as tools for self-expression.



### Differentiation for Gifted Learners



Our nighttime dreams are not often a topic during the typical school day. The novelty of delving into our dream worlds engages students and captures their imagination. Although all types of

learners can benefit from this unique journey into the world of our dreams through the lens of a camera, there are specific elements which make it beneficial for gifted learners.

In this unit, students are engaged in higher-order thinking as they problem-solve, analyze, evaluate, apply and create. Students are involved in creating real images from their fantastical dream worlds. Bringing their dreams to life with limited technology, requires creative problem-solving. Because students are not



able to use Photoshop to cut and paste alligators and dangerous dogs or erase the background of the classroom and import a beach scene, students have to apply the concepts they learned in a new way. They have to think through how they could use lighting, framing, vantage point and other tools to re-create their dreams. As students read photographs, they are engaged in analyzing the photographs as they worked to understand the relationships between the subjects and the background, the facial

expressions and the lighting, and so on. The use of visual thinking strategies requires students to justify their thinking and make inferences. In their final performance task, students create a new product from their work throughout this unit. They make decisions about which writing and photographs to include,

how to present their experiences and understandings in an effective and creative manner.

The depth of this unit is exemplified in the exploration of the discipline of photography. Students are introduced to some of the specialized vocabulary of photographers and the tools they use. Students must demonstrate an understanding of the vocabulary and apply it as they carry out the tasks of the photographer. The depth of this unit is enhanced by integrating the disciplines of photography and writing. Students explore the patterns or elements that occur in both photography and writing and experience how experts in one discipline can learn from another.

Dream Weaving offers gifted students complexity as they actively engage in exploring and portraying multiple perspectives. Students imagine how different people and characters see an event or situation as they read images and write from the perspective of differing people in the photograph. As they re-write "Teddy Bears Gone Bad", they consider another perspective and communicate that in writing.

The learning environment created through the implementation of these lessons is a safe, open, and creative one. Students are given a lot of autonomy, which provides them with an opportunity to reveal their creativity and engage in meaningful self-expression. Students direct most of the decisions regarding including where and how to make their photographs, what images to print in which color, and what to include in their final exhibit for the performance task. Students are valued as experts and are given open-ended tasks limited only by their imaginations.

## Goals and Outcomes

### Content Goal



Students will learn the tricks and tools used by both photographers and writers and specific vocabulary of the disciplines. They will learn that framing, vantage point, timing, facial expressions and posture are all used by writers and photographers to create a certain mood and communicate an idea or feeling.

### Process Goals





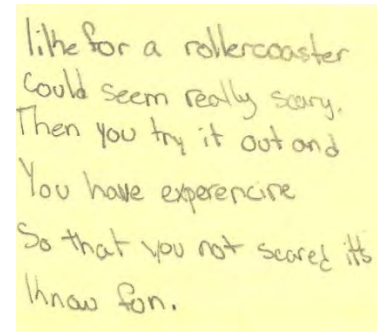
Throughout this unit, students collaborate with their peers as they re-write stories, make photographs, and discuss photographs.

In addition to building their cooperative skills, students will learn how to problem-solve as they apply the techniques of the photographer and their own creativity to solve creative challenges that their dreams present.

### **Concept Goal**

Perspective is the conceptual lens for the entire unit. Hopefully, exploration of this topic will transfer to other areas of study such as examining the Age of Exploration from different vantage points including that of the native peoples. Also, it encourages students to extend this learning into their social interactions by realizing people have different perspectives and demonstrate a willingness to work to understand them in order to build understanding and appreciation for others.

The essential understanding "Experience influences perspective." was chosen to help students realize that their experiences can change how they feel about something. Their experiences may also differ from someone else's which influences their outlook or attitude. This understanding is vital to students collaborating with, appreciating, and learning from people who have different experiences. It also encourages students to be willing to try something different and look at something from another point of view.



like for a rollercoaster  
could seem really scary.  
Then you try it out and  
You have experience  
So that you not scared it's  
know for.

### **Common Core Standards**

### Reading Literature

RL 4.6, RL 5. 6 Assess how point of view shapes the content and style of a text

RL 5.7 Analyze how visual elements contribute to meaning, tone or beauty

RL 4.2, 5.2, 6.2 Determine a theme of a story, drama, or poem from details in the text

### Writing

W.4.10, W.5.10, W6.10 Write routinely over shorter time frames

W.4.5, W6.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

W.6.3D Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.

### Speaking and Listening

SL4.1; SL.5.1; SL 6.1 Engage effectively in a range of collaborative discussions

## Assessment Plan

Students will be given multiple opportunities to demonstrate their understanding of writing, photography, and perspective throughout the week, both informally and formally.

### **Formative assessments**



The group activity on day 2 can serve as a formative assessment to see if students are able to apply the techniques of photographers to their assignment. In this activity, students work in groups to create a photograph that represents a concept such as strength or noise. This activity provides the teacher with an opportunity to gauge which techniques students are applying and how successful they are with communicating concepts

visually. During the SPARK summer camp, this activity helped guide my instruction the next day. During the activity, I went around and reminded students to take the same photograph from several different vantage points as most of them were just taking the photographs straight ahead. After looking at their photographs at the conclusion of the lesson, I noticed that the students did a great job of using facial expressions and body language. However, there

seemed to be little regard for the background and how that added or took away from the photograph. As a result of this observation, I decided to take the students on a “field trip” around the campus to encourage them to be more thoughtful about the possibilities for backgrounds. The field trip proved to be particularly helpful, and students were able to transform the school into a medieval castle, arcade, forest, and cupcake parlor.

**DREAMS PHOTOGRAPH PLANNING** Name: \_\_\_\_\_

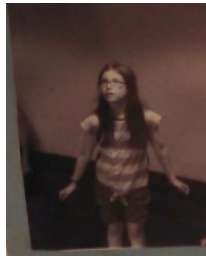
- Where will the photographer be in relation to the subject?  
Needs to be to my right Elizabeth F. will help me
- Describe the lighting in your photograph. Will you use a flash?  
Dark and mysterious, no flash Audrey will help me
- Where will you take your picture? What will be in the background?  
Outside next to the rock wall  
Inside downstairs Asha will help me
- What props (if any) will you need?  
2 foxes (E will bring)

Sketch 2 different ideas for your dream photographs.

1a (upstairs stairs)  
downstairs

2a (upstairs stairs)  
near the rock wall

Students' photograph planning sheet from Day 2 could also serve as a quick formative assessment. For example, in the planning sheet pictured to the left, I could tell that the student was mindful of how the lighting would impact the tone of the photograph. The teacher could use a checklist to mark which techniques (such as lighting, vantage point, framing) the student has addressed.



Day 3 provides an opportunity for a formative assessment of how students' are progressing towards the writing goals. A checklist with elements such as uses sensory details, edits and revises, tried multiple perspectives could be a helpful tool in keeping track of individual strengths and weaknesses in writing as well as group patterns that could be addressed in a follow-up mini-lesson.

Finally, each day is concluded with an exit ticket, which can be used to assess the students' understanding of the essential understanding. Using a different color post-it for each day, allows the teacher to assess growth in understanding over the course of the unit.

I had a good experience well actually awesome. I had a good influence. My perspective has changed alot. At first I was like don't really care. But now I love it. Our dreams a very cool. Even thought some time there a hurt.

### Summative Assessment



The summative assessment for this unit is a performance task in which each student creates an exhibit of their work to be a part of a class gallery for the entire camp to view. In this performance task, students are granted autonomy in many of the decisions and are given the opportunity to show what they have

learned about photography, writing, and perspective. The performance task is below with an accompanying rubric if the project is to be scored. Examples of student work follows the task.

### Dreamweavers' Performance Task

You are a photographer and writer who has been invited to create an exhibit about how your experience photographing and writing has influenced your perspective about your dreams. Your exhibit will be included in the Sparks Summer Camp Art Gallery. Parents and other campers will be invited to view this display.

Your exhibit must include:

- writing about your dream
- photographs of your dream
- an explanation of the process you used to make your writing and photographs
- a reflection on how experience influences perspective
- a title that captures the theme of your writing and photographs

1. Plan	2. Do	3. Review and Reflect
What are you being asked to do?  How will you	Review the writing and photographs you made this week. Decide which pieces you want to include in your exhibit.	Review your work. Does it contain all of the requirements? Is it creative and engaging? Does it

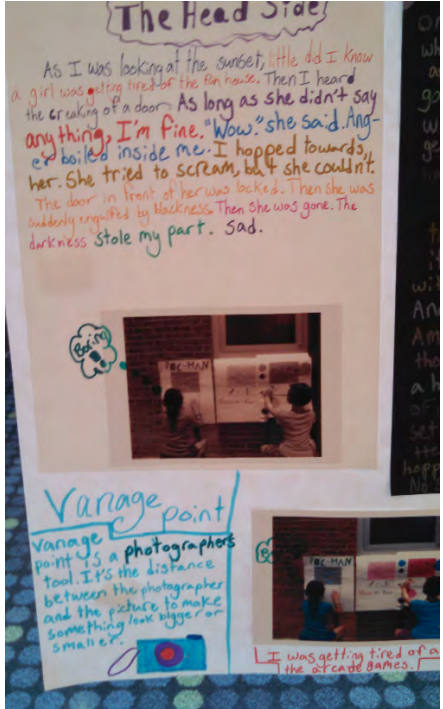


<p>communicate your perspective about your dreams?</p> <p>What materials and tools do you need?</p> <p>What will good work look like?</p>	<p>Write about the process you used to create your writing and photographs. Reflect on what you learned about how experience influences perspective.</p> <p>Assemble and create your exhibit. You will want to plan out your design on scrap paper first.</p>	<p>reflect what you have learned about how experience influences perspective?</p> <p>Reflect on this assignment. Did you enjoy working on this?</p> <p>What was easy about this assignment?</p> <p>What was difficult?</p>
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### Possible Scoring Rubric

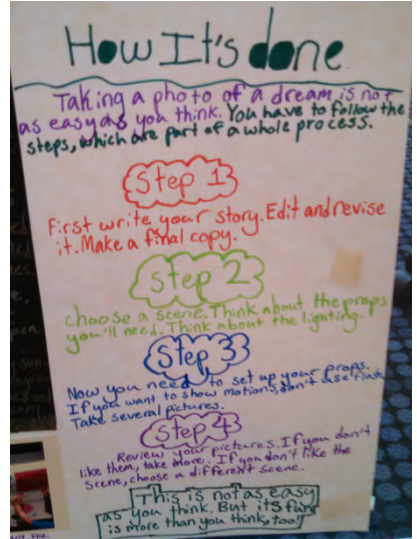
	Clarity	Photographs	Writing	Conceptual Understanding
3	Exhibit is clear and easy to follow. It contains a title, headings, captions, a unifying theme and an overall organization that communicates a clear message to the viewer. Writing is legible.	Concepts of photography are frequently applied. Consistent attention to timing, framing, lighting, facial expressions, gestures, and vantage point are evident.	Frequently includes sensory details	A thorough reflection that includes specific vocabulary, an explanation of the process used and evidence of understanding perspective is included.
2	Exhibit is somewhat clear and contains some evidence of organization. Only some elements such as title, headings, captions and a unifying theme are used. Writing is legible.	Concepts of photography are inconsistently applied. Some attention to timing, framing, lighting, facial expressions, gestures, and vantage point is evident.	Sometimes uses sensory details	A reflection is included but is missing either specific vocabulary, explanation of the process or little understanding of perspective.
1	Exhibit is difficult to follow and lacks organization. No captions, title, headings or unifying	Concepts of photography are rarely or not applied. Little to no evidence of attention to timing,	Rarely uses sensory details	No reflection on their experience was included

	theme is present. Writing is difficult to read.	framing, lighting, facial expressions, gestures, and vantage point is present.		
Score				

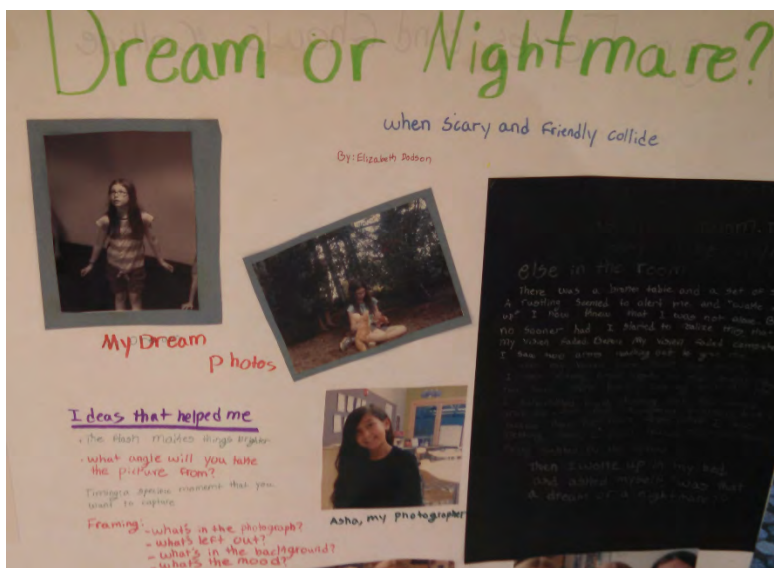
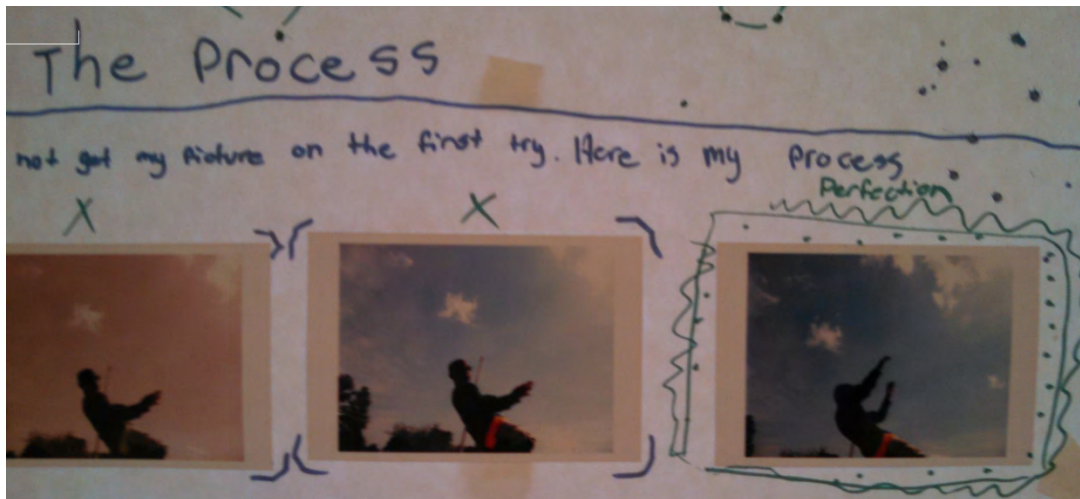


The photographs to the left and right are a portion of a student's exhibit for the gallery, which the class decided to name "Dreams Come True". This student used some of the specialized vocabulary from the Bruner lesson. Although it isn't visible in the picture, she also included two different dream narratives from different perspectives. (One is visible on the white paper; the other is beside it on the black paper). She uses some sensory detail such as "the creaking of the door", "suddenly engulfed by blackness", and "the darkness stole my part." Her process section demonstrates her understanding of the importance of editing and revising with both the writing and the photographs.

It is clear that this experience for her has influenced her understanding of photography when she says, "Taking a photo of a dream is not as easy as you think."



By day 3 of picture making the students were much more intentional in their decision-making about the photographs and worked meticulously to get their photograph just the way they wanted as revealed in the picture below. Many students included their "reject" photographs as part of their exhibit. This indicated to me that they valued the process, not just the end product.



This student's title "Dream or Nightmare" reveals her understanding that her dream could be interpreted as scary or friendly depending on your perspective. She uses lighting and color to create different tones. In her "Ideas That Helped Me" section she uses some of the vocabulary such as framing and vantage point. Her photographs reveal that she

can apply those concepts.

At the beginning of the course, students were already adept at using body language and facial expressions to communicate a feeling. Many students grew in applying other concepts such as timing and vantage point.



So my clothes were dirty so we had to take them to be washed. My mom and sister went without me so I had to wait. Then, finally, she came out with my clothes after a long time. I think it was so long because it was hard laundry.

Students' revealed their understanding of perspective in multiple ways. In the reading photographs exercise, students were able to write from different perspectives and interpreted the events of the photograph in

multiple ways as shown in some of the writing samples above and below. They

saw how changing the point of view can alter the perspective in the exercise with re-writing "Teddy Bears Gone Bad."

I can't believe I broke my Mom's mirror. Come on, Billy, we had to pick the glass. My mom is going to kill me. I don't know how to fix it.

Before, I thought I didn't know art but now I look at art and I go perspective is how you see things. Like the shadow of a tree can seem scary.

The essential understanding for the unit was *experience influences perspective*. Students were able to transfer this idea to other experiences such as not being afraid of something once you've tried it or deciding you liked something after seeing it in a different way. Many students in the class said their experience changed the way they viewed photography; some thought it was much more complex while others thought it was easier than they thought. Several students commented on how their perspective on dreams had changed.

"You may think that dreams are just 'nighttime entertainment.' I did before I took this class (Dreamweavers). Now I think they're here to help you realize to look closer and see what they are trying to tell you to do."



# Photos:

You may think that dreams are just "nighttime entertainment." I did before I took this class (Dreamweavers). Now I think they're here to help you realize to look closer and see what they're trying to tell you to do.

There are several steps to making a photo like this:



We did 4 stages. First we took a perspective. We took a photo from the ground looking up at the person falling.

Lesson Plans



<b>TEACHER NAME</b>		<b>Lesson #</b>
Denise Baynham		Day 1
<b>MODEL</b>	<b>CONTENT AREA</b>	<b>GRADE LEVEL</b>
visual thinking strategies	literacy	4-5
<b>CONCEPTUAL LENS</b>		<b>LESSON TOPIC</b>
perspective		writing about dreams and reading photographs
<b>LEARNING OBJECTIVES</b> (from State/Local Curriculum)		
<p>Language Arts</p> <p>RL 4.6, RL 5.6 Asses how point of view shapes the content and style of a text</p> <p>RL 5.7 Analyze how visual elements contribute to meaning, tone or beauty</p> <p>W.4.10, W.5.10 Write routinely over shorter time frames</p> <p>SL4.1; SL.5.1 Engage effectively in a range of collaborative discussions</p>		
<b>THE ESSENTIAL UNDERSTANDING</b> (What is the overarching idea students will understand as a result of this lesson?)		<b>THE ESSENTIAL QUESTION</b> (What question will be asked to lead students to "uncover" the Essential Understanding)
<b>Experience influences perspective.</b>		<b>How does experience influence perspective?</b>
<b>CONTENT KNOWLEDGE</b> (What factual information will students learn in this lesson?)		<b>PROCESS SKILLS</b> (What will students be able to do as a result of this lesson?)
<ul style="list-style-type: none"> <li>• Perspective is a way of viewing something, an outlook. It is based on our experiences and involves our thoughts, feelings, and attitude towards something.</li> <li>• Photographers use light, timing, point of view, and framing to create a certain mood and communicate an idea or feeling.</li> <li>• Mood is the overall feeling of a passage or photograph.</li> </ul>		<ul style="list-style-type: none"> <li>• "read" photographs</li> <li>• engage in discussion</li> <li>• write in 1<sup>st</sup> person point of view</li> <li>• understand that people see things differently</li> <li>• experiment with framing and vantage point to see different perspectives on the same subject</li> </ul>

### GUIDING QUESTIONS

*What questions will be asked to support instruction?*

*Include both "lesson plan level" questions as well as questions designed to guide students to the essential understanding*

Pre-Lesson Questions:	During Lesson Questions:	Post Lesson Questions:
<ol style="list-style-type: none"><li>1. What do you dream about?</li><li>2. Were any of your dreams similar? How?</li><li>3. What was the overarching feeling of your dream?</li><li>4. What do you see?</li><li>5. Did anyone see something different?</li><li>6. How did hearing what other people said influence how you saw this image?</li></ol>	<ol style="list-style-type: none"><li>1. What do you see in these images?</li><li>2. How many boys are in the picture?</li><li>3. How did hearing what other people saw affect what you saw?</li><li>4. What is happening in the photograph? What happened just before the photograph was taken?</li><li>5. Whose perspective were you writing from?</li><li>6. How did the perspectives of what was happening in the photograph differ? How were they alike?</li><li>7. How would this photograph be different if everyone was looking at the camera?</li><li>8. Do you think the photographer knew the people in the picture or not? Why do you think that?</li><li>9. How does the information I just told you influence your perspective?</li><li>10. What feeling do you get when you see this image? Why?</li><li>11. How does the proximity of the photographer to the subjects affect the mood of the photograph?</li><li>12. How does the word "emergency" in the background affect your perspective?</li></ol>	<ol style="list-style-type: none"><li>1. How did you see differently? How did writing about your dream or listening to your classmates' dreams affect your perspective about dreams?</li><li>2. How did reading photographs and learning about the tools of a photographer influence your ideas and feelings about photographing your dream?</li><li>3. How does experience influence perspective?</li></ol>

**DIFFERENTIATION**

*(Describe how the planned learning experience has been modified to meet the needs of gifted learners. Note: Modifications may be in one or more of the areas below. Only provide details for the area(s) that have been differentiated for this lesson.*

Content	Process	Product	Learning Environment
The use of visual images allows for a diverse group of students regardless of reading ability. Also, the novelty of writing about dreams encourages student engagement and creativity.	This lesson incorporates open-ended, high-level questions that allow for creativity and multiple perspectives. Students must justify their reasoning.		

**PLANNED LEARNING EXPERIENCES**

*(What will the teacher input? What will the students be asked to do? For clarity, please provide detailed instructions)*

**Engage and Connect** - *This phase focuses on piquing students' interest and helping them access prior knowledge. This is the introduction to the lesson that motivates or hooks the students.*

As students enter, have them write their names in the cloud. Have them write/draw what they dream about in the cloud.

Welcome students to the class. Set expectations for how we need to behave (respectful, responsible, safe, and be problem-solvers.) Have students go around in a circle and introduce themselves by sharing their dream cloud. After all students have shared, explain

*In this class, we will be weaving together writing and photographs about dreams to help us learn about perspective and how our experiences influence perspective- how we see and feel about things. We will begin by exploring the dreams we have at night. I'm going to read to you the dream a fifth grader wrote called "When Teddy Bears Go Bad" from the book In the Middle of the Night.*

After reading the dream, say

*Now it's your turn to share. Form groups of 2 or 3 with the people sitting near you and share about some of your dreams. It can be a recent dream or one that stands out in your memory. Remember to be respectful by making sure only one person talks at a time and that each person gets to share.*

During this time, the teacher should circulate around the room, listening to students' conversations. If a student says he/she doesn't remember any nighttime dreams, ask if they ever daydream and have them share that. After each group member has had a chance to share, reconvene the group. Ask the following questions:

*Were any of your dreams similar? How?*

*What was the overarching feeling of your dream?*                      30 minutes

Next, tell students to choose one dream and write about it including as many details as possible. It's okay if their memories are a little fuzzy, dreams are that

way. Give students about ten to fifteen minutes to write. Then ask for a few volunteers to share before transitioning to reading photographs. Collect students' papers. Say

*Thank you for sharing your dreams! We will be working to create an exhibit of photography and writing featuring the dreams you just shared. In order to prepare for that exhibit we need to learn more about perspective, writing, and photography over the next couple of days. We'll begin by looking at some images.* 15-20 minutes

Show students the image of the "duck bunny" using the brightlink and ask what they see. Call on a student to share what one thing he or she saw. Then ask *Did anyone see anything different?* Have a student who saw a duck show why they thought it was a duck. Have a student who saw a bunny show why they thought it was a bunny. Ask *How did hearing what someone else saw influence how you saw this picture?*

Explain that we will be learning that just like people saw different things in the picture people have different perspectives or way of seeing things. Explain that we will be using the word perspective throughout the week, and it's important to understand what it means. Perspective is a way of viewing something, an outlook. It is based on our experiences and involves our thoughts, feelings, and attitude towards something. Today they will be learning how to see things from different perspectives and how experience influences perspective. 3 minutes

**Explore** - *In this phase, the students have experiences with the concepts and ideas of the lesson. Students are encouraged to work together without direct instruction from the teacher. The teacher acts as a facilitator. Students observe, question, and investigate the concepts to develop fundamental awareness of the nature of the materials and ideas.*

Project the image of "The Broken Mirror" by Helen Levitt using the brightlink and power point and explain that they are going to "read" the photograph by looking very closely at it. Ask them to write down as many things as they can see.

Give students 2 minutes to write down details they see in the photograph. After the time is up, have each student share something they saw in the photograph (with no repeats). Ask *How many boys are in the picture?* Have several students share. If someone says 9, have them point out the 9 boys for those who can't see them all. Explain that even when we think we've looked at something for a while there are often things we don't see. It's helpful to look closely and listen to what others see, too. 10 minutes

Have students think about what is happening in the photograph and what happened just before or after the photograph. Have students choose one person in the photograph without letting anyone know whom they have chosen. Tell them to imagine they were that person and write from their point of view what is happening in the picture. Remind them to write using "I" as if they were

that person (1<sup>st</sup> person point of view).

After about 5 minutes of writing, have volunteers share their writing. Call on students to guess whose perspective they were writing from. Let several students share. Ask *How did the perspectives of what was happening differ? How were they alike?* 15 minutes

Ask students *How would the photograph be different if all the people were looking at the photographer? Do you think the photographer knew the people in the picture or not? Why do you think that?* After several students share, explain that the photographer, Helen Levitt, took this photograph in Harlem, New York around 1940 using a trick camera. She appeared to be taking a picture in one direction while actually taking it of this scene. Ask *How does the information I just told you influence your perspective?* Explain that photographers make specific choices and use different tools to communicate an idea or create a feeling. We are going to explore some of the choices photographers make. 5 minutes

**Explain** - Students communicate what they have learned so far and figure out what it means. This phase also provides an opportunity for teachers to directly introduce a concept, process, or skill to guide students toward a deeper understanding.

Show the image "Jungle Music" and ask *What feeling do you get from this photograph? Why?* Facilitate an open-discussion where students express their opinions and provide reasoning for their opinions. Be prepared to connect their responses to **framing** (the photographer included the leg of the person in the tree), **lighting** (shadows of the tree), and **vantage point** (the photographer is looking down on the two children). Explain that photographers use these concepts to create a certain feeling or mood.

Repeat this process with "Boys on the Bus". Again, highlight the **framing** (How does the word "emergency" in the picture affect the mood of the photograph) and **vantage point** (How does the proximity of the photographer to the subject affect your perspective?) Also, if it doesn't come up in the discussion, ask students about the **facial expressions** of the students. How do their expressions contribute to the mood of the photograph? 10-15 minutes

**Elaborate** — Allow students to use their new knowledge and continue to explore its implications. At this stage students expand on the concepts they have learned, make connections to other related concepts, and apply their understandings to the world around them in new ways

Explain that both of the photographs they just viewed were made by Durham students. They will be getting the opportunity to use these tools of the photographer. Hand out the paper frames to pairs of students. Have one student hold the frame close to their face, looking at their partner. Have them describe to their partner everything they see. Then have them hold the paper frame at arm's length and describe what they see. Next, have the student crouch on the floor looking up at their partner, then standing on a chair looking down. Partners should switch. While partners are experimenting with their frame,



the teacher should circulate around the room asking students what they notice, and how it changes what they see.

Reconvene the group and have them share their observations by asking *What did you notice?* Allow time for several students to respond. Tell them that they will get to experiment more with these tools when they photograph their dreams later in the week. 10-15 minutes

**Evaluate:** *This phase assesses both learning and teaching and can use a wide variety of informal and formal assessment strategies.*

Conclude the lesson by asking students *After today's lesson, how do you see differently? How did writing about your dream or listening to your classmates' dreams affect your perspective about dreams? How did reading photographs and learning about the tools of a photographer influence your ideas and feelings about photographing your dream?* Give everyone a post-it note to use as their exit ticket. Ask students to think about their experiences today and how that influenced their perspective about dreams or photography. Then ask them to generalize how experience can influence perspective. Instruct students to write their response to the following question on the post-it:

*How does experience influence perspective?*

Have students place their post-it note on the chart paper titled "Experience Influences Perspective". Students will be adding to this chart again tomorrow.

5 minutes

When Teddy Bears Go Bad

By: Cole Whetstone

There I was, right in the middle of nowhere.  
Wherever I looked I just saw pure black. I  
started to run. I don't know how long I ran, but  
when I stopped I saw a figure in the distance. I  
went up to the figure and saw that the stranger  
was . . . fuzzy . . . and brown . . . the stranger  
was a teddy bear! Not caring what it was I  
asked, "Where am I?"

The second I was done, the teddy bear  
hit me! I tried to get back up, but before I got  
back on my feet I was surrounded by . . . teddy  
bears! All of the bears hit me again, I howled,  
again they hit me by this time I was begging  
for mercy. Then . . . then . . . I was in my room.  
It was all a dream, whew! Then I didn't feel so  
good. I went to the bathroom and threw up.

P.S. I was 7 when I had this dream.

<b>TEACHER NAME</b>		<b>Lesson #</b>
Denise Baynham		Day 2
<b>MODEL</b>	<b>CONTENT AREA</b>	<b>GRADE LEVEL</b>
Bruner	visual literacy	4-5
<b>CONCEPTUAL LENS</b>		<b>LESSON TOPIC</b>
perspective		Photographers use specific tools and methods.
<b>LEARNING OBJECTIVES (from State/Local Curriculum)</b>		
<p>Language Arts            RL 4.6, RL 5. 6 Asses how point of view shapes the content and style of a text            RL 5.7 Analyze how visual elements contribute to meaning, tone or beauty            SL4.1; SL.5.1 Engage effectively in a range of collaborative discussions</p>		
<b>THE ESSENTIAL UNDERSTANDING</b> <i>(What is the overarching idea students will understand as a result of this lesson?)</i>		<b>THE ESSENTIAL QUESTION</b> <i>(What question will be asked to lead students to "uncover" the Essential Understanding)</i>
<b>Experience influences perspective</b>		<b>How does experience influence perspective?</b>
<b>CONTENT KNOWLEDGE</b> <i>(What factual information will students learn in this lesson?)</i>		<b>PROCESS SKILLS</b> <i>(What will students be able to do as a result of this lesson?)</i>
<ul style="list-style-type: none"> <li>Perspective is a way of viewing something, an outlook. It is based on our experiences and involves our thoughts, feelings, and attitude towards something.</li> <li>Photographers use light, timing, facial expressions, gestures, point of view, and framing to create a certain mood and communicate an idea or feeling.</li> </ul>		<ul style="list-style-type: none"> <li>collaborate with peers</li> <li>solve creative challenges</li> <li>use a digital camera and portable printer</li> </ul>

**GUIDING QUESTIONS**

*What questions will be asked to support instruction?*

*Include both "lesson plan level" questions as well as questions designed to guide students to the essential understanding*

<b>Pre-Lesson Questions:</b>	<b>During Lesson Questions:</b>	<b>Post Lesson Questions:</b>
<ol style="list-style-type: none"><li>1. What is this dream about?</li><li>2. What do photographers do?</li><li>3. What are some of the tools photographers use?</li><li>4. What characteristics should photographers possess?</li><li>5. What rules impact how photographers work?</li><li>6. How do photographers stay safe?</li></ol>	<ol style="list-style-type: none"><li>1. How would you safely photograph <i>falling</i> in one image?</li><li>2. How would you photograph <i>noise</i>?</li><li>3. How would you photograph <i>worry</i>?</li><li>4. How would you photograph <i>confidence</i>?</li><li>5. How would you photograph <i>soaring</i>?</li><li>6. How would you photograph <i>peace</i>?</li><li>7. How did you decide which label to put at each photograph?</li><li>8. How were you able to influence perspective?</li></ol>	<ol style="list-style-type: none"><li>1. What did you learn about being a photographer?</li><li>2. What were some challenges you faced?</li><li>3. What did you enjoy about being a photographer?</li><li>4. How did collaborating with others change your photograph?</li><li>5. How did you use the tools and methods of a photographer to influence the perspective of the viewer?</li><li>6. Where will the photographer be in relation to the subject?</li><li>7. Describe the lighting in your photograph. Will you use a flash?</li><li>8. Where will you take your picture? What will be in the background?</li><li>9. What props (if any) will you need?</li><li>10. How does experience influence perspective?</li></ol>

**DIFFERENTIATION**

*(Describe how the planned learning experience has been modified to meet the needs of gifted learners. Note: Modifications may be in one or more of the areas below. Only provide details for the area(s) that have been differentiated for this lesson.*

Content	Process	Product	Learning Environment
	This lesson incorporates open-ended, high-level questions that allow for creativity and multiple perspectives. Students use creative problem-solving strategies on an open-ended assignment.		

**PLANNED LEARNING EXPERIENCES**

*(What will the teacher input? What will the students be asked to do? For clarity, please provide detailed instructions)*

**Engage and Connect** - This phase focuses on piquing students' interest and helping them access prior knowledge. This is the introduction to the lesson that motivates or hooks the students.

Using the brightlink projector, show students the first dream photograph. *What do you think this dream was about?* After a few students respond, the teacher says

*Today we will be learning how photographers use different tools and methods to create a certain feeling or to communicate an idea. We will begin by brainstorming what we already know about photographers and how they work.*

Each pre-lesson question (2-6) should be written on a piece of chart paper. Divide students into groups of 4. Have each group visit a table and list their thoughts on the chart paper. After 2 minutes, rotate as a group to a different question. Give students a little over 1 minute, then rotate again until each group has responded to all the questions. Give students the opportunity to walk around and read the final chart. As a whole group, discuss any observations they may have. 15 minutes

**Explore** - In this phase, the students have experiences with the concepts and ideas of the lesson. Students are encouraged to work together without direct instruction from the teacher. The teacher acts as a facilitator. Students observe, question, and investigate the concepts to develop fundamental awareness of the nature of the materials and ideas.

Revisit the first image with the students reminding them of the earlier lesson when they learned to read photographs and discuss the following questions as a whole group. *What feeling do you get when you see this image? How do you think the photographer made this photograph? How did he or she collaborate with others to make this picture?* Repeat this process with the next 2 images. (If the discussion runs long, only show 1 other image.) 10 minutes

**Explain** - Students communicate what they have learned so far and figure out what it means. This phase also provides an opportunity for teachers to directly introduce a concept, process, or skill to guide students toward a deeper understanding.

Using the power point, explain/ review how to use the camera safely and when to use the flash. Remind students of the methods they learned about earlier: timing, vantage point, framing, lighting, facial expressions, and gestures. 10 minutes

**Elaborate** —Allow students to use their new knowledge and continue to explore its implications. At this stage students expand on the concepts they have learned, make connections to other related concepts, and apply their understandings to the world around them in new ways

Discuss as a group *How could you safely photograph falling in one picture?*  
Invite several volunteers to share and model taking the photograph. In their groups of 4, students will work together to create photographs using the tools and methods of a photographer in response to the during lesson questions 2-6.

1. How would you photograph *noise*?
2. How would you photograph *worry*?
3. How would you photograph *confidence*?
4. How would you photograph *soaring*?
5. How would you photograph *peace*?

The challenge is they must all take their photographs in the room. They will have to use what they know about photography to create very different images in the same setting with the same people. After taking their photographs, they will print the images. 30 minutes

Students will gather in a whole group with each groups' photographs laid out. Students will visit each groups' photographs in a gallery walk and decide which photograph goes with each idea or feeling. They should put their label beside the photograph they think matches the word. Once everyone has placed their labels, have groups return to their photographs. Reflect on your success in communicating visually. Discuss *How did you decide which label to put by each photograph? How were you able influence someone's perspective about what was happening in the photograph?* 15 minutes

**Evaluate:** *This phase assesses both learning and teaching and can use a wide variety of informal and formal assessment strategies.*

After discussing the group photographs, have students debrief the experience by discussing post-lesson questions 1-5.

1. What did you learn about being a photographer?
2. What were some challenges you faced?
3. What did you enjoy about being a photographer?
4. How did collaborating with others change your photograph?
5. How did you use the tools and methods of a photographer to influence perspective?

*If students are unfamiliar with their surrounding environment, it may be helpful to take a mini-field trip around the campus in order to acquaint them with possible settings.* Hand out the dream photograph planning sheet. Have students plan two images to represent their dream. The planning sheet will help them think about how to use the tools and methods to create the feeling or idea they want to communicate. If there is additional time, allow students to make props for the photographs. 30 minutes



(Students will be making their dream photographs in a separate lesson. Look over their planning sheets to see if any adjustments might need to be made before taking their photographs.)

Conclude the lesson by asking students to think about the experiences they had today and how that influenced their perspective on photography. After a few volunteers share, give everyone a post-it note to use as their exit ticket. Instruct students to write their response to the following question on the post-it:

*How does experience influence perspective?*

Have students place their post-it note on the chart paper titled "Experience Influences Perspective". 5 minutes

confidence

worry

peace

noise

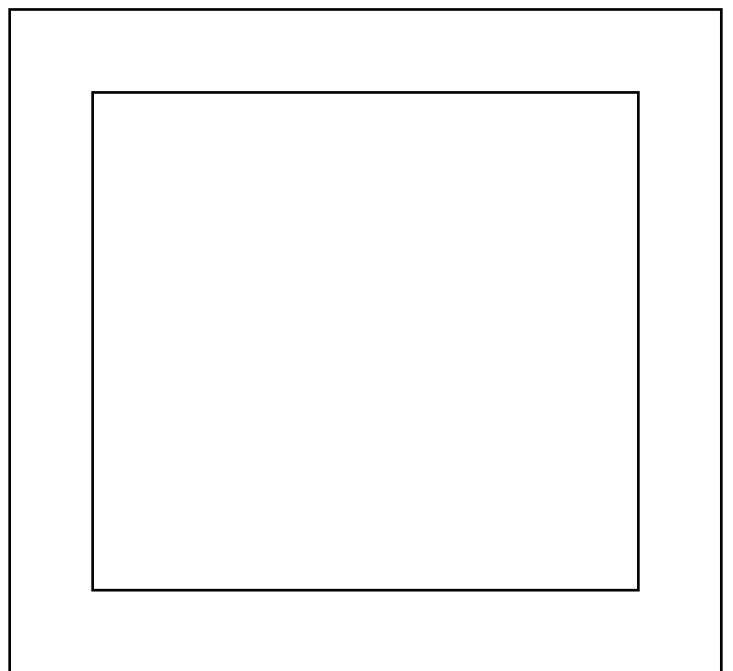
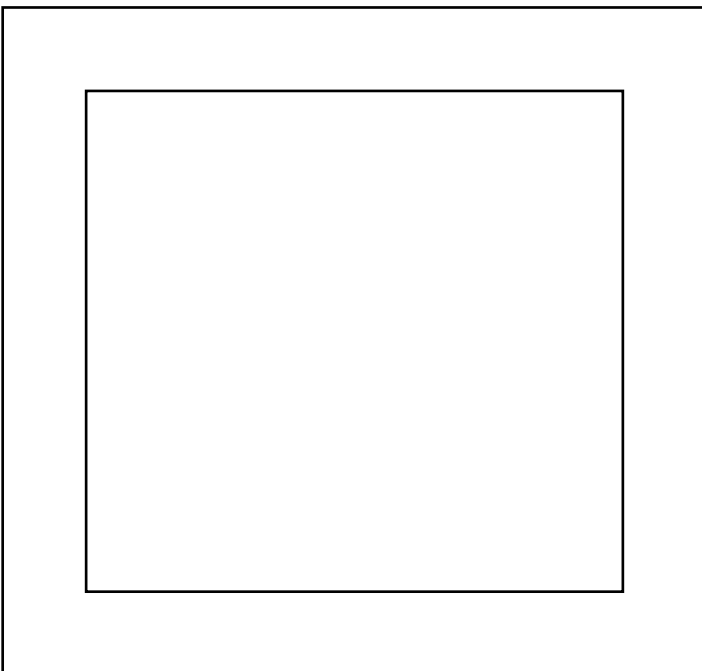
soaring

# Dreams Photograph Planning

Name: \_\_\_\_\_

1. Where will the photographer be in relation to the subject?
2. Describe the lighting in your photograph. Will you use a flash?
3. Where will you take your picture? What will be in the background?
4. What props (if any) will you need?

Sketch 2 different ideas for your dream photographs.





<b>TEACHER NAME</b>		<b>Lesson #</b>
Denise Baynham		Day 3
<b>MODEL</b>	<b>CONTENT AREA</b>	<b>GRADE LEVEL</b>
writing workshop	literacy	4-5
<b>CONCEPTUAL LENS</b>		<b>LESSON TOPIC</b>
perspective		narrative writing and making photographs
<b>LEARNING OBJECTIVES</b> <i>(from State/Local Curriculum)</i>		
<p><u>Reading Literature</u>            RL 4.6, RL 5.6 Asses how point of view shapes the content and style of a text            RL 5.7 Analyze how visual elements contribute to meaning, tone or beauty</p> <p><u>Writing</u>            W.4.10, W.5.10 Write routinely over shorter time frames            W.4.3.b Use dialogue and description to develop experiences and events or show the responses of characters to situations.            W.4.3.d Use concrete words and phrases and sensory details to convey experiences and events precisely.            W.4.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.            W.5.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</p> <p><u>Speaking and Listening</u>            SL4.1; SL.5.1 Engage effectively in a range of collaborative discussions</p>		
<b>THE ESSENTIAL UNDERSTANDING</b> <i>(What is the overarching idea students will understand as a result of this lesson?)</i>		<b>THE ESSENTIAL QUESTION</b> <i>(What question will be asked to lead students to "uncover" the Essential Understanding)</i>
<b>Experience influences perspective.</b>		<b>How does experience influence perspective?</b>
<b>CONTENT KNOWLEDGE</b> <i>(What factual information will students learn in this lesson?)</i>		<b>PROCESS SKILLS</b> <i>(What will students be able to do as a result of this lesson?)</i>

- Perspective is a way of viewing something, an outlook. It is based on our experiences and involves our thoughts, feelings, and attitude towards something.
- Photographers use light, timing, point of view, and framing to create a certain mood and communicate an idea or feeling.
- Mood is the overall feeling of a passage or photograph.
- First person point of view is when a story is told by a person in the story. Words such as "I", "me" "us" are used. Third person point of view is told by a narrator who is outside of the story. Words such as "he", "she", "they" are used.
- Sensory details are details that engage the readers' senses.

- write in 1<sup>st</sup> person and 3<sup>rd</sup> person point of view
- edit and revise writing
- use dialogue and sensory details to strengthen writing
- experiment with the tools of a photographer
- create a photograph that represents their written work
- collaborate with peers
- solve problems creatively

**GUIDING QUESTIONS**

*What questions will be asked to support instruction?*

*Include both "lesson plan level" questions as well as questions designed to guide students to the essential understanding*

Pre-Lesson Questions:	During Lesson Questions:	Post Lesson Questions:
<ol style="list-style-type: none"> <li>1. How would "When Teddy Bears Go Bad" be different if told from the teddy bears' perspective?</li> <li>2. How did changing the perspective of the story affect the story? mood? events? character development ?</li> <li>3. How is the story different when it is changed from 1<sup>st</sup> person point of view to 3<sup>rd</sup> person?</li> </ol>	<ol style="list-style-type: none"> <li>1. What is the mood of this story?</li> <li>2. From what point of view is it told? What is the narrator's perspective?</li> <li>3. What tools does the author use to engage the audience in her dream narrative?</li> <li>4. What are some examples from the text of the author using sensory details?</li> <li>5. How does the inclusion of sensory details reveal the narrator's perspective?</li> </ol> <p>During picture-making</p> <ol style="list-style-type: none"> <li>1. What would happen if you took your picture from a different vantage point?</li> <li>2. What feeling does your photograph communicate?</li> <li>3. What changes do you want to make?</li> </ol> <p>During writing</p> <ol style="list-style-type: none"> <li>1. How is it going?</li> <li>2. From what other perspective could you write this story?</li> <li>3. Where have you included sensory details?</li> <li>4. How could you use dialogue effectively?</li> </ol>	<ol style="list-style-type: none"> <li>1. How did changing perspectives alter people's writing?</li> <li>2. How does using dialogue, adding sensory details, writing from different points of view affect the writing?</li> <li>3. How did your version of your dream narrative change/ improve?</li> <li>4. How did your experience today influence your perspective about writing?</li> <li>5. How was your experience with writing influenced by your work with photography?</li> <li>6. How does experience influence perspective?</li> <li>7. How has your experience at SPARK camp influenced your perspective of photography, writing, and/or art?</li> <li>8. What did you learn?</li> </ol>



### DIFFERENTIATION

*(Describe how the planned learning experience has been modified to meet the needs of gifted learners. Note: Modifications may be in one or more of the areas below. Only provide details for the area(s) that have been differentiated for this lesson.)*

Content	Process	Product	Learning Environment
The novelty of writing about dreams encourages student engagement and creativity.	Students collaborate to solve creative, open-ended challenges. They are asked to consider multiple perspectives.		The teacher is acting as a facilitator, while the students direct the decision-making and grapple with how to create a certain perspective that reflects their dream. They determine the materials and tools needed.

### PLANNED LEARNING EXPERIENCES

*(What will the teacher input? What will the students be asked to do? For clarity, please provide detailed instructions)*

**Engage and Connect** - This phase focuses on piquing students' interest and helping them access prior knowledge. This is the introduction to the lesson that motivates or hooks the students.

*Today, we will be working on making our dreams photographs and writing different versions of our dreams narrative. Let's begin by revisiting "When Teddy Bears Go Bad". The teacher should pass out copies of the stories and ask students to consider how the story would be different if told from the teddy bear's perspective. Remind them of stories like "The True Story of the Big Bad Wolf" where the story changes when the "villain" gets to share his/her side of the story. 5 minutes*

**Explore** - In this phase, the students have experiences with the concepts and ideas of the lesson. Students are encouraged to work together without direct instruction from the teacher. The teacher acts as a facilitator. Students observe, question, and investigate the concepts to develop fundamental awareness of the nature of the materials and ideas.

Have students get in small groups and create a new version of the story this time writing from the teddy bears' perspective. After several minutes, have groups share their versions with the group. Ask *How did your version differ from the original version? How did changing the perspective of the story affect the story? mood? events? character development?*

Next, have students revisit the original version and discuss whether it is 1<sup>st</sup> person or 3<sup>rd</sup> person point of view. As a group, change the pronouns to make the story third person point of view. Have them read over it again before asking *How is the story different when it is changed from 1<sup>st</sup> person point of view to 3<sup>rd</sup> person?* 15 minutes

**Explain** - Students communicate what they have learned so far and figure out what it means. This phase also provides an opportunity for teachers to directly introduce a concept, process, or skill to guide students toward a deeper understanding.

Explain that just like photographers use different devices such as vantage point, writers also experiment with different tools such as point of view to communicate a certain perspective.

Hand out copies of "The Bunny Bus" from In the Middle of the Night. Ask students to pay attention to how the writer communicates her perspective as they read the story. After everyone has had a chance to read the story, ask students *What*

*is the mood of this story? From what point of view is it told? What is the narrator's perspective? What tools does the author use to engage the audience in her dream narrative? (examples may include dialogue, interesting word choice, sensory details) Explain what sensory details are if it didn't come up in the discussion. Ask students to underline places in the story where the author used sensory detail. Then, discuss the following questions What are some examples from the text of the author using sensory details? How does the inclusion of sensory details reveal the narrator's perspective?*

Explain that next, they are going to have the opportunity to work on revising their drafts of the dream narratives they wrote on the first day.

15 minutes

**Elaborate** — Allow students to use their new knowledge and continue to explore its implications. At this stage students expand on the concepts they have learned, make connections to other related concepts, and apply their understandings to the world around them in new ways

Encourage students to try writing the narrative from a different perspective, experiment with point of view, and look for places to include sensory detail as you hand them their dream narrative drafts.

Once students have begun writing, circulate around the room checking in with the writers asking questions such as *How is it going? From what other perspective could you write this story? Where have you included sensory details? How could you use dialogue effectively?*

As students are writing, have the assistant pull groups (5 at a time) to make their photographs. Students will need their props and planning sheets for making their photographs.

Also, allow students to hold peer conferences about their writing. Students need to select at least one version of their dream and make a final draft of it for the performance task. During the last ten minutes of the writing workshop, have volunteers share their dream narratives with the group.

1 hour 10 minutes

**Evaluate:** *This phase assesses both learning and teaching and can use a wide variety of informal and formal assessment strategies.*

Conclude the lesson by asking students *How did it go today? How does using dialogue, adding sensory details, writing from different points of view affect the writing? How did your version of your dream narrative change/ improve?*

Give everyone a post-it note to use as their exit ticket. Ask students to think about their experiences today and how that influenced their perspective about writing. How was their experience with writing influenced by their work with photography?

Have students respond on paper to the following questions: *How has your experience at SPARK camp influenced your perspective on dreams, writing, and or photography? What have you learned?* 10 minutes

## The Bunny Bus

By: Hannah McShea

I spun my pencil on the desk. If I were a clock and my pencil was one of the hands, I would move a heck of a lot faster than the one on the wall. Tick, Tick, Tick, Tick.

Danger! Danger! Exploding in five, four, three, two, one! Ring! Saved by the bell. I picked up my back-pack and lunch box, and headed for the door, only somewhat conscious of my teacher's remember-to-read-over-the-weekend lecture. As soon as there was room, I slipped out into the stuffy hallway and into a water-fountain booth. Noises were dying down, and a rush of loneliness hit me square in the heart. Quiet overtook me, along with a need to run, to run with silent splendor. Wow.

Then I galloped down the corridor, out into the stinging air of fall. No other kids were in sight, and gradually the air took on a menacing tinge. "It's a Friday," I told myself. "All the other kids have gone home as car riders." Yet it was unusual to have two buses remain empty.

Suddenly, a voice rang out across the lot. I startled. Then I realized who it was. "George you numbskull! You're still here!" I joked.

"Yeah, well this here's my bus. Ya think that this bus looks like a rabbit?"

"Naw. I think it looks like a school bus."

Discouraged, he look around. "Yo, Dan my man, does this look like a bunny, or what?" Another figure stepped around the school building.

"I dunno. It certainly has a small mammal smell to it." They cracked up.

I strode around the back of the busses and faced the culprit vehicle on the far side. Now that I could see it better, it did look somewhat like a rabbit. The old yellow paint was peeling in curls like fur, and the front windows seemed darker, smaller, and shinier. I clambored up the steps and looked around. When I was about to sit down, I noticed that every seat had a basket of pale Easter eggs on it, nestled into a dark cloth, and each basket had eggs-actly 8 real eggs in it.

My focus was drawn to the window, and the city seemed to be bouncing now. The bus was actually bounding. Our bus had acquired a tail and hind feet! There was no doubt about it. We were inside a mondo bunny. He hopped down Broad street, turned on Guess road, and scampered down some god-forsaken lane. No one seemed to notice the Bunny-Bus. It was like we were *invisible*. Just then, the Bunny-Bus lowered its head to a pale leafy plant. The cabbage was the right size for the rabbit. If that was the case, then they'd be like boulders to us. I was going to die.

THUMP. "Okay George," I found myself saying to one of my stuffed animals. "What do we do n- your not George!" Go figure.

<b>TEACHER NAME</b>		<b>Lesson #</b>
Denise Baynham		Day 4
<b>MODEL</b>	<b>CONTENT AREA</b>	<b>GRADE LEVEL</b>
performance task/ vts	literacy	4-5
<b>CONCEPTUAL LENS</b>		<b>LESSON TOPIC</b>
perspective		creating an exhibit of writing and photography around a central theme
<b>LEARNING OBJECTIVES</b> <i>(from State/Local Curriculum)</i>		
<p><u>Reading Literature</u>            RL 4.6, RL 5. 6 Asses how point of view shapes the content and style of a text            RL 5.7 Analyze how visual elements contribute to meaning, tone or beauty            RL 4.2, 5.2 , 6.2 Determine a theme of a story, drama, or poem from details in the text</p> <p><u>Writing</u>            W.4.10, W.5.10 Write routinely over shorter time frames            W.4.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.</p>		
<b>THE ESSENTIAL UNDERSTANDING</b> <i>(What is the overarching idea students will understand as a result of this lesson?)</i>		<b>THE ESSENTIAL QUESTION</b> <i>(What question will be asked to lead students to "uncover" the Essential Understanding)</i>
<b>Experience influences perspective.</b>		<b>How does experience influence perspective?</b>
<b>CONTENT KNOWLEDGE</b> <i>(What factual information will students learn in this lesson?)</i>		<b>PROCESS SKILLS</b> <i>(What will students be able to do as a result of this lesson?)</i>
<ul style="list-style-type: none"> <li>Perspective is a way of viewing something, an outlook. It is based on our experiences and involves our thoughts, feelings, and attitude towards something.</li> <li>The theme is the subject or message of a piece of writing or photograph.</li> </ul>		<ul style="list-style-type: none"> <li>identify a theme</li> <li>create an exhibit around a central theme</li> <li>analyze and evaluate</li> </ul>
<b>GUIDING QUESTIONS</b> <i>What questions will be asked to support instruction?</i> <i>Include both "lesson plan level" questions as well as questions designed to guide students to the essential understanding</i>		
<b>Pre-Lesson Questions:</b>	<b>During Lesson Questions:</b>	<b>Post Lesson Questions:</b>
<ol style="list-style-type: none"> <li>Where is this photograph taken?</li> <li>What do you notice?</li> <li>How else could you imagine the images and writing being</li> </ol>	<ol style="list-style-type: none"> <li>How is it going?</li> <li>Why did you choose that photograph/writing?</li> <li>What do you hope</li> </ol>	<ol style="list-style-type: none"> <li>How did your classmates demonstrate their understanding of the tools of photographers</li> </ol>

<p>organized?</p> <ol style="list-style-type: none"> <li>4. What is a theme?</li> <li>5. How could you determine the theme of your writing and photographs?</li> <li>6. How could you show how your experience in this camp has influenced your perspective on dreams?</li> <li>7. What questions do you have about your task?</li> </ol>	<p>people will notice?</p> <ol style="list-style-type: none"> <li>4. What is the theme of your photographs?</li> <li>5. How does your project reflect what you learned about how experience influences perspective?</li> </ol>	<p>and writers in their exhibit?</p> <ol style="list-style-type: none"> <li>2. What was the artist's perspective of his/her dreams?</li> <li>3. How did they communicate their perspective?</li> <li>4. What is one thing you want to remember from the Dreamweavers class?</li> </ol>
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**DIFFERENTIATION**

*(Describe how the planned learning experience has been modified to meet the needs of gifted learners. Note: Modifications may be in one or more of the areas below. Only provide details for the area(s) that have been differentiated for this lesson.)*

Content	Process	Product	Learning Environment
	<p>Students are engaged in higher-order thinking as they evaluate which pieces of writing and photographs support a specific theme. They are creating a new and original work from their previous work.</p>		<p>This is a self-directed activity which involves students in evaluating their work and making decisions about which work to include in their exhibit.</p>

**PLANNED LEARNING EXPERIENCES**

*(What will the teacher input? What will the students be asked to do? For clarity, please provide detailed instructions)*

**Engage and Connect** - This phase focuses on piquing students' interest and helping them access prior knowledge. This is the introduction to the lesson that motivates or hooks the students.

*You have been invited to create a "Gallery of Dreams" for our Spark Summer Camp. Each one of you will create an exhibit about your dreams. Before we begin working on our exhibit, let's look at a local gallery to learn how the professionals present their work.*

**Explore** - In this phase, the students have experiences with the concepts and ideas of the lesson. Students are encouraged to work together without direct instruction from the teacher. The teacher acts as a facilitator. Students observe, question, and investigate the concepts to develop fundamental awareness of the nature of the materials and ideas.

Show students the photograph from the Nasher Art Museum. Ask students *Where is this photograph taken? What do you notice?* Engage the students in a discussion about their observations of how the exhibit is organized with text and images. *How else could you imagine the images and writing being organized?*

**Explain** - Students communicate what they have learned so far and figure out what it means. This phase also provides an opportunity for teachers to directly introduce a concept, process, or skill to guide students toward a deeper understanding.

Have students read over the performance task. Explain that they will be creating an exhibit of photography and writing that reflects how their experience in camp has influenced their perspective about their dreams. Ask guided questions to make sure students understand what they are being asked to do. *What is a theme? How could you determine the theme of your writing and photographs? How could you show how your experience in this camp has influenced your perspective on dreams?* If a rubric is being used to evaluate their work, go over the rubric with students to ensure they are clear about the expectations for the project.

Explain that they will be able to use the available supplies to create their exhibit. Encourage them to think about how they will organize the images and writing. They should try laying out their materials in different ways before gluing something down.

**Elaborate** —*Allow students to use their new knowledge and continue to explore its implications. At this stage students expand on the concepts they have learned, make connections to other related concepts, and apply their understandings to the world around them in new ways*

As students begin work on creating their exhibits, the teacher should be circulating and asking questions such as *How is it going? Why did you choose that photograph/ writing? What do you hope people will notice? What is the theme of your photographs? How does your project reflect what you learned about how experience influences perspective?*

Once students have completed their exhibit, have them choose a place in the room to hang the exhibit. If students finish earlier than others, they can work on the early finishers' task cards.

**Evaluate:** *This phase assesses both learning and teaching and can use a wide variety of informal and formal assessment strategies.*

After everyone has finished their exhibit and exhibits are on display, do a gallery walk. Give each students a post-it note so they can write positive observations about how their classmates used their understanding of the tools and habits of photographers and writers and what the artists' perspectives about their dreams are.

Once students have had time to explore the gallery, have students find a partner. Have pairs discuss how their project reflects what they learned about how experience influences perspective. Reconvene as a group in a closing circle and have each student share one thing they want to remember from their work in the *Dreamweavers* class.



Name: \_\_\_\_\_



# Dreamweavers

You are a photographer and writer who has been invited to create an exhibit about how your experience photographing and writing has influenced your perspective about your dreams. Your exhibit will be included in the Sparks Summer Camp Art Gallery. Parents and other campers will be invited to view this display.

Your exhibit must include:

- writing about your dream
- photographs of your dream
- an explanation of the process you used to make your writing and photographs
- a reflection on how experience influences perspective
- a title that captures the theme of your writing and photographs

1. Plan	2.Do	3. Review and Reflect
What are you being asked to do?  How will you communicate your perspective about your dreams?  What materials and tools do you need?  What will good work look like?	Review the writing and photographs you made this week. Decide which pieces you want to include in your exhibit.  Write about the process you used to create your writing and photographs. Reflect on what you learned about how experience influences perspective.  Assemble and create your exhibit. You will want to plan out your design on scrap paper first.	Review your work. Does it contain all of the requirements? Is it creative and engaging? Does it reflect what you have learned about how experience influences perspective?  Reflect on this assignment. Did you enjoy working on this? What was easy about this assignment? What was difficult?

Be thinking about a name for our gallery.

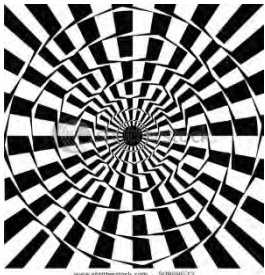
## Tasks for Early Finishers



### The History of Photography

The museum director has decided that our *Gallery of Dreams* needs to include information about the history of photography. Research the history of photography; be sure to take note of important dates and people related to the history of photography. Using your notes, create a timeline of the history of photography.

### Trompe L'oeil



You've learned about some of the tricks and tools photographers use to bring dreams to life. How do other artists' use tricks and tools to convince the viewer that something is real? Use the following books to find out how painters and film makers trompe l'oeil, which is French for "to trick or fool the eye."

### Reading Dreams

The following collection of poetry and stories are all centered around the theme of dreams. After reading several of the stories, imagine that the one of the characters from the stories or speakers of the poem sign up for our Sparks class on photographing your dreams. What would their photograph look like? If a camera isn't available, make a sketch of what you imagine their photograph would be.



## Influence of Photography and Dreams

Photographs and individual dreams have influenced our world. For example, Sarah Breedlove's idea for haircare for African-American women came to her in a dream. She turned her dream into a very successful business and became the first woman millionaire in America. Lewis Hines' photographs of young children working dangerous jobs led lawmakers to pass Child Labor Laws. Research examples of how photographers and dreamers have shaped our world. Create a page/ chapter for a book on how photographers and dreamers have influenced our lives today.



## Resources

### **Teacher Resources for background information and photographs**

Agee, James and Levitt, Helen. (1989) *A Way of Seeing*. Durham, NC. Duke University Press

Bradford, Shannon. "Multiple Perspectives – ReadWriteThink ."Readwritethink.org. International Reading Association, n.d. Web. 02 Feb. 2015.

Ewald,W., Hyde, K., & Lord. E, (2012) *Literacy and Justice Through Photography*. New York, NY: Teachers College Press.

Ewald, W., & Lightfoot, Alexandra. (2001) *I Wanna Take Me A Picture*. Boston, Massachusetts: Beacon Press.

Giorgis, C., & Johnson, N.J. (2002). Multiple perspectives. *The Reading Teacher*, 55(5), 486–494.

Most photographs used in the power point come from the Teacher Packet assembled by the Literacy Through Photography program at the Center for Documentary Studies at Duke University. The photograph of the Nasher Art Museum was taken from the Nasher's website at [www.nasher.duke.edu](http://www.nasher.duke.edu).

### **Books for Students**

#### Altering Others' Perspectives

Shulman, Mark and Krog, Hazlitt. *Attack of the Killer Video Book: Tips and Tricks for Young Directors*. (2004) Buffalo, NY: Annick Press.

IllusionWorks. *Amazing Optical Illusions*. (2004). Buffalo, NY: Firefly Books.

Capek, Michael. *Artistic Trickery*. (1995) Minneapolis, MN: Lerner Publications.

#### Photography

Wallace, Joseph. *The Camera*. (2000) New Canaan, CT: Common Place Publishing.

Buckley, Annie and James, Jr. *Inside Photography*. (2008) Mankato, MN: The Child's World.

Bidner, Jenni. *The Kid's Guide to Digital Photography: How to Shoot, Save, Play with Your Digital Photos*. (2004) New York, New York: Lark Books.

Miles, Liz. *Culture in Action: Photography*. (2010) Chicago, IL: Raintree.

Johnson, Neil. *National Geographic Photography Guide for Kids*. (2001) Washington, DC. National Geographic Society.

ÛHaas, Robert. *I Dreamed of Flying Like A Bird: My Adventures Photographing Wild Animals from A Helicopter*. (2010) Washington, DC: National Geographic Society.

Gaines, Thom. *Digital Photo Madness!* (2010) New York, New York: Lark Books.

Sullivan, George. *Click Click Click! Photography for Children*. (2011). New York, NY: Pretsel Publishing.

Sandler, Martin. *Photography: An Illustrated History*. (2002). New York, NY: Oxford University Press.

Thomson, Ruth. *Photos Framed: A Fresh Look at the World's Most Memorable Photographs* (2013) Somerville, MA: Candlewick Press.

Ewald, Wendy. *I Dreamed I had a Girl In My Pocket*. (1996) Durham, NC: Double Take Books.

### Dream-Themed Books

Lasky, Kathryn. *Vision of Beauty*. (2000) Cambridge, MA: Candlewick Press.

Polacco, Patricia. *Applemando's Dreams*. (1991) New York, NY: Putnam & Grosset Book Group.

Yolen, Jane. *Hobby*. (1996) New York, NY: Harcourt & Brace.

Uchida, Yoshiko. *A Jar of Dreams*. (1981) New York, NY: Aladdin Paperbacks.

Hughes, Langston. *The DreamKeeper*. (1932) New York, NY: Alfred A. Knopf.

Prelutsky, Jack. *My Parents Think I'm Sleeping*. (1985) New York, NY: Scholastic.

Greenfield, Eloise. *Night on Neighborhood Street*. (1991). New York, NY: Penguin Books.

Ringold, Faith. *Tar Beach*. (1991). New York, NY: Scholastic, Inc.

Nolan, Dennis. *Sea of Dreams*. (2011) New York, NY: Roaring Book Press.

Yang, Jennifer, & Ziluca, Adrienne, ed.( 2007) *In the Middle of the Night*. Durham, North Carolina: The Publishing Place, Inc.