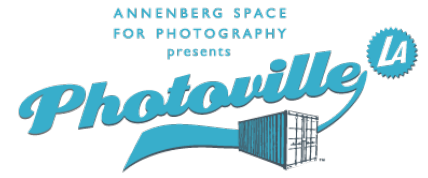


Empathy and Photography

Inspired by the photography of Bethany Mollenkof, part of the [Women Photograph](#) exhibition at The Annenberg Space for Photography presents Photoville LA from April 25 - May 4, 2019.



Students will explore the role that empathy and representation plays in examining our perceptions of a set of photos.



Photo by Bethany Mollenkof

Students will be able to:

- Examine their personal interpretation of a presented photograph
- Explore connections between the self and photographed subjects
- Compare and contrast different interpretations of an image
- Storyboard and/or make images that tell a personal story

Featuring photography by
Bethany Mollenkof

Authors: Stefanie Daehler, Leslie Alessandro, Nikki McCabe, Brian Nieman and Bethany Mollenkof

Grade Level: 6th - 12th grade

Subjects: Humanities, Social Justice, Visual Arts, Media Literacy

Time Required: 2-3 sessions

Key Images:

Image Bank: [Portrait of Jordan Downs](#)

Materials Needed:

- Photo sets for each group (printed 4x6)
- Post-Its
- Markers
- Cameras/Camera phones
- Large poster paper
- Worksheet: [Visual Storyboard](#)

The United Photo Industries Education program is proudly supported by:



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SESSION 1: Intro

1. Hand out photo sets (4x6 prints) of Bethany's photos to students.
2. Have students individually take time to sit with the photos and look through them carefully. Then have each of them:
 - Choose (3) images that they feel a personal connection to. List the themes or ideas that resonate.
 - Put these images in an order that tells a story.
 - What's the arc? What is the beginning, middle and end?
 - Write out that story in a paragraph or more.
3. Have students share their image sequence and story with a partner in the room. Compare and contrast your stories.
 - What did you relate to that might be similar?
 - Did you choose any of the same photos?
 - Where did your interpretations of the images differ?
 - Did anything surprise you?
4. Have some or all of the partner groups share out their findings and reflections on their stories and sequences, focusing on plurality of interpretation.
5. Provide students with Bethany's artist statement for the project (included in Image Bank PDF).
 - What new information does this statement give you about the photos?
 - Does your interpretation of the images change at all with this new information?
 - Are there images you are more drawn to based on this statement?

Additional Resources:

- [Sample Identity Maps](#)
- Lesson Plan: [Photo Murality](#)
- Lesson Plan: [A Lens into Our Community](#)
- Lesson Plan: [Who We Are and Who They Say We Are](#)

Standards Addressed:

[CCSS.ELA-LITERACY.WHST.9-10.1.C](#)
[CCSS.ELA-LITERACY.WHST.9-10.2.F](#)
[CCSS.ELA-LITERACY.W.9-10.3](#)
[CCSS.ELA-LITERACY.W.9-10.3.C](#)

SESSION 2: Building Out Your Story

1. Have students brainstorm their identity story. If students are not prepared to explore personal identity, offer them the option of exploring communal/group identity (i.e their class, teenagers, neighbors, sports team).

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- Have you seen your story represented in public domain? If so, how were you depicted?
 - How have you seen our school community or neighborhood represented?
 - How have you seen your generation represented?
2. Responding to what they see (or do not see) in the media about their identity story, what would they like to share? What's important to them? How would they like to be represented?
 3. Brainstorm several descriptive words or phrases that they want to represent. Have students create an identity map to organize their thoughts. Here are some sample [identity maps](#).
 4. Have students [storyboard](#) (either in groups or individually) a plan for photographing personal identity. That identity can be individual, generational, or neighborhood/school community.
 5. Draw out 15 images that you want to create to depict your experience, using the words and phrases as inspiration.
 6. Homework: Go out and make photos!
-

SESSION 3: Sharing Images

1. Have students sort through their images in class and either in groups or in pairs edit down the images to three final photographs.
 - Use the same technique as with Bethany's photos. How should we sequence these images to create a narrative arc? What is the beginning, middle, and end of this story?
2. Have students write an artist statement (modeled from Bethany's) describing their work and the identity that they wanted to represent through their images.
3. Create an opportunity to share the work out as a class. That could take the form of:
 - A gallery walk around the room with images on display
 - A pair share or full class share-out
 - A more formal exhibit in the school community

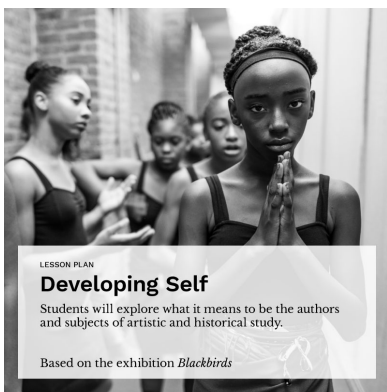
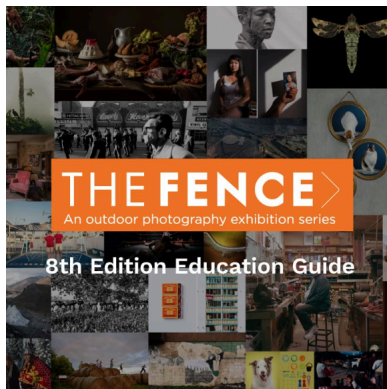
United Photo Industries Education

Browse the United Photo Industries' Teacher Resource library for over 20 free lesson plans and resource guides for incorporating photography and storytelling into the classroom.

These lesson plans were developed in collaboration with over 100 educators through our [Teacher Professional Development Workshop](#). Educators across subject matters interested in incorporating visual storytelling into their curriculum participate in a free one-day professional development workshop that culminates in a hands-on lesson planning session in collaboration with the photographer.

We always love hearing how our exhibitions are used in the classroom; if you would like to submit feedback and stories of your experience, please email us:

education@unitedphotoindustries.com.



The United Photo Industries Education program is proudly supported by [PhotoWings](#)

