

Beautiful

Academic Track

Sociology/Aesthetics

Academic Pathways:

Lesson A: Using a concept map to identify supporting details
Applying ideas

Lesson B: Supporting a thesis
Writing an evaluative essay

Unit Theme

Unit 3 explores aesthetics, the principles that underlie concepts of beauty in the arts or in nature. In particular, the main reading defines six elements that characterize great photographs.



5 mins

Think and Discuss (page 47)

- Ask students to describe the photo. Ask: *What do you see in the photo? What activity is going on here? How has a photograph captured this moment?*
- The photograph magnifies a natural scene in which two ladybugs are drinking water. It just happens that the drops of water reflect flowers, giving the scene an unreal quality.
- Discuss possible answers to questions 1 and 2. The questions are subjective, so individual responses may differ. As students respond, write ideas on the board. Later, go through the items and categorize them as natural or man-made or some combination of both. For example, a rainbow occurs in nature, but a photograph of it means that someone had to think of how to compose it and the best moment to press the shutter.
- Discuss the meaning of the unit title and how it might relate to the photo. Do students find the photograph beautiful? Why or why not?



15 mins

Exploring the Theme (pages 48–49)

- The opening spread shows statues and fountains outside the Peterhof Palace in St. Petersburg, Russia.

- The Peterhof Palace was built in the 1720s when the Russian ruler Peter the Great was determined to create a city and surroundings that rivaled European cultural centers. For example, many features of the Peterhof Palace resemble the French King Louis XIV's palace at Versailles. Today Peterhof Palace is a UNESCO World Heritage Site because the art and architecture capture the European sense of beauty of the 1700s.
- Allow time for students to study the photograph and read the text on the right before asking them to work with a partner to answer the questions.
- In discussing question 2, ask: *Are ideas of beauty the same in all countries? Are ideas of beauty the same over time?* As examples, start a discussion of how fashions change in relatively short periods of time. Ask the class to describe fashions that were popular in the past that would seem strange now.
- For question 3, focus on the statues in the foreground of the photograph. Ask: *Are the bodies realistic or stylized? Do real people look like this? By today's standards, are these individuals attractive?*
- Ask about the building. *Does the design have simple, clean lines, or is it elaborate? Are the architectural features balanced or asymmetrical? Would you like the building more or less if it were a different color?*

Answer Key

Possible answers:

1. Aesthetics is a branch of philosophy that deals with the creation and appreciation of beautiful things.
2. Aesthetic ideas differ from culture to culture and over time. It is possible to look at a work of art from long ago and appreciate it according to the aesthetic values of when and where it was created.
3. Answers will vary according to personal opinions, but some students may admire the way all of the features of the Peterhof fit together. For example, the yellow color of the paint picks up the gold of the statues, and the fountains seem like water statues.

IDEAS FOR . . . Expansion

Ask students to find a picture of a statue that they admire and bring it to class to explain the features that they find attractive.

Students can learn more about the Peterhof Palace by visiting the English website at <http://www.peterhofmuseum.ru/?lang=eng> Photographs of the inside of the palace show the elaborate, golden decorations and paintings for which it is famous.

- Remind students that looking at the part of speech can help them figure out the meaning. Clues from surrounding words identify the part of speech. For example, *context* and *notions* are both modified with adjectives, indicating that the words are nouns. *Pursue* has the infinitive form *to*, and *exposed to* and *violated* both occur with past tense endings, indicating all are verbs.
- Draw students' attention to the collocations in the target vocabulary: *insight into*, *be exposed to*, *notions of*, and *context of*.

Vocabulary Notes

Students encountered the word *perspective* in Unit 1 where it had the meaning of point of view. Here it is used in an artistic sense to mean creating a feeling of depth or distance on a two-dimensional surface such as paper or a drawing canvas. This includes making distant objects smaller than closer ones and having a “vanishing point” where all the background lines seem to come together. The word *notion* has several meanings. As used in exercise **A** it means an idea, belief, or opinion. As such, notions of beauty can change over time. Another meaning of *notion* is a sudden impulse, often quite fanciful. *Sarah’s boyfriend was embarrassed when she had a sudden notion to surprise him with a birthday cake at work!* The third sense of *notion* refers to small household items such as needles and thread.



Preparing to Read

(pages 50–51)

WARM-UP

Some target vocabulary is presented in a reading about Asian influences on Western artists in the 1800s. Ask students if they are familiar with artists such as van Gogh and Whistler (two painters who worked primarily in oil paints). *What is a woodblock?* (a carved piece of wood from which prints can be made)

Exercise A. | Building Vocabulary

- Have students find the words in blue in the reading and use the other words around them to guess their meanings.

Answer Key

1. pursue
2. (be) exposed to
3. crucial
4. context
5. insight
6. violated
7. notions

Exercise B. | Building Vocabulary

- Students complete the sentences with words from the box. Encourage them to try to match words with the context before looking words up in a dictionary.
- Compare answers as a class.

Word Partners

Proportion has several different shades of meaning. Several of the word partners in the box use *proportion* to mean an amount in relationship to the whole of something. For example, *the proportion of the population* refers to a section of the entire population that is different or special. In an artistic sense, proportion refers to balance and how things fit together. If the statues at Peterhof were three times as large as they are, they would be *out of proportion* with their context.

Answer Key

1. Depression
2. proportions
3. in the abstract
4. Ethics
5. confer

Exercise C. | Using Vocabulary

- Ask students to think about answers to the questions before talking with a partner about them.
- Ask pairs to share their responses with the class.

Answer Key

Answers will vary. **1.** Students may respond to the first question with examples that are considered “great art” in their culture. In North America, art classes refer to famous European works as well as national art. **2.** The historical context may be at a time of exploration (paintings of newly discovered natural scenery), changes in politics (portraits or sculptures of important leaders), or of historical events (famous battle scenes). **3.** Suggest that students bring a photo of art they admire to share with the class.

IDEAS FOR . . . Expansion

As a class, think of many different types of art and write the names on the board. In this unit so far, students have been exposed to photographs, sculpture, architecture, paintings, and woodblock prints. Other types include pottery, carving, fabric printing, calligraphy, weaving, metallurgy, frescoes, and many other forms. Suggest that students have an exhibit of art from their cultures in the classroom. Photos should have captions that explain the type of art and where and when it was created.

Exercise D. | Brainstorming

- Draw students’ attention to the photograph of carrots on page 58. What are the students’ reactions to this photograph?
- Students work in groups of three or four to discuss the question.
- Bring the class together and ask for opinions, supported by examples.

Answer Key

Possible answers:

There is a whole area of practical art that deals with objects that are meant for daily use—pottery, furniture, gates, signs, etc.—that are carefully designed to be aesthetically pleasing as well as functional. In addition, many plants are also beautiful and have been admired by artists.

Exercise E. | Predicting

- Have students look at the photographs and read the captions on pages 52–58.
- Have students read the first sentence of each paragraph, noting that the paragraphs are identified by letter.
- Students predict what aspects or features of photography the passage will cover.
- Check the answers *after* students read the passage.



track 1-03

You may want to play the audio while students read. Remind students that the vocabulary definitions in the numbered footnotes at the bottom of the pages will help them understand the reading.

Overview of the Reading

National Geographic photographer Annie Griffiths argues that all great photographs contain outstanding use of light, composition, moment, palette, time, and wonder. The photographs in the passage were carefully selected to exemplify her points.

Annie Griffiths was one of the first women photographers hired by National Geographic. The reading comes from a photography book she edited called *Simply Beautiful Photographs*. The volume contains photographs from National Geographic's archive or collection of photographs taken in the last century. The photos cover a full range of National Geographic's topics such as exploration, wildlife, cultures, science, and nature. The examples in each chapter illustrate the six principles Griffiths describes in the reading passage.

Griffiths also discusses these six principles in a video that includes other National Geographic photographers talking about creating their photographs. See it at <http://video.nationalgeographic.com/video/photography/photographers/simply-beautiful/>

Key Concepts

Professional photographers agree on some elements of design but disagree on others. For example, some say the major elements that make an outstanding photograph are *line, shape, form, texture, pattern,* and *color*. *Line* is what makes the viewer see the main point of the photograph and understand how it is organized. In the Peterhof photograph on pages 48 and 49, there is a strong sense of vertical line in the fountains and statues, but this is balanced by the horizontal lines of the palace in the background. *Texture* is whether things appear to be rough or smooth; often the focal point of the photograph stands out by appearing to be sharp or rough against a smooth background.

To learn more about the most important aspects of photographs, use *elements of photography* as search key words.

IDEAS FOR . . . Checking Comprehension

Ask students the following question about the reading, or write it on the board.

You looked at the photographs when you previewed the reading passage. Now that you have read Griffiths' analysis of the pictures, do you see them differently? Explain your answer.

IDEAS FOR . . . Expansion

National Geographic is known for its outstanding photographs. A large section of its website focuses on photography. For homework, ask students to explore the site, <http://photography.nationalgeographic.com/photography/> including the following features:

- Photo of the Day
- Photo Tips
- Photographers

Have them make note of one feature from the site that particularly interests them and report on it in the next class.



45 mins

Understanding the Reading

(pages 59–60)

Check students' predictions in exercise **E** on page 51.

Answer Key

light, composition, moment, palette, time, and wonder

Before proceeding with the comprehension questions, ask the class if there were areas of the reading that they didn't understand. Write the letters of the paragraphs or problematic vocabulary on the board and return to them if they are not clarified in the comprehension activities.

Exercise A. | Identifying Main Ideas

- Ask students to read the questions. If necessary, have them look back at the passage and reread the relevant paragraphs.
- Check the answers as a class and ask students to explain their choices by referring to lettered paragraphs in the text.

NOTE: Throughout this teacher's guide, letters in brackets are used to indicate the paragraph where the answer is found.

Answer Key

1. light, composition, moment [B] 2. palette, time, wonder [F] 3. first part: paragraph B, second part: paragraph F

Exercise B. | Identifying Key Details

- Allow time for students to write their answers individually.
- After students complete the exercise, check answers as a class. Invite volunteers to say where they found the answers to the items.

Answer Key

1. It makes trivial or everyday things seem beautiful. [A] 2. **light:** the amount of illumination and the direction it comes from [C]; **composition:** what is in a photograph or left out of it [D]; **moment:** the point when the shutter is pressed and the picture recorded [E] 3. It sets a mood. [G] 4. It freezes details we can't or don't see ordinarily; a time exposure shows us motion we might not recognize otherwise. [H] 5. Wonder is a child-like, fresh way of seeing things that engages our curiosity. [I] 6. It is a new way of seeing the real world. [J]

CT Focus: Applying Ideas

Go over the information in the **CT Focus** box. The approach is to test ideas from a reading by applying them to a different context. In this case, the ways to analyze photographs are applied to other photos in the student book.

Exercise C. | Critical Thinking: Applying Ideas

- Students reread the three quotes from paragraph J of the passage.
- Then, working with a partner, students discuss what the quotes mean, giving examples from this unit or the previous ones.
- Compare responses as a class, asking students to support their ideas with examples.

Answer Key

Answers will vary, but here are some suggestions: 1. portraits of famous people, painted to make them look better than they do in real life 2. Consider the big cat photographs on pages 26 and 27. Although the photographer waited a long time to get some photos, they are slightly imperfect. 3. The photograph that starts Unit 2—of the child holding the picture of the murdered tiger—grabs our attention and makes us aware of a situation in a way words cannot express. The child's solemn expression conveys the mood of the photograph.

Exercise D. | Identifying Meaning from Context

- Encourage students to find the words or expressions and guess what they mean in the context of the lettered paragraph. Only then should they return to the page and complete the sentences.
- Students might want to create new sentences using these items for their vocabulary notebook.

Answer Key

1. ordinary 2. three 3. together 4. equal 5. quickly 6. both the positive and negative 7. brought 8. diverse

Exercise E. | Critical Thinking: Reflecting

- The goal of the exercise is for students to think about the impact the reading has had on their own life. In this case, students consider their own attitude toward photography. Ask: *Until now, have you just taken photographs without much regard for light, composition, colors, or the special moment that is captured?*
- It may be helpful if students think about the circumstances in which they take photographs and the equipment they use. For example, pictures taken suddenly with a cell phone may capture some human actions or moods, but probably they are not carefully composed or taken with regard to lighting.

Answer Key

Answers will vary according to students' familiarity with photography as a hobby and the kinds of cameras they use.

TIP

There's a big difference between "point-and-shoot cameras" where the camera automatically figures out settings and more complicated single lens reflex cameras where the photographer can consciously control all the aspects of the photo. Most cell phone cameras and many compact digital models are point-and-shoot cameras. Ask students who have photography as a hobby to explain some of the differences found in professional cameras such as lenses, exposure, shutter speed, etc.



45 mins

Developing Reading Skills (page 61)

Reading Skill: Using a Concept Map to Identify Supporting Details

Concept maps are a tool that visually represents ideas and their relationships. In this case, the reader creates a diagram to show how the main ideas are supported by details. At the back of this teacher's guide are graphic organizers for each unit.

Exercise A. | Using a Concept Map

- Find the three main points in paragraphs B through E (the first one is done as an example).
- Briefly define the element and give an example from the photos in the passage.

Answer Key

2. composition: what is included in a photo and how it is arranged, the proportions of things; example: Stanfield's *Girl at the Louvre* [J] **3.** moment: the point at which the photo is taken; example: the Stanfield photo again, with the girl jumping [E]

Exercise B. | Applying

Repeat the process for the next three points in Paragraphs F through I.

Answer Key

1. palette: the range of colors used; example: Kers' *Road with Flowers* [G] **2.** time: the length of exposure (quick or over time); example: Griffiths' Badlands photo [H] **3.** wonder: a new way of seeing; example: Badlands or carrot photo [I]

IDEAS FOR . . . Expansion

As a way of linking Units 2 and 3, students can explore a lengthy interview with wildlife photographer Nick Nichols about his field experience with lions. The reading and associated video links describe the variety of equipment and photographic strategies he used to get photographs of lions in their natural habitat and social groups.

<http://news.nationalgeographic.com/news/2013/08/130802-nick-nichols-lion-photos-infrared-drones-mikrokopter-lion-car/>



Viewing: Oregon Coast

(page 62)

Overview of the Video

American counterculture hero Ken Kesey talks to National Geographic about the coast of Oregon. He is awed by the power of nature as waves crash on the rocky coast. Kesey says that everyone who comes there experiences a sense of being humbled by nature and starts to think strange thoughts.

Background Note

During the 1960s in the United States, a young generation wanted to change society with regard to the war in Vietnam, race relations, gender roles, sexual freedom, and how people dealt with authority. Writer Ken Kesey was a leader in the counterculture movement. He and other writers and intellectuals believed that psychedelic drugs gave them a different perception of reality. Kesey and a group of writers called the Merry Pranksters drove a multicolored bus across America to promote their perspective. Members of the counterculture movement used language in a special way. For example, they said that people who thought the way they did were on the same *wavelength*. In this context, wavelength has nothing to do with ocean waves!

Before Viewing

Exercise A. | Using a Dictionary

- Have students work individually to match the words and their definitions.
- Compare the answers as a class.
- Ask students to predict how these words will be used in the video.

Vocabulary Notes

Several of these words are extreme compared to their synonyms. *Treacherous* is more than just dangerous. Saying that the ocean is treacherous means that it cannot be trusted, that even if it seems calm enough for swimming, powerful currents would sweep you out to sea. Similarly, something that is *theatrical* is exaggerated and dramatic in order to draw attention.

Answer Key

1. treacherous
2. humbling
3. theatrical
4. wavelength
5. counterculture

Exercise B. | Thinking Ahead

Beaches and coastline can vary enormously from gentle, calm sands with shallow water to rocky coasts with

violent seas. Ask which kinds of coastline members of the class are familiar with because that has a bearing on emotional reactions. Furthermore, some coasts are subject to radical changes in nature as storms such as hurricanes, typhoons, or tsunamis occur.

While Viewing

- Suggest that students read the questions so they are prepared to watch and listen for certain information. They should underline the key information in each question.
- As students watch, they take very brief notes, just enough to answer the questions or remind them what the answer was after viewing.
- Allow enough time for students to complete their answers. Ask if anyone needs to watch the video again.

TIP

In most videos, the soundtrack contains important information, but in this case, the visual images are very significant. Consider playing the video again with the sound turned off so that students can concentrate on what they see.

After Viewing

Exercise A.

- Have students work in pairs to discuss and compare answers.
- Ask students if there are any points that are unclear that they wish to discuss.

Answer Key

Answers will vary. Possible answers:

1. It is implied that he was an author (having written *One Flew Over the Cuckoo's Nest*), but he is identified as a counterculture hero or leader.
2. Kesey is spellbound by the coast, very much under its influence, and it makes him think of strange and magical things.
3. The ocean is so powerful here that it makes people feel small and powerless by contrast.
4. Some words might be wild, violent, unspoiled by development, dramatic.

Exercise B. | Critical Thinking: Synthesizing

A photographer might want to wait for just the right *moment* to catch the waves breaking or the *light* reflecting off the clouds in the sky. The *palette* certainly changes during the day (*time*) and with the presence of clouds. There are many possible ways to *compose* a photograph, and just the coastline itself inspires *wonder*, so all six elements are present.

45
mins

Exploring Written English

(pages 63–66)

- Read aloud the writing goal. Writing about a visual art form is a type of description based on aesthetic criteria.
- Remind students that writing is a process. Just as there are stages of reading or viewing that lead to comprehension, there are stages in the writing process that lead to producing a final draft. The lesson starts with brainstorming, then goes on to a review of language for writing, and then presents the steps in the writing process.
- Remind students about the Independent Student Handbook at the back of their Student Book. Pages 246–248 have useful tips on academic writing and research.

Exercise A. | Brainstorming

- Brainstorming is a useful first step for getting ideas before writing. In this case, students work in pairs to think of examples of visual art (as contrasted to music, dance, poetry, etc.).
- Once a pair has several examples, they should consider the *criteria* or standards to use to judge or evaluate it. Recall that *criteria* was a vocabulary item from Unit 1 and that in the Griffiths article she defines six criteria for judging photographs. Different criteria might be appropriate for sculpture or paintings.
- Ask: *What do you think makes something aesthetically pleasing?*

Exercise B. | Vocabulary for Writing

- Have students locate the words in the lettered paragraphs of the main reading and guess their meanings from context before using the words to complete the sentences.
- Check answers as a class, asking students to use each word in a new sentence.

Answer Key

1. atmospheric 2. aesthetically pleasing 3. within the frame 4. illuminate 5. gradation 6. geometric 7. Pastels

Free Writing

- Remind students that free writing is writing rapidly to come up with ideas without worrying about mistakes.
- Set a time limit of five minutes for students to free write about one work of visual art. Encourage students to use vocabulary from exercise B.

Exercise C.

- Go over the information in the **Language for Writing** box.
- Adjective clauses give additional information about a noun. When the information is essential (a restricted adjective clause), commas are not used. By contrast, use commas before *which*, *who*, or *whose* when they are followed by nonessential information.
- When in doubt, students should read the sentence without the adjective clause to see if it makes sense. If it does, the clause is nonessential, so punctuation is needed.
- The exercise gives practice in creating nonrestrictive clauses.
- There is a special reference section on restrictive and nonrestrictive adjective clauses in the Independent Student Handbook on page 249.

Answer Key

Note: There are several ways to combine the sentences, but here are some possibilities. **1.** The work of Vivian Maier, who was an amateur photographer, was discovered after her death. **2.** Ansel Adams, who was most known for his images of the California wilderness, was an American photographer. **3.** Fallingwater, which was designed as a country retreat, was built for a wealthy family who owned a department store in Pittsburg, USA. **4.** Vincent van Gogh, who was influenced by Japanese art, made a copy of Hiroshige's print *Sudden Shower Over Ohashi Bridge*.

Exercise D.

Students return to their free writing and add nonrestrictive clauses to some sentences. Ask: *What additional information can you think of to make the description more interesting?*

Writing Skill: Supporting a Thesis

- Have students read the information in the box.
- Emphasize that the thesis statement is the unifying element in an essay. It states the main ideas and the order in which they will be developed in body paragraphs, but each of these paragraphs must include additional details and examples to develop the key concepts.

Exercise E. | Critical Thinking: Analyzing

Students test the idea of the thesis statement as the unifying element by predicting the number of body paragraphs and the key concepts that will appear in each topic sentence.

Answer Key

1. There will be two body paragraphs. 2./3. The first body paragraph will be about the integration of Fallingwater into its natural environment. The second body paragraph will focus on the materials used in the construction of the house. Both topic sentences will state that the features contribute to organic architecture.

Exercise F. | Supporting a Thesis

This section confirms the topic sentences for the two body paragraphs.

Exercise G. | Applying

Students decide whether the details are more appropriate for paragraph 1 or 2.

Answer Key

a. 1 b. 1 c. 2 d. 2 e. 1 f. 2

Writing Task: Drafting

(page 67)

IDEAS FOR . . . Preliminary Research

Note: Students may need advance notice to locate a work of art to analyze. Prior to the class in which they start writing, brainstorm about resources they could use to find artwork to use. These resources might include famous museum sites online—these often have photographs of paintings or sculpture in their collections—or using key words such as *famous buildings* or *online exhibits*. Alternatively, students could focus on an artist they admire and look for works by that person. For example, if a person admires the Impressionist painter Monet, they can search for paintings under that name.

Some museum sites to explore are as follows:

The Hermitage in Saint Petersburg http://www.hermitagemuseum.org/html_En/08/hm88_0.html

The British Museum

<http://www.britishmuseum.org/explore.aspx>

The Museum of Modern Art in New York

<http://www.moma.org/explore/multimedia/interactives/57/interactives-online-projects>

The Louvre in Paris

<http://www.louvre.fr/en>

Exercise A. | Planning

- Point out that this planning chart is a useful way to organize ideas before writing.
- Go over the six steps in the exercise, noting that there will be three body paragraphs, one for each criterion.
- Point out that complete sentences are not necessary for the details and notes in the planning chart. The important thing is to get some ideas down on paper.
- Allow time for students to complete their charts, using ideas from exercise **A** and **Free Writing** as appropriate.
- Move around the class while students are writing, offering help and advice as needed.
- Ask one or two students to read their thesis statement aloud to the class.

Exercise B. | Draft 1

Remind students that the purpose of a first draft is to get ideas down on paper. They will have time to revise and edit later.

Writing Task: Revising

(pages 68–69)

Exercise C. | Critical Thinking: Analyzing

- Explain that analyzing this model essay will help students to revise their own writing.
- Point out how the organization of this essay creates a logical flow so that one idea emerges from another.
- In the introduction, the author engages the reader by asking a question, and then cites two well-known architectural examples. Next, an authority is mentioned as the source for two other important architectural features. These are repeated in the thesis statement, the final sentence in the first paragraph.
- The author effectively makes the point about durability by discussing the features of granite. A different aspect of durability—sustainability—is developed at the end of the first body paragraph.
- The second body paragraph gives many details that support the idea of functionality, in terms of design and accessibility.
- In the third body paragraph, the author develops the notion of beauty with the use of vocabulary that invokes color and shape so the reader can visualize the features of the building.
- The concluding paragraph summarizes the key concepts but also adds a final thought about “peace of mind” that leaves the reader satisfied.

Answer Key

- Step 1.** The thesis statement is the last sentence in the first paragraph.
- Step 2.** The key words are *durable*, *functional*, and *aesthetically pleasing*.
- Step 3.** The order of ideas in the thesis statement is followed in the body paragraphs. In the first and second body paragraphs, the topic sentence—in each case containing a nonrestrictive adjective clause—is the first sentence of the paragraph. In the third body paragraph, the topic sentence is second, following a sentence that equates beauty with being aesthetically pleasing.
- Step 4.** The key words from the thesis statement—*durable*, *functional*, and *aesthetically pleasing*—are repeated in the topic sentences.
- Step 5.** Some examples include the following:
durability: granite material that is unaffected by pollution and resistant to earthquakes; sustainability with solar energy and cooling gardens; **functionality:** open design with no interior walls and windows for natural light; accessible with entrance at street level and no stairs there; **aesthetically pleasing:** contrast of copper window frames with granite, garden growth flowing on building sides

Exercise D. | Revising

Explain that these steps will help students to reread their work carefully and look for ways to improve it.

Exercise E. | Peer Evaluation

- Remind students that this process will help students to see if they have organized their ideas clearly.
- Ensure that both members of the pair have equal time to give feedback.

Writing Task: Editing

(page 70)

Exercise F. | Draft 2

Walk around and monitor students as they work. Provide assistance as needed.

Exercise G. | Editing Practice

The information in the box focuses on two points, punctuation and the use of *which* instead of *that* to refer to objects in nonrestrictive adjective clauses.

Answer Key

1. This image is an excellent example of composition, which is the way objects are arranged in a photograph.
2. That photograph, which I like best of all, is Berenice Abbott's *Pennsylvania Station*.
3. Another important element is light, which illuminates the objects in a photograph.
4. Moment, which captures time in a photograph, helps to tell the image's story.

Exercise H. | Editing Checklist

- Read aloud the sentences in the editing checklist.
- Allow time for students to read and edit their work.

Exercise I. | Final Draft

- Allow time for students to work on their final draft (or set this for homework).
- Collect students' work.
- Let them know when they can expect to get their essays back. At that time, be sure to go over the marking system that you use.

IDEAS FOR . . . Further Research

Credits for photographs in the Student Book are given on page xvi. For all contributors followed by the initials NGC, further information about the photographers and their work is available at <http://photography.nationalgeographic.com/photography/photographers/>