

LESSON 2

Spotting Image, Audio and Video Manipulation

40 minutes

What You Are Really Looking At

WHAT THIS LESSON DOES

Practise identifying whether digital images, audio clips and videos have been altered. Learn to tell the difference between ordinary edits for clarity and changes made to mislead viewers. Use simple checks to decide on a selection of media examples.

WHAT STUDENTS SHOULD BE ABLE TO DO

- Identify manipulation in digital media using practical checks.
- Distinguish legitimate edits from misleading alterations.
- Evaluate media to determine the likely level of manipulation.

BEFORE THE BELL

- Have the interactive activity open on the teacher device, ready to project full-screen.
- No separate photo, audio or video files to prepare: each live item's on-screen content is the board stimulus, and Your turn carries full board descriptions for Still H and Image B.
- Keep a printed answer key for Your turn (and optional extensions) for teacher reference only.

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HOW THE LESSON RUNS

4 min	introduction	Start
6 min	content	Examine and Discuss
14 min	activity	Hands-on: Manipulation Forensics
10 min	content	Your Turn
3 min	content	Make Sense
2 min	content	Reflect
1 min	summary	What You Covered

TEACHING MOVES

- 1. Start. Set the tone as curious, not paranoid. Remind students they have made edits themselves, so today they read others' finished media for the same moves. Editing is not automatically deception.
- 2. Examine and Discuss. Write the three verdict labels on the board and leave them up all lesson. Contrast the sports crop with the cut speech, then stop. Do not lecture a long tell list here.
- 3. Hands-on: Manipulation Forensics. Read each item aloud, pause for a genuine class call, then reveal the reasoning. Do not score. On Item 1, co-build the tell checklist on the board and keep it visible.
- 4. Your Turn. Give pairs a minute to look before reading captions. Circulate for students calling every edit a trick. On the market stall, ask what should never be identical in a real photo: two baskets of identically arranged apples is the tell.
- 5. Make Sense. Take two contributions: one legitimate edit and one misleading alteration students now feel sure about. Name the ethical point: the same tools tidy a piece or twist it.
- 6. Reflect. Run as spoken discussion only. If time is tight, use the first prompt as an exit question on the way out.

WHAT TO WATCH FOR

- Students collapse everything into "altered to mislead", treating any crop, filter or trim as a lie. Push back with Item 1, the fair crop. Ask what exactly changed and whether it invents a false story. A crop for framing does not.
- Students wave everything through as fair editing without noticing hidden changes that flip meaning. Slow down on the speech cut and the sped-up corridor. Ask what a viewer would wrongly believe if they trusted the piece at full speed.
- Students think spotting manipulation means having a perfect detector and feel they have failed if unsure. Reframe the skill as slowing down and naming one tell. "Check further" is a fine landing point, then ask them to pick the closest verdict.

DIFFERENTIATION

- Emerging: Pair them with a partner and have them name just one thing they notice before committing to a verdict. Point them straight to the board checklist and ask them to run through it item by item.
- Developing: Ask them to say which single tell decided their call, not just the verdict. Have them explain their reasoning back to a partner before the reveal.
- Proficient: Give the extension pack items: the crowd-stitch photo, the harbour still and the brightness fix. Ask them to argue the hardest case aloud and name what a viewer would wrongly conclude.