



ICP

TEACHER
GUIDE

PRE- AND
POST-VISIT
MATERIALS
FOR
MIDDLE
SCHOOL

LEWIS HINE AND ZOE STRAUSS: 10 YEARS

**Exhibitions on view
October 4, 2013 – January 19, 2014**

DEAR EDUCATOR,

We are pleased to introduce and welcome you to the International Center of Photography (ICP) and our Fall 2013 exhibitions, *Lewis Hine: The Future of America: Lewis Hine's New Deal Photographs*; *Zoe Strauss: 10 Years*; and *JFK November 22, 1963: A Bystander's View of History*.

To better acquaint you and your group with the content of the exhibitions, ICP provides Guided Tours and Self-Guided Tours. Led by Museum Educators, Guided Tours are tailored to the needs of each group by integrating selected themes from the exhibitions into your identified goals and/or classroom learning standards. These tours are conducted in an inquiry-based discussion format, encouraging participants to discover visual information and realize multiple interpretations and meanings. After scheduling your visit, you will speak directly with a Museum Educator who will customize a Guided Tour to your curricular needs.

In an effort to provide you with the most comprehensive museum-based learning experience, we have created pre- and post-visit activities for classroom use. They are tailored to grade-appropriate themes as well as Common Core State Standards and New York State Learning Standards. As the materials draw from a selection of works on view, we encourage you to further explore all of the exhibitions as their shared themes and unique content present multiple entry points across curricula.

To schedule a tour, please refer to the Tour Information and Guidelines (page 18) and visit us online at www.icp.org/museum/education, email us at groupstours@icp.org, or call 212.857.0005.

We look forward to welcoming you and your group to ICP!

SINCERELY,



Lacy Austin
Director of Community Programs



Carly Goldman
Coordinator of Community Programs

ABOUT ICP

The International Center of Photography (ICP) is the world's leading institution dedicated to the practice and understanding of photography and the reproduced image in all its forms. Through our exhibitions, educational programs, and community outreach, we offer an open forum for dialogue about the role images play in our culture. Since our founding, we have presented more than 500 exhibitions and offered thousands of classes, providing instruction at every level. ICP is a center where photographers and artists, students and scholars can create and interpret the world of the image within our comprehensive educational facilities and archive.

TEACHER GUIDE

INTRODUCTION

These materials are designed to introduce you and your students to ICP’s current exhibitions. Before your visit, you will have a discussion with one of our Museum Educators to customize a tour that is tailored to your identified curricular needs. Our goal is to help you integrate the exhibition content across disciplines. To this end we have created pre-visit activities as a starting point from which you and your group can view and discuss our exhibitions, and post-visit activities to use after your museum experience. All lessons include relevant Common Core State Standards and New York State Learning Standards to support curricular connections. The following list of contents is a framework of these resources to begin your ICP experience:

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INTRODUCTION TO THE EXHIBITIONS

“I wanted to show the things that had to be corrected; I wanted to show the things that had to be appreciated.”

Lewis Hine, a photographer well known for using his camera as a weapon in the battle for social reform, first documented the entry of new immigrants through Ellis Island. He later followed the struggles of these immigrants, and especially poor urban children, in his work with the National Child Labor Committee, utilizing his training as both a photographer and sociologist. Subsequent photo essays covered the activities of the American Red Cross in World War I, portraits of black Americans, and striking images of the construction of the Empire State Building. These latter photographs and others were included in his 1932 book *Men at Work*, a celebration of labor and the symbiotic relationship of man and machine. ICP’s exhibitions *Lewis Hine* and *The Future of America: Lewis Hine’s New Deal Photographs* bring together both the iconic photographs for which Hine is famous and rarely seen bodies of work. *Lewis Hine*, organized by the George Eastman House International Museum of Photography and Film, offers a broad overview of his career and situates the work within the context of its original consumption. *The Future of America*, drawn from ICP’s archive, focuses on a little-known series made for the National Research Project, a division of the WPA, with the goal of investigating changes in industrial technologies and assessing their effects on employment.

Like Hine, the contemporary Philadelphia photographer Zoe Strauss documents disenfranchised communities and, also like Hine, seeks to disseminate these images to a broad viewing public. For a decade between 2001 and 2010, she organized installations of her works once a year beneath an I-95 highway overpass in South Philadelphia. In these annual one-day exhibitions, Strauss affixed her photographs to concrete bridge supports. Viewers could buy copies of the images for five dollars. In the tradition of street photography, her work explores the lives of people from underserved and marginalized communities, and highlights dilapidated and disused spaces in what she describes as “an epic narrative about the beauty and struggle of everyday life.” *Zoe Strauss: 10 Years* is a mid-career retrospective from the Philadelphia Museum of Art and the first critical assessment of her decade-long project.

Viewing these exhibitions, students explore how photographers document and reveal the everyday lives of individuals and communities, particularly those struggling with difficult social and economic conditions. The accompanying materials help students to deepen their understanding of the ideas addressed in the exhibitions and provide them with hands-on activities that

engage them directly with the photographs. These lessons and activities are organized into pre-visit and post-visit activities for upper elementary school (3–5), junior high (6–8), and high school (9–12) students. They are designed to be integrated with Social Studies, Humanities, Arts, and English Language Arts curricula.

- **For the elementary school lessons,** students investigate how photography can tell people’s stories. They debate how, or if, an image can tell a story better than words. Students imagine the stories behind subjects in photographs. They also become magazine editors and assign photographers to document people whose stories should be told.
- **For the junior high school lessons,** students explore the concept of the American Dream and how photographers reflect on this concept. They photograph Americans at work and consider whether the type of work fits with their personal concept of the American Dream. They also explore the text they see around them—in graffiti, on signs, etc.—and how it reflects on the American Dream.
- **For the high school lessons,** students explore what photography can reveal about social issues of the day and debate the objectivity of photography and the ethics around storytelling. They create persuasive posters to accompany photographs and devise—and, if possible, enact—a public exhibition of their photographs documenting the social issues around them.

ACKNOWLEDGEMENTS

Lewis Hine was organized by the George Eastman House with support from the Terra Foundation in collaboration with Fundación Mapfre, Fondation Henri Cartier-Bresson, and Nederlands Fotomuseum. The ICP presentation is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

The Future of America: Lewis Hine's New Deal Photographs is made possible with support from Deborah Jerome and Peter Guggenheimer, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

Zoe Strauss: 10 Years is supported by the ICP Exhibitions Committee and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

JFK November 22, 1963: A Bystander's View of History is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.



Museum Education programs are made possible by a generous grant from the Agnes Varis Trust. Additional support is provided by The Houston Family Foundation, and Sagalyn Family Fund.

**PRE-VISIT
ACTIVITY:
WORKING TOWARD
THE AMERICAN
DREAM**

**RECOMMENDED
GRADES: 6–8**

OBJECTIVES

- **To explore the concept of the American Dream**
- **To evaluate visual images based on the concept of the American Dream**

**SUGGESTED
TIME FRAME**

Two half class periods

RESOURCES

Image 1 (page 14); cameras (whatever model is most accessible: phones, point-and-shoot, etc.)

RELATED IMAGES

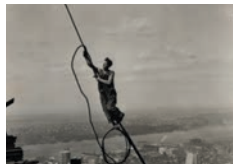


Image 1

DISCUSSION

1. **What does the term “American Dream” mean to you?** As a class, brainstorm words or phrases and make a list. Try to organize the responses into categories and draw connections between them. For instance, which words are positive and which are negative?
2. **Next**, show students Lewis Hine’s *Icarus Atop Empire State Building*. Ask the students to discuss the image with the person sitting next to them. Then, ask them what they observed about it.

3. **The Empire State Building was built** from 1930 to 1931. It was the tallest building in the world at the time and a major architectural and engineering feat. It was also built during the Great Depression, which meant that anyone who got a job working on the building was lucky to have work, despite how dangerous it was. Ask students to look back at the image with this information in mind.
4. **Read Lewis Hine's caption** for the photograph: "*The Sky Boy. One of the first men to swing out a quarter of a mile above New York City, helping to build a skyscraper.*" Hine referenced a Greek myth in the title for the photograph. In the myth, Icarus tries to escape from his hometown with wings made of feathers and wax. Despite warnings from his father, he flew too close to the sun. His wings melted, and he fell to the sea and drowned. The myth is a cautionary tale about being overconfident. Based on the title, caption, and way the photograph was shot, what do students think Hine might have felt about his subject?
5. **In 1932, Hine published a book for children, *Men at Work***, the only book he produced in his lifetime. The title page features two images, one of which is *Icarus Atop Empire State Building*, as well as this quotation from William James' "The Moral Equivalent of War" (1910):

Not in clanging fights and desperate marches only but on every bridge and building that is going up today, on freight trains, on vessels and lumber rafts, in mines, among firemen and policemen, the demand for courage is incessant and the supply never fails. These are our soldiers, our sustainers, the very parents of our life.

 Ask students to read and discuss this quote. What do they think Hine is saying about the men at work on the Empire State Building by opening the book with this quote?
6. **One *New York Times* critic wrote** that Hine's photos "salute the courage, dignity and skill" of the building's workers. "These are the real heroes here, and Hine wants everyone to know it."¹ Which people are often depicted as heroes in America? Do students agree that these workers are the "real heroes" as opposed to those who financed the building? Or, in today's world, celebrities and athletes? Who do they see as real American heroes?
7. **Hine's photographs often addressed** the pursuit of the American Dream. He photographed immigrants coming through Ellis Island, those living in tenements once they got here, and many working hard to get ahead. In this photograph, he applied a more positive spin to the image of the American worker. Do you think the Empire State building workers were living the American Dream? What kind of work do you think qualifies as the American Dream? How and why?

ACTIVITY

- 1. For homework,** assign students to photograph someone at work. They can take the photograph with a cell phone camera or, if available, borrow a camera from school. (If a camera is not available, a drawing from life will do.)
- 2. When they come back to school,** ask them to share their photographs in small groups. Ask them to compare their photographs to the list the class made of associations with the American Dream. Do they think this worker is living the American Dream? Why or why not? Do they think this worker is a “real hero”?
- 3. Conclude** as a class by having one student from each small group share his/her group’s discussion with the class as a whole.

**COMMON CORE
STATE STANDARDS**

ELA Literacy Speaking and Listening

CCSS.ELA-Literacy.SL.6.1

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on ... topics, texts, and issues, building on others' ideas and expressing their own clearly.

CCSS.ELA-Literacy.SL.6.2

Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.

CCSS.ELA-Literacy.SL.6.3

Delineate a speaker's argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.

ELA History/Social Studies Standards

CCSS.ELA-Literacy.RH.6-8.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

**NEW YORK STATE
LEARNING STANDARDS**

Standard 3 for The Arts

Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

POST-VISIT
ACTIVITY: SIGNS
OF THE AMERICAN
DREAM

RECOMMENDED
GRADES: 6–8

OBJECTIVES

OVERARCHING QUESTION

What is the American Dream?

SUPPORTING QUESTIONS

What is your own personal American Dream?
What can photographs tell us about the positive and negative aspects of the American Dream?

- To explore the American Dream through images of contemporary America
- To explore how text around us reflects the American Dream

SUGGESTED
TIME FRAME

Two class periods

RESOURCES

Images 2, 3, 4 (pages 15–17); paper and pencil

RELATED IMAGES



Image 2

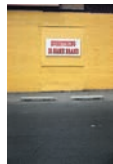


Image 3



Image 4

DISCUSSION

1. **Return to the concept of the American Dream.** Ask students to write or draw what they picture when they see themselves reaching their own personal American Dream. If they're comfortable with it, ask students to share these ideas with the class. What do their dreams have in common? How do they vary?
2. **Then, look together** at Zoe Strauss' *Half House*. Ask the students what they see in this image. What questions do they have about it? Can they imagine living in this house? What would it be like to own it?

3. **In this image**, Zoe Strauss depicts a whole neighborhood of houses built in the 1920s on an unstable landfill. Their removal by the city has been stalled for years. Many of the houses were half-demolished while their owners waited for the compensation they were promised. Now, ask students to explore how this photograph relates to the idea of the American Dream. What are the obstacles in achieving the American Dream? What obstacles might they face in achieving their personal American Dream?
4. **Next**, look at Zoe Strauss' *Everything Is Name Brand*. Ask students to describe the sign and the setting. Compare the meaning of the sign to the setting. How does this sign relate to the American Dream?
5. **Zoe Strauss has taken many photographs of words**. These include mass-produced and hand-made commercial signs, graffiti, and tattoos. Signs such as "Dollar General," "Bankruptcy \$199 Divorce \$289," "Cash for Gold," or simply "Save" point to her interest in people who are struggling at the bottom of the economic ladder and are living in dilapidated houses and communities. Other words such as a hand-painted sign reading "We Will Win" captured something of the American spirit after 9/11. She has said her goal as an artist is to produce an "epic narrative about the beauty and struggle of everyday life." Ask students if they've ever seen graffiti, signs, or tattoos that seem to capture the America they know. If they could come up with a word or phrase that captures their America, what would it be? Where would they want to display that phrase and how?

ACTIVITY

1. **For this activity**, students will record words or phrases they see written on signs, in graffiti, or even on tattoos.
2. **Next, they should bring their lists** to class and talk to a partner about which words or phrases stand out to them as particularly relevant to their experience of America. Ask students to discuss: How can the words we encounter each day influence our American Dream?
3. **Finally, challenge students** to rearrange the words on their list to create a "found poem" about the American Dream. They can add words or phrases that aren't on their list or they can use only what they have.
4. **Hold a poetry reading**. Ask students what themes, motifs, images, and emotions are evoked in the poems.

**COMMON CORE
STATE STANDARDS**

ELA Literacy Speaking and Listening

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IMAGE 1



Lewis W. Hine, *Icarus Atop Empire State Building*, 1931. Transfer from Photo League Lewis Hine Memorial Committee; ex-collection of Corydon Hine. © George Eastman House Collection.

IMAGE 2



Zoe Strauss, *Half House, Camden, NJ, 2008.* Courtesy the artist.

IMAGE 3



Zoe Strauss, *Everything Is Name Brand*, Philadelphia, 2003.
Courtesy the artist.

IMAGE 4



Zoe Strauss, *We Will Win*, Las Vegas, 2004. International Center of Photography, Purchase, with funds from the ICP Acquisitions Committee, 2013.

TOUR INFORMATION AND GUIDELINES

GUIDED TOURS

ICP provides Guided and Self-Guided Tours. For the most tailored experience, Museum Educators lead Guided Tours focusing on the themes of your curriculum, facilitating dynamic discussions that emphasize visual literacy and looking closely. ICP provides all educators with complimentary passes to view our exhibitions prior to their visits.

Led by Museum Educators, Guided Tours are available for all levels of school and adult audiences and encourage critical thinking and visual literacy. Working with personalized themes and subject matter, each tour is tailored to the educational goals of its participants. Reservations are required at least three weeks in advance.

Grades K–6: \$150 per 25 students plus 3 required chaperones
Grades 7–12: \$150 per 25 students plus 2 required chaperones
College Students and Seniors: \$13 per person (min 12 / max 25)
Adult Groups: \$18 per person (min 10 / max 25)
New York City Public Schools, K–12: FREE (min 10 / max 25)

SELF-GUIDED TOURS

Self-Guided Tours are available for all levels of school and adult audiences and allow groups to explore the museum exhibitions at their own pace.

Grades K–12: \$5 per person, including 2 required chaperones (min 10 / max 25)
College Students and Seniors: \$7 per person (min 10 / max 25)
Adult Groups: \$10 per person (min 10 / max 25)
New York City Public Schools, K–12: FREE (min 10 / max 25)

All tours last for one hour and are offered during the following times:

Monday: Galleries closed
Tuesday–Thursday: 10 am–6 pm
Friday: 10 am–8 pm
Saturday & Sunday: 10 am–6 pm

To request a tour, please visit www.icp.org/museum/education/group-tours.

Museum Education programs are made possible by a generous grant from the Agnes Varis Trust. Additional support is provided by The Houston Family Foundation and Sagalyn Family Fund.

MUSEUM EDUCATION POLICIES

RESERVATIONS

Reservations are required for all group visits at least three weeks in advance. A calendar of our current and upcoming exhibitions indicates the opening and closing dates for each and can be found online at www.icp.org.

PAYMENT FOR GROUP TOURS

Payment is due in advance or on the day of your visit. Checks should be made out to the “International Center of Photography” and mailed to ICP Community Programs, 1114 Avenue of the Americas, New York, NY 10036. Payment by credit card can be arranged by calling 212.857.0005. If paying on the day of your visit, please collect all entry fees from students before entering the museum.

Upon arrival, if the number of visitors has dropped below the required group-size minimum (stated above), the group is still held responsible for paying the minimum fee. For Guided Tours, all groups must pay a minimum of \$150. For Self-Guided Tours, all groups must cover the fees for 10 people at the applicable group rate. Please note that refunds will not be given for pre-payments if the number of the people in the group is less than the prepaid amount.

CANCELLATIONS

Cancellations: If you need to cancel your tour, please contact 212.857.0005 as soon as possible.

Self-Guided Tours cancelled less than 3 days in advance will be charged 50% of their invoiced fee. Groups that do not give 24 hours' notice will be charged in full.

Guided Tours that are cancelled with less than 3 days' notice will be charged a \$100 fee. Groups that do not give 24 hours' notice will be charged in full. If the group is over 15 minutes late for a Guided Tour, your reservation will be considered cancelled and you will be charged in full.

GALLERY REMINDERS

- **Still photography and videotaping** are permitted in the lobby only.
- **Please do not touch** the photographs.
- **The use of cellular phones** is not permitted in the museum's galleries except in the lobby, or when using a Guide by Cell audio tour.
- **Outside food** and drinks are not permitted in the museum. Food and drinks are permitted only in the café and may not be carried into the galleries or other areas.
- **Please have no more** than 10 students visit the store at once.

GENERAL MUSEUM INFORMATION

REGULAR ADMISSION AND MUSEUM HOURS

Regular rates for museum admission:

General: \$14

Students and Seniors (with a valid ID): \$10

ICP Members: Free

Children under 12: Free

Voluntary Contribution Friday: 5–8 pm

The museum is open

Tuesday–Thursday: 10 am–6 pm

Friday: 10 am–8 pm

Saturday–Sunday: 10 am–6 pm

ACCESSIBILITY

The museum is wheelchair accessible. Wheelchairs are available in the checkroom free of charge.

DIRECTIONS

The International Center of Photography is located at 1133 Avenue of the Americas at 43rd Street, New York, NY.

By subway: B, D, F, or M to 42nd Street; 1, 2, 3, 7, N, R, Q, S to Times Square.

By bus: M5, M6, or M7 to 42nd Street. School buses may unload and pick up students by the main entrance.

ARRIVAL

Please enter the museum at our main entrance at 1133 Avenue of the Americas (northwest corner). We ask that the group leader check in at the front desk, while the group gathers in the lobby. Upon arrival, your group will be greeted by a staff member to welcome you to ICP. School buses may unload and pick up students by ICP's main entrance.

CAFÉ

The Catherine K. Café located on the lower level of the museum is open for your convenience; however, there is limited seating. Small groups of 10–20 people may make advance lunch reservations by calling 212.857.9715. Ten days' notice is required for reservations. Café seating is only for use by guests who purchase food/drink from the Café.

MUSEUM STORE

Photography books, accessories, clothing, and gifts are available for purchase at the museum store or online at www.icpmuseumstore.org.

**BIBLIOGRAPHY
AND LINKS**

Barberie, Peter. *Zoe Strauss: 10 Years*. Philadelphia: Philadelphia Museum Distribution, 2012.

Genocchio, Benjamin. "Looking Down on the World, from the Heights of Heroes," *New York Times*, January 25, 2004.

Hine, Lewis. *Men at Work: Photographic Studies of Modern Men and Machines*. New York: The Macmillan Company, 1932.

Nordström, Alison, and Elizabeth McCausland. *Lewis Hine*. New York: Distributed Art Publishers, Inc., 2012.

www.corestandards.org

www.p12.nysed.gov/ciai/standards.html

END NOTES

¹ Benjamin Genocchio, "Looking Down on the World, from the Heights of Heroes," *New York Times*, January 25, 2004.