

# ICP

TEACHER  
GUIDE



ICP'S COLLECTION IN FOCUS:  
*COMMUNITY*

**LESSON PLANS FOR ELEMENTARY SCHOOL**

**DEAR EDUCATOR,**

We are pleased to introduce you to the International Center of Photography's (ICP) Collection through our new Teacher Guides and Off-Site Guided Tours!

**For the first time this winter (while we are moving to our new location), ICP is offering Off-Site Guided Tours**, bringing the experience of a museum visit into your classroom! Focusing on visual literacy and utilizing the content of ICP's extensive permanent Collection, we have developed Teacher Guides around age-appropriate themes including *Community* for elementary school, *Identity* for middle school, and *Social Justice* for high school. These guides include pre-visit, visit, and post-visit activities with related Common Core State Standards and New York State Learning Standards. While the materials draw from a selection of works, we encourage you to explore our Collection in its entirety through ICP's eMuseum (<http://emuseum.icp.org>), as the content presents multiple entry points across curricula.

Just like the Guided Tours you may already be familiar with from visiting our museum, these Off-Site Guided Tours are tailored to your group by integrating the aforementioned themes from our Collection 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. A Museum Educator will customize the tour to your curricular needs, visit your school, and facilitate an interactive lesson using image projections and handouts. These materials will also be available online and can be used independently.

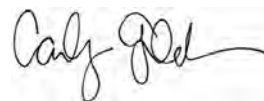
To schedule a visit, please refer to the Tour Information and Guidelines (page 24) and visit us online at [www.icp.org/museum/education](http://www.icp.org/museum/education), email us at [group tours@icp.org](mailto:group tours@icp.org), or call 212.857.0005.

The ICP museum will be reopening later in 2015, so we look forward to welcoming you and your students to our new home. Stay tuned for more information!

**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 700 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 Collection. Before your Off-Site Guided Tour, you will have a discussion with one of our Museum Educators to customize an experience that is tailored to your identified curricular needs. Our goal is to help you integrate the Collection's 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 selections from our Collection, and post-visit activities to use after your experience. Additionally, we have added a "visit" section, which can either be used in conjunction with your Museum Educator's visit, or be used independently as it offers further images, content, and activities. All lessons include relevant Common Core State Standards and New York State Learning Standards to support curricular connections. The following table of contents is a framework for these resources to begin your ICP experience:

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## INTRODUCTION TO THE COLLECTION

Founded in 1974, the International Center of Photography’s Collection contains more than 100,000 items. It spans the history of the photographic medium, from daguerreotypes to gelatin silver and digital chromogenic prints, but is strongest in its holdings of American and European documentary photography from about 1930 through the 1960s. ICP’s founder, Cornell Capa, has also been its most generous patron. His commitment to “concerned photography”—his term for documentary photography devoted to humanistic values—can be seen throughout the collection, which showcases many photographers with goals of social change.

Through exploring works from ICP’s Collection, students examine how photographers approach their work with varied techniques and goals—and specifically, how they explore the themes of community, identity, and social justice. The accompanying activities help students deepen their understanding of the ideas addressed in the Collection and provide them with hands-on activities that engage them with the photographs. These lessons are broken down as pre-visit, visit, and post-visit activities for elementary (3–5), middle (6–8), and high (9–12) schools. They are designed to be integrated with Social Studies, Humanities, Arts, and English Language Arts curricula.

**For the elementary school plans,** students explore how photographers document communities. They examine their own community involvement, and think about methods photographers use to capture communities in respectful and accurate ways. They consider how photographic techniques can convey subjective ideas about a community, and document a community to which they belong.

**For the middle school plans,** students investigate identity. They examine how photographers portray their subjects’ identities and what can and cannot be fully captured. They think about the advantages and disadvantages of photographing people who are familiar or unfamiliar to the photographer. Finally, they curate a photographic exhibition about their own identity, examining the ability of photographs to fully represent their identity.

**For the high school plans,** students think about social justice issues they care about and explore ways in which photographers have documented social justice issues. They consider the drawbacks and benefits to different methods for documenting these issues. Finally, they explore and create “invented” photographs about social justice issues that do not just capture reality but present new juxtapositions or imagine new worlds.

## ACKNOWLEDGMENTS

*Museum Education programs are made possible by the William Randolph Hearst Foundation, the Surdna Foundation, the Keith Haring Foundation, the Robert Lehman Foundation, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.*



*ICP's web presentation of the collection is supported in part by a grant from the Institute of Museum and Library Services, a Federal Agency.*

**PRE-VISIT  
ACTIVITY:  
OUR COMMUNITIES**

**RECOMMENDED  
GRADES: 3–5**

**OVERARCHING QUESTIONS**

What is a community?

How are we shaped by our community?

How do we shape our community?

What can we learn from communities that are different from our own?

**SUPPORTING QUESTIONS**

Which aspects of a community can a photographer capture?

Which aspects of a community might a photographer not be able to capture?

Why might a photographer want to focus on a community?

Why would you want to focus on a community?

**OBJECTIVES**

**To investigate how we shape our community and vice versa.**

**To explore how photographers capture community and what we can learn from the communities they capture.**

**SUGGESTED  
TIME FRAME**

Two class periods

**RESOURCES**

Related images, cameras or drawing materials (pencils, colored pencils, and paper)

**RELATED IMAGES**

Image 1



Image 2



**PRELIMINARY  
DISCUSSION**

1. Ask students to think about which communities they consider themselves a part of. You can brainstorm types of communities as a class including these categories:
  - Geographical: town, neighborhood, etc.
  - Cultural: ethnicity, nationality, etc.
  - Religious: church, temple, etc.
  - Interests: hobbies, activities (e.g. skateboarding, music, basketball, etc.)
  - Institutions: school, community center, etc.

2. Ask students to think about the communities they feel they belong to. How does each community affect their lives? How do they affect each community?
3. Do they ever interact with communities different from their own? Are there communities that they know nothing about? What are they and why are they unfamiliar? What would they like to know about those communities, if anything?

## DISCUSSION

1. Look together at Jane Evelyn Atwood's *Institute of Education for the Senses* (Image 1). Ask students what they notice about it. Encourage them to think about gesture and facial expression as well as photographic techniques such as cropping, focus, lighting, and contrast.
2. What can they guess about the community it captures?
3. This photograph was taken at an institute for the blind in France. How has the photographer chosen to portray this community? What questions do students still have about it?
4. This photographer, Jane Evelyn Atwood, documented worlds with which most of us are not familiar. Ask students if there are communities or "worlds" like this they are curious about. Why might a photographer want to capture these communities? (For upper elementary: What are their responsibilities, if any, in creating these images?)
5. Atwood limits herself to the projects she cares deeply about and can devote enough time to—sometimes years. She must feel she has completely explored and understood her subject before she completes the project. She wants her images to reflect this in-depth understanding.<sup>i</sup> Would a photograph or set of photographs be different if someone spent a couple of hours with a community versus years? How and why?
6. Imagine Atwood chose one of your communities to photograph. What do you think she would capture? Do you think she would be able to capture it accurately? What might she not be able to represent accurately or at all?
7. Compare Atwood's image to Olivo Barbieri's *Beijing, 2001* (Image 2). How do the photographers' techniques compare? What can we learn about the communities in each photograph?



8. Barbieri's photographs capture urban spaces from unusual perspectives (many from a helicopter) and with unique techniques such as selective focus and deletion of details. How do his techniques here affect how we think about this place?
9. Barbieri did not get to know the people in this photograph the way Atwood did the people in hers. Can students tell this from the photograph? Why or why not?
10. Do students think that people in a city—especially a large city like this one, Beijing—represent a community at all? Why or why not? How do students think these photographers have communicated the differences in communities through their images?

## ACTIVITY

1. Read this quote to students:

Atwood gives her subjects the rare opportunity to speak for themselves about the realities of their lives. For most of her projects, she conducts intimate interviews with the people she photographs and publishes their words with her pictures. By combining her imagery with these stories, Atwood expands upon the tradition of documentary photography focused on people living in the margins of mainstream culture.<sup>ii</sup>

2. Ask students what they think of the fact that Atwood conducts interviews of her subjects. Why might she be interested in this element?
3. For this activity, each student will choose a community they are a part of. They will then either make photographs or drawings of that community, depending on whether or not cameras are available.
4. Along with these photographs or drawings, students can conduct at least one interview with someone in the community, and then can make another photograph or drawing.
5. Assign partners to share the interviews and photographs/drawings with one another. What can they learn about the communities from each element? How do the interviews reflect upon the photographs/drawings, or vice versa?
6. How did conducting the interviews affect what the students chose to photograph or draw and how they did it? Did it change their perspective or focus for their projects?

**COMMON CORE  
STATE STANDARDS**

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**ELA Literacy Speaking and Listening Standards:**

**CCSS.ELA-Literacy.SL.3.1**

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

**CCSS.ELA-Literacy.SL.3.2**

Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

**CCSS.ELA-Literacy.SL.3.3**

Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

**ELA Literacy Reading Information Text Standards:**

**Grade 3**

**CCSS.ELA-Literacy.RI.3.7**

Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).

**Grade 4**

**CCSS.ELA-Literacy.RI.4.1**

Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**Grade 5**

**CCSS.ELA-Literacy.RI.5.3**

Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.

**CCSS.ELA-Literacy.RI.5.7**

Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.

**NEW YORK STATE  
LEARNING STANDARDS**

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**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.

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## VISIT ACTIVITY

### LIST OF WORKS FOR VIRTUAL EXHIBITION

1. Jane Evelyn Atwood, *Institute of Education for the Senses, Denfert Rochereau, Paris, France*, 1980.
2. Olivo Barbieri, *Beijing*, 2001
3. Fazal Sheikh, *Unaccompanied minors, Sudanese Refugee Camp, Kakuma, Kenya*, 1993
4. Bruce Davidson, *East 100th Street, New York City, USA*, c. 1970
5. Cornell Capa, *Talmudic Scholars, New York*, 1956
6. Gordon Parks, *Husband and Wife, Sunday Morning, Fort Scott, Kansas*, 1949
7. Alessandra Sanguinetti, *The Necklace*, 1998–2002

### DETAILS ABOUT WORKS

1. See Pre-Visit Activity
2. See Pre-Visit Activity
3. See Post-Visit Activity
4. See Post-Visit Activity
5. Cornell Capa chose the phrase “concerned photographer” to describe those photographers who demonstrated in their work a humanitarian impulse to use pictures to educate and change the world, not just to record it. Born Cornel Friedmann on April 10, 1918, in Budapest, Hungary, he was the youngest son of assimilated, non-practicing Jews. At 17, his brother Robert Capa, who would also become a famous photographer, was forced to leave Hungary by its anti-Semitic dictator. While he was not part of this community of Talmudic Scholars, he did have strong personal associations with Judaism.
6. Gordon Parks was the first African-American photographer to be hired full time by *LIFE* magazine. In 1950, *LIFE* asked Parks to return to his hometown of Fort Scott, Kansas, where he had left 20 years earlier. In this assignment Parks reexamined childhood memories from his hometown, including happier childhood moments to times of serious racial discrimination. This series of photographs, which represent a rarely seen view of the everyday lives of African-American citizens years before the Civil Rights movement, were slated to appear in April 1951 but were never published.<sup>iii</sup>

7. From her series *The Adventures of Guille and Belinda and the Enigmatic Meaning of Their Dreams*, Alessandra Sanguinetti examines the intimate relationship of two cousins over a five-year period. Collaborating with the young girls to construct the images, she explores the dreams, fantasies, and fears that accompany the psychological and physical transition from childhood to adulthood. In this image, the girls have created their own costumes using jewelry and everyday objects from their home. Sanguinetti helps guide the creation of the image by directing the girls' ideas and helping them become stars of their own reality.<sup>iv</sup>

#### **SUGGESTED SEQUENCE**

1. Cornell Capa, *Talmudic Scholars*, New York, 1956
2. Gordon Parks, *Husband and Wife*, Sunday Morning, Fort Scott, Kansas, 1949
3. Alessandra Sanguinetti, *The Necklace*, 1998–2002

#### **QUESTIONS TO ASK ABOUT THESE WORKS**

1. What do you notice? Look carefully at elements such as gesture, setting, and facial expressions. Think about photographic elements such as cropping, lighting, focus, and point of view.
2. Which words would students use to describe community in this photograph? How would they compare it to communities they belong to?
3. What questions do they have about this community?
4. For upper elementary: How do the photographers' choices affect our view of the community?

#### **POSSIBLE ACTIVITIES**

- I. **Create a virtual exhibition in your classroom by assembling several photographs about community from the above list. You can share these photographs with your students in a variety of ways:**
  1. Display them as if they were a gallery exhibition in the classroom by taping up print-outs along the walls.
  2. Hand out copies to small groups of students.
  3. Show a projected PowerPoint to the whole class.

## **II. Try these activities in your virtual exhibition:**

- 1.** Ask students what they notice about the “exhibition” as a whole. List techniques they see the photographers using to capture communities. What are some commonalities between the images? What are some differences?
- 2.** Ask students to identify their favorites and explain why they chose them.
- 3.** Challenge students to take a photograph (or plan a photograph) that could also fit into this exhibition and its theme. What kind of community would they photograph and which techniques would they use?

**POST-VISIT  
ACTIVITY:  
OTHER  
COMMUNITIES**

**RECOMMENDED  
GRADES: 3–5**

**OVERARCHING QUESTIONS**

What is a community?  
How are we shaped by our community?  
How do we shape our community?  
What can we learn from communities  
that are different from our own?

**SUPPORTING QUESTIONS**

What are the methods photographers use to capture aspects of the community  
that we do not normally see?  
How do photographers interact with their subjects?  
How do these interactions affect the photograph?

**OBJECTIVES**

**To explore different methods for capturing communities.  
To investigate ways of capturing the voices of people in communities.**

**SUGGESTED  
TIME FRAME**

Two class periods

**RESOURCES**

Related images; cameras or drawing materials (pencils, colored pencils, paper)

**RELATED IMAGES**

Image 3



Image 4



**DISCUSSION**

1. Tell students you are going to look at a photograph from a series the photographer Fazal Sheikh made about “unaccompanied minors,” or children without their parents, in a Sudanese Refugee Camp in Kenya. List words they would use to describe what they expect to see.
2. Now look together at Sheikh’s photograph (Image 3). List words to describe it.

3. Compare the sets of words they listed before and after looking at the photograph. How did their expectations compare to what they actually saw?
4. Sheikh's approach is to stay among a refugee community for weeks, learning about the individuals who live there, before photographing them. He then chooses to capture them as individuals instead of documenting the trying conditions or events they experience. Ask students why a photographer might choose to immerse him/herself in the community before photographing it.
5. Sheikh describes his method for capturing his images. He says photographing people in the village becomes an "event" for everyone. They decide on how to make the photographs together.

Many of the people have never been photographed before, and the Polaroid provides a point of reference for the discussion that follows in which the residents of the community offer their opinions on how the documentation may unfold ... The people in the photographs often look directly into the camera, and by extension, to the viewer.<sup>v</sup>

He says, "The sitters present themselves ..." He tries to bring out their nature but "the strengths of a sitter's gaze and an entire life lived in their bodies speaks for itself." Can students see evidence of this process in the photographs? How do they think the subjects wanted themselves portrayed? How would the photograph be different if Sheikh had not collaborated with them to make it?

6. Sheikh then gives away images to the people he photographed. "Invariably," Sheikh explains, "the images became a topic of conversation. For the most part, people displayed them in their homes, bringing them to the attention of family and friends."<sup>vi</sup>
7. Compare Sheikh's photograph to Bruce Davidson, *East 100th Street, New York City, USA* (Image 4). Davidson, who was born in Illinois and moved to New York in his twenties, became well-known for his photographs of Harlem from the 1960s and 70s. When he first began this *East 100th Street* project in 1967, Davidson would travel to East Harlem everyday with his large-format camera and tripod, and "gradually gaining the trust of the residents meant that Davidson was able to make the intimate, close-up portraits" like this couple on the street.<sup>vii</sup>
8. How might Davidson's own unfamiliarity with this community affect the photograph? How does this affect our view of the subjects? Do students think they would rather collaborate on the creation of a photograph of their community, or would they rather be subjects in a photographer's exploration of their community? Which would capture them better? Which would capture their communities better? Explain.

## ACTIVITY

1. Encourage students to return to the community they chose in the pre-visit activity. This time, students should ask one person or more to help them make a photograph or make a drawing of them. How do they want to pose? What do they want to wear? Where do they want it to be set? Do they have other preferences in terms of the composition—lighting, orientation, focus, cropping?
2. Compare the photographs or drawings from the pre-visit to those from the post-visit activity. How do the images change when the subjects have a say?
3. Do students think it is important for a community to have a say in the way they are represented? Why or why not?
4. As a culminating project, have students each bring in a photograph that they feel best represents their communities. Make photocopies and create an exhibition that represents the communities of your students in your classroom.



**COMMON CORE  
STATE STANDARDS**

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**NEW YORK STATE  
LEARNING STANDARDS**

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**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.

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IMAGE 1



Jane Evelyn Atwood, *Institute of Education for the Senses, Denfert Rochereau, Paris, France, 1980.*

IMAGE 2



Olivo Barbieri, *Beijing*, 2001.



IMAGE 3



Fazal Sheikh, *Unaccompanied minors, Sudanese Refugee Camp, Kakuma, Kenya, 1993.*

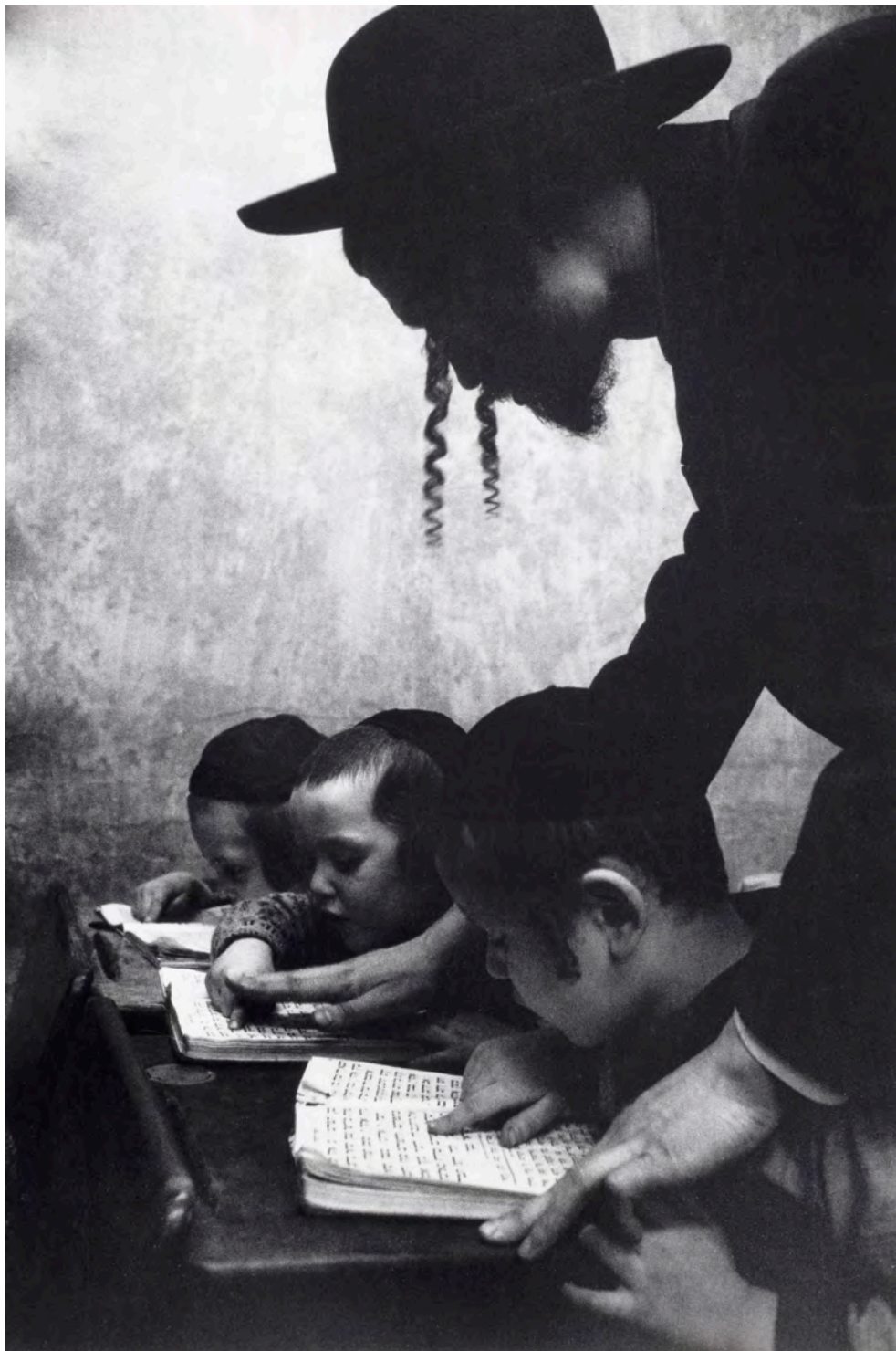
IMAGE 4



Bruce Davidson, *East 100th Street, New York City, USA*, c. 1970.



IMAGE 5



Cornell Capa, *Talmudic Scholars*, New York, 1956.

IMAGE 6



Gordon Parks, *Husband and Wife*, *Sunday Morning*, Fort Scott, Kansas, 1949.



IMAGE 7



Alessandra Sanguinetti, *The Necklace*, 1998–2002.



## TOUR INFORMATION AND GUIDELINES

Our Museum Education program provides guided and self-guided tours, interpretative materials, and events for educators. These resources introduce visitors to photography while building visual literacy and critical thinking skills. Led by Museum Educators, tours are conducted in an inquiry-based discussion format, encouraging audience members to discover visual information and realize multiple interpretations and meanings. *We will return to our regular group tour offerings when we move to our new location later in 2015.*

### OFF-SITE GUIDED TOURS

For the first time this winter (while we are moving to our new location), ICP is offering Off-Site Guided Tours, bringing the experience of a museum visit into your classroom. When you book an Off-Site Guided Tour, a Museum Educator will travel to your school, introduce ICP's resources, and facilitate an interactive lesson using image-based projections and distributed materials.

NYC Title 1 Public Schools, K-12: Free\* (max. 25 students)

K-12: \$150 per 25 students plus 2 required chaperones

College Students, Adults, and Seniors: \$150 per 25 students

*\*This is a pilot program and will be offered on a first-come, first-served basis.*

**To request a tour, please visit: <http://www.icp.org/museum/education/group-tours>. For more information, please call Group Tours at 212.857.0005 or email [group tours@icp.org](mailto:group tours@icp.org).**

## MUSEUM EDUCATION POLICIES

### RESERVATIONS

***Reservations are required for all group visits at least three weeks in advance.***

### PAYMENT FOR GROUP TOURS

Payment is due before the date 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 at 43rd Street; New York, NY 10036. Payment by credit card can be arranged by calling 212.857.0005.

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 of \$150. Please note that the refunds will not be given for pre-payments if the number of the people in the group is less than the prepaid amount.

### CANCELLATIONS

If you need to cancel your tour please contact 212.857.0005 as soon as possible. Off-Site 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.

## END NOTES

- i. Jane Evelyn Atwood, biography at <http://www.janeevelynatwood.com/bio/frames/bioFS.html>.
- ii. Jane Evelyn Atwood, biography at <http://emuseum.icp.org/view/people/asitem/A/214;jsessionid=-28C503A1943523094AAB56851FC7D093>.
- iii. "Gordon Parks: Back to Fort Scott," Museum of Fine Arts, Boston, <http://www.mfa.org/exhibitions/gordon-parks>
- iv. Katerina Stathopolou, "Alessandra Sanguinetti and *The Adventures of Guille and Belinda and the Enigmatic Meaning of Their Dreams*," *Fans in a Flashbulb*, August 6, 2012, <https://fansinaflashbulb.wordpress.com/2012/08/06/alessandra-sangiunetti>.
- v. Barbara Thompson, *A Sense of Common Ground: Excerpts*, Exh cat, Hood Museum of Art, Dartmouth College, Hanover, N.H.: Published by Trustees of Dartmouth College, 2003, [http://www.fazalsheikh.org/download/essays/barbara\\_thompson.pdf](http://www.fazalsheikh.org/download/essays/barbara_thompson.pdf).
- vi. Ibid.
- vii. "Bruce Davidson East 100th Street," Museum of Fine Arts, Boston, <http://www.mfa.org/exhibitions/bruce-davidson>.

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Common Core State Standards  
[www.corestandards.org](http://www.corestandards.org)

New York Learning Standards  
[www.p12.nysed.gov/ciai/standards.html](http://www.p12.nysed.gov/ciai/standards.html)