FOCUS ON PHOTOGRAPHY: A CURRICULUM GUIDE

This chapter is an excerpt from *Focus on Photography: A Curriculum Guide*

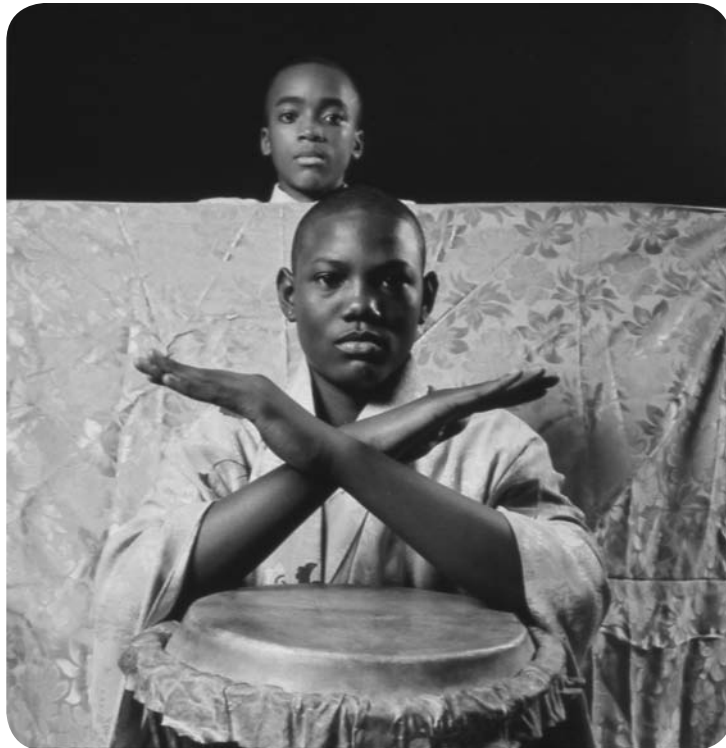Written by **Cynthia Way** for the **International Center of Photography**

13 Photography and Literature

OVERVIEW

This chapter explores ways to connect photography and literature and presents a case study at a middle school.

Figure 87

Bringing Literature to Life

There is a long history of interdisciplinary connections between literature and photography, word and image. Photographers have made connections to literary genres from poetry and plays to fiction and nonfiction. Image-and-text artworks and photographs that use literary elements can serve as wonderful resources for teaching concepts in literature. By comparing the two media, students can better understand aspects of the literature studied in class.

In designing projects, educators can find inspiration from an endless variety of artists and approaches. For example, photographers and writers have collaborated to create projects in which both media resonate (e.g., *The Sweet Flypaper of Life* by Roy DeCarava and Langston Hughes). Photographers have created images in response to poems and allegories (e.g., Henry Peach Robinson's composite images from the 1850s). Photographers have constructed fictions in single images (e.g., from Julia Margaret Cameron's idealized 1870 photographs of mythic characters to contemporary artist Cindy Sherman's iconic film stills). Some photographers tell family stories by incorporating image and text in handmade books (e.g., *Reframing the Past* by Clarissa Sligh). Some artists pair images and writing to create narratives addressing issues of race and culture (e.g., Carrie Mae Weems's photographs and writings relating to African American heritage). And, some artists add text directly onto the image (e.g., Shirin Neshat's portraits of Iranian women, with poetry inscribed onto the photograph over the women's faces and bodies).

What these artists are playing with is the gap between the two media: what photographs and words can and cannot say. How does a visual image tell a story? How do we read a visual image? How does language create vivid images in the reader's mind? How can words add depth in a way that a picture can't? What is the effect of a picture being more accessible than words? When you use one media to retell a story told in another media, does the meaning of the story change? The very questions, the very differences, create a lively connection. And one of the possible answers, as shown by many artists, is that photography can make literature come alive and become comprehensible in a new way. Furthermore, because understanding both image and text involves the act of reading, combining them in educational projects fosters both verbal and visual literacy.

When designing photography projects, educators can draw upon the existing history of interdisciplinary connections or combine the work of photographers and writers in new ways. The goal is to use the project to clarify the meaning of the literary work.

Three ways to create a curriculum connection are:

1   Design a spin-off project (i.e., studying the artwork and then using similar techniques to create a young person's version)

2   Make broader thematic connections between photography the literature studied (e.g., the theme of love in poetry and photography)

3   Create distinct photography projects to reinforce understanding of literary elements (e.g., re-enacting and photographing scenes to understand character, situation, and theme)

Project ideas are endless. Create book covers and focus on how theme, character, and mood translate from story to image. Have students pose as characters or re-enact key scenes before the camera. Create photographs in response to a play and write personal monologues to put a contemporary spin on the play's themes. Use photographs as backdrops in theatrical productions, as inspiration for monologues, or in series to narrate portions of the story. Sequence image and text to create comics. Use digital imaging to combine image and text and produce posters. Write poems, descriptive essays, or fiction stories based on photographs. (See *Part III, Chapter 14: Photography & Writing* for specific writing exercises.)

When designing the curriculum connection, consider the following questions:

■   What are the main ideas to get across about the literature studied?

■   What type of photography project will enhance that understanding? Portraiture? Documentary? Still life? Staged? Sequence? Combined with writing exercises?

■   How are literary elements, such as theme, setting, character, situation, and mood, revealed in each media? What are the similarities and differences?

■   Which artist's work will enhance the students' understanding of the literature studied?

In the following case study, ICP educators conducted a project in which students re-enacted key scenes in the literature studied and then created photographs that expanded upon the literary theme. The curriculum connection processed the meaning of the literary text through visual literacy skills and experiential projects.

CASE STUDY
HERITAGE IN ART

This ICP In-School Partnership investigated aspects of African American heritage in photography and literature. The goal was to use photography to make a connection between literature, heritage, and the students' lives.

Drawing upon the class reading of *A Raisin in the Sun* by Lorraine Hansbury, each photographic project posed the question, What are your dreams?, in order to connect the play's meaning to the students' lives. Because the class was racially mixed, the thematic focus on African American heritage was personal for some students and an academic topic for others. By broadening the literary theme to having personal dreams, all students could connect to it, and the infusion of photography created interest in learning about heritage.

To build photography skills and expose students to a range of technical and aesthetic possibilities, ICP educators chose to cover several genres: documentary, portraiture, still life, and staged studio work. In technical sessions, students learned to create portraits and documentary pictures with 35mm manual cameras. Taking portraits of each other and strangers on the street built empathy and an understanding of identity. Documenting the African market and other traces of heritage in everyday street scenes reinforced how heritage is part of daily life and can be recorded in art.

These exercises led up to the course finale in the studio: creating still lifes, portraying characters, and re-enacting scenes from *A Raisin in the Sun*. The students staged the set, used props, and posed as characters, reflecting their understanding of the story. Instructors addressed the way that the play describes and contributes to preserving African heritage.

ICP Community Record Program at the Academy for Community Education and Service (ACES), 1998–1999

The Academy of Community Education and Service (ACES), located in East Harlem, New York, was a middle school with an emphasis on communication arts and community service.

Audience: 32 eighth-grade students

Collaborating staff: ICP Coordinator of Community Programs Cynthia Way; ICP Instructor Nancy Wechter; ICP Teaching Assistant Jeannette Rodriguez; Director of ACES Linda Hill; ACES Language Arts Teacher Elise Merrow.

Funding for this program was provided by the Rudin Family Foundation Inc. and the Surdna Foundation.

The resulting curriculum met national and state standards in visual art, as well as state standards in English language arts.

Students learned that African American heritage (and, therefore, any heritage) can be revealed, explored, and sustained through a variety of art forms, such as photography and literature. ICP staff felt that this theme promoted the relevancy of art to education and our cultural life.

Figure 88

Figure 89

Case Study Curriculum

Heritage in Art

1998-1999

This curriculum outlines assignments and activities for the class sessions described in the case study. Many sessions are based on lesson plans or activities that correspond to the *Focus Links* in *Part IV*. To adapt this project to your setting, review the related *Focus Links* to find general lessons plans and exercises that you can tailor to your students' needs.

Related Focus Links:	Case Study Curriculum
See *Part IV*.	

Focus Link 1

SESSION 1   INTRODUCTION TO PHOTOGRAPHY

- Present slides by African American photographers Corinne Simpson, Marilyn Nance, Chester Higgins, Roy DeCarava
- Discuss the uses of photography, formal concerns, composition, content
- Conduct hands-on exercise: Compose portraits of each other using Polaroid cameras

Focus Link 2

SESSION 2   CAMERA AS A TOOL

- Instruct camera handling using 35mm manual cameras
- Discuss how to exercise the "muscles of eye and brain"
- Homework: Using the empty slide frame, view your home and neighborhood setting to practice framing

Focus Link 3

SESSION 3   CREATING IMAGES

- Discuss the difference between a snapshot and a portrait
- Practice camera handling by taking pictures of East Harlem
  Assignments:
  – Look for evidence of heritage
  – Take a photograph of a stranger
  – Practice approaching people
- Process 4" x 6" color prints at lab

Focus Link 8	**SESSION 4 PORTRAITURE**

- Discuss: What is a portrait?

- Demonstrate lighting and portraiture using student models

- Review color photographs and discuss technique

- Homework: Bring to class an object that expresses your heritage

Focus Link 8	**SESSION 5 STILL LIFE PHOTOGRAPHY**

- Demonstrate lighting and tabletop photography using objects that represent heritage

- Discuss upcoming studio photo shoot

- Assignment: Write a description of your favorite character in the play, *A Raisin the Sun*. Write in response to the question, What are your dreams?

SESSION 6   PHOTO/THEATER WITH GUEST ARTIST MATTHEW SEPTIMUS

- Create a photo/theater with guest artist Matthew Septimus

- Set up a studio as a stage

- Dress up as favorite characters from play

- Assign roles of photographer, assistant, lighting technician, stylist, and prop manager

Focus Link 3	**SESSION 7 CREATING IMAGES**

- Photograph the Malcolm Shabazz Market (African Market) on 166th Street

- Assignment: Photograph evidence of heritage, especially African heritage at the market and also Afro-Caribbean heritage at the many botanicas and shops

Focus Link 9	**SESSION 8 GUEST ARTIST VISIT**

- Introduce photographer Corinne Simpson, who shares her portraits and jewelry, all of which derive visual elements from African heritage

SESSION 9   GALLERY VISIT

- Visit the African Museum to discuss the exhibition Women of the African Diaspora by Chester Higgins, Jr.

- Photograph on the way to the museum in SOHO

- Assignments:
    - Find evidence of heritage in Chinatown and the Village
    - Photograph each other's faces as if they were masks

SESSION 10 ASSEMBLING THE FINAL PROJECT

- View, edit, and discuss final prints from all shoots

- Assignment: Write comparisons on the heritage they saw in the pictures, the various neighborhood and the play

EDUCATORS'
QUOTES

" *Three most important pieces of advice:*

1) *Build students' ability to see*

   Show students lots of images in the form of slides, books, magazines, and exhibitions. It is helpful to ask them to bring in images that they like from newspapers, magazines, and other available sources. For all levels of student ability, structure a very hands-on project. Vary shooting sessions with lessons discussing their images. (Neighborhood walks and trips to accessible, visually interesting environments such as parks and gardens are important.)

2) *Regular feedback*

   Work out a way to give students regular feedback on what they shoot. Showing contact sheets, 4" x 6" prints, or slides of their work are all good methods.

3) *Consider adolescent concerns about self-image and peer group*

   It works well to make these concerns the center of a photography project. For example, portraits and self-portraits are a way for students to look at themselves in their environments, and from there expand to the larger world.

   Teenagers will test you, but photography fascinates 90 percent of them. Holding a camera makes them feel power, control, and mastery of something mysterious, adult, challenging, and culturally ubiquitous. It is magical."

   Nancy Wechter, Photographer/ICP Instructor

FOCUS ON PHOTOGRAPHY: A CURRICULUM GUIDE

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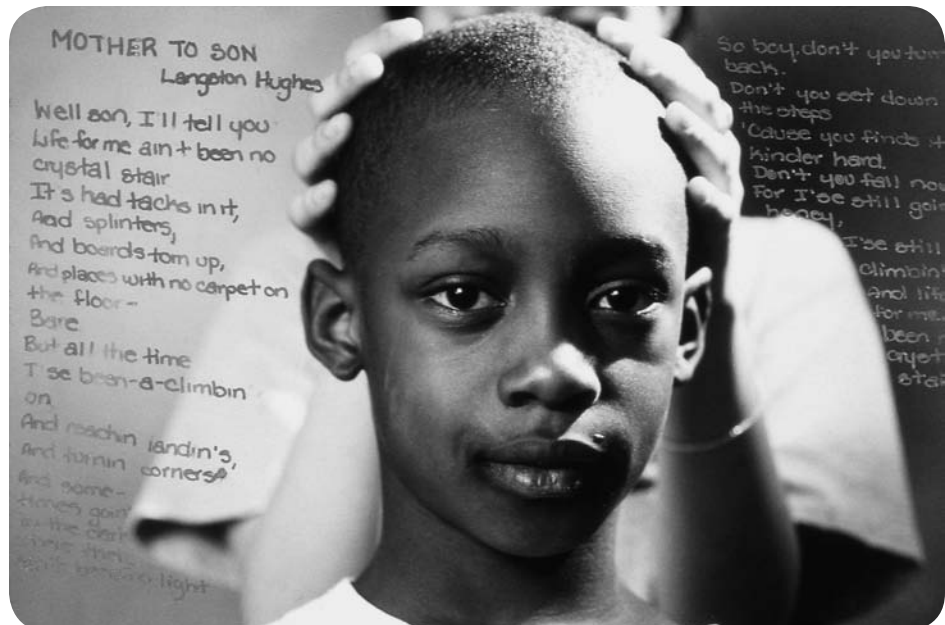Written by **Cynthia Way** for the **International Center of Photography**

14

Photography and Writing

OVERVIEW

This chapter illustrates ways to combine photography and writing in a case study at a middle school and presents a wide range of writing exercises.

Figure 90

From Visual to Verbal

Photography often has been described as a universal language. People can look at and understand pictures even when they speak or write in different languages. Because of its accessibility, photography is an ideal medium to promote language skills. Using photography in writing exercises can help build skills in any language.

In this chapter, the case study describes a 10-session ICP program centered on combining image and text and building visual and verbal literacy skills. The next section of the chapter presents three types of writing exercises. The first series focuses on how to build language skills. The second series describes how to write creatively based on photographs, from poetry and fiction to pictures stories and even comics. Lastly, the third series addresses how to write analytically about photography, which provides another way to assess students' knowledge and skills.

Figure 91

CASE STUDY COMBINING IMAGE AND TEXT

Taught by photographer Lina Bertucci, this ICP In-School Partnership with the Adolph S. Ochs School challenged eighth graders to communicate who they are in pictures and words. For adolescents, identity—both as an individual and in a peer group—is a crucial issue. In this project, students created portraits that showed how they present themselves to the world. Then, they wrote directly on the pictures to reveal their inner dreams. These activities enabled students to encounter and deal with their emerging sense of self. The combination of portraiture and creative writing also developed students' verbal and visual literacy skills.

For inspiration, the class viewed and discussed a series of portraits, with writing directly on the image, by artist Shirin Neshat. Part art director, part artist, Neshat often creates elaborate stages involving actors, whom either she or an assistant photographs. The concepts behind the picture are what interest Neshat, and her work often deals with her cultural identity as a Middle Eastern woman. In this series, Neshat created portraits of Iranian women, then transcribed poetry by hand on the pictures' surface, writing on the women's arms, faces, veils, or around the body, to highlight how Iranian women often feel silenced in their culture.

In middle school, both girls and boys connected to the idea of having a lot to say but not being listened to. The first part of this project was to create portraits that used gesture and expression to dramatize identity. In the spirit of Neshat's artwork, student teams organized shoots and created studio portraits of their faces, hands, and bodies.

The writing assignment was to reflect on their portraits and write stories responding to the questions, How did they feel about themselves? What were their dreams? The

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**ICP Community Record Program at the Adolph S. Ochs School
1998–1999**

The Adolph S. Ochs School (PS111), located in midtown Manhattan, serves children in grades K–8.

Audience: Eighth-grade students

Collaborating staff: ICP Coordinator of Community Programs Cynthia Way; ICP Instructor Lina Bertucci; ICP Teaching Assistants Lou Dembrow and Karen Lindsay; OCHS school Faculty George Morgan and Ellen Procida.

Funding for this program was provided by the New York Times Company Foundation Inc. and the Surdna Foundation.

The resulting curriculum met national and state standards in the visual arts, as well as state standards in English Language arts.

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questions were designed to uncover what could not be said in the images. Educators allowed all forms of creative writing from poetry to autobiographical narrative. During these writing sessions, the work was collaborative: The ICP instructors talked about how images communicate, and the school faculty reinforced lessons in writing poetry and autobiography.

To complete this project, students needed to "read" their picture, and then write about it. As one student wrote, "This picture says to me that you can sort of tell what kind of attitude people have by the way they did their hair that morning. Like for instance, the one on the left with the twist is usually done in a rush, and the one on the right is all neat and straight."

Once students had revised their writings, they inscribed their words with a silver marker on the 8" x 10" black-and-white portraits. They were encouraged to pay attention to the formal patterns of letters as part of the final artwork. In one image, a teenage girl placed her fingers shyly in front of her face and incorporated text above her left and right shoulders: "This is who," it reads, "I am!" (Figure 92)

It was interesting to see whether realistic images would inspire autobiographical writing with a certain objective distance, and whether more abstract, open-ended images would inspire poetry. The results were not that predictable, however. In one piece, a student recalled what he had studied in literature class and created a scenario using a photograph, tightly framed around his expressive face, in connection with a class-assigned reading of poetry by Langston Hughes (Figure 90). This piece shows that the student understood how poetry can create a vivid picture and the photographic portrait can reveal a strong emotion. His use of image and text explored the subtleties of each medium.

Figure 92

Overall, ICP educators noticed that students used their images as a point of departure to write about identity, the main theme of the image-and-text project. For most students, working with images made writing easier. Integral to the success of the project was the development of literacy—both verbal and visual. Students understood the dynamic between what an image could say about what was presented outside and what text could say about feelings known on the inside. In the process, students became more confident about their voice, perspective, and new communication skills.

WRITING EXERCISES

This section describes how to use different types of writing exercises, drawn from ICP programs. These exercises are organized into three series: building language skills, creative writing, and analytical writing. Activities and worksheets for many of these exercises are provided in *Part IV* and indicated as **Focus Links**.

SERIES 1

Building language skills

By finding information within the photograph and learning the words to describe what is seen, students can develop their vocabulary and skills in any language. The following exercises progress in difficulty and are for students of any age who are developing skills in the language being studied. Similarly, the exercises require progressively more advanced skills in interpreting photographs. (For more information on gearing discussion and language use to students' visual literacy skills, see *Part I, Chapter 3: Visual Literacy*.)

EXERCISE
VISUAL ALPHABET

INTRODUCTION

Using the alphabet of the language studied, students create pictures that show subjects beginning with a letter of the alphabet and write the letters or names of the subjects on the images. Students build visual and verbal skills at the same time. Part of the fun of this exercise is searching either a familiar or new place for subjects to photograph. This exercise can also be applied for learning terms in a curricular topic: for example, the Latin names for flowers in natural sciences.

GOAL

To use photographs to teach basic parts of speech and build vocabulary

PREPARATION

Obtain Polaroid cameras and film

Select props or a setting where students can find many different subjects to photograph

ACTIVITIES

Have students create a Polaroid picture of something that begins with the first letter of the alphabet (e.g., for English, they could photograph an apple)

Have students write the letter (e.g., a) or the word naming the subject (e.g., apple) on the Polaroid's white margin

Work your way through the alphabet creating and labeling pictures (e.g., banana, can, dog…)

EXERCISE
PARTS OF SPEECH

INTRODUCTION

Use action photographs to teach verbs, still lifes to teach nouns, details to teach adjectives, etc. Gradually, work up to writing descriptive sentences of what is pictured in any photograph.

GOAL

To use photographs to teach basic parts of speech and build vocabulary

PREPARATION

Gather a variety of photographs that students can either hold in their hands or see projected on a screen

ACTIVITIES

Ask students to:

- Describe what you see in the photograph with verbs/nouns/adjectives
- Describe what you see in the photograph in complete sentences

EXERCISE
SIMILE, METAPHOR, AND SYMBOL

INTRODUCTION

A nature photograph is a good starting place for helping students use descriptive words to create a poem. Nature as a writing topic also lends itself to making comparisons and creating associations with feelings and ideas. Advanced students can incorporate simile, metaphor, and symbol into their poems.

GOAL

To build an understanding of language use by writing a descriptive poem based on a photograph

PREPARATION

Present color nature photographs in the form of postcards, exhibitions, books, or magazines

Introduce simile, metaphor, and symbol

ACTIVITIES

Have students write in response to the following questions:
- What colors do you see in the photograph?
- Use specific words, like the label on a crayon, to describe the colors exactly
- How do these colors make you feel? Use descriptive words.
- Describe the landscape or seascape
- What does it make you think of?
- What does it make you dream of?
- What does it make you feel?
- Use specific details from the photograph to describe what nature looks like
- Use simile and metaphor to create comparisons to what nature looks like
- What does nature symbolize in this photograph?

Have students write a poem about the nature depicted in the photograph
- Include the specific words, colors, simile, metaphor, and symbols from above in your poem

For more approaches to writing poetry, see *Focus Link 18.*

SERIES 2
Creative writing

Using historical, contemporary, or student photographs as inspiration, students can write poetry, fiction, and even comics. Starting from a photograph often helps students who have difficulty writing or who are intimidated by genres such as poetry. Entering into the world of the photograph provides details, mood, themes, even character and situation that students can build upon in their own creative projects. In addition to developing their writing skills, students improve their observation and visual literacy skills. There are many interesting similarities between photography and literature that can help students understand elements of each media (see *Part III, Chapter 13: Photography & Literature*). As students gain more experience with each media, they can even sequence images to tell stories, then add text to create original comics.

EXERCISE
WRITING FICTION STORIES

INTRODUCTION

The photograph provides a great deal of information about character, situation, setting, theme, and mood, and it offers a sense of "being there." It's like a visual outline for a story. Using a photograph as a starting point for a fiction story can jumpstart the imagination. This strategy can help students who have difficulty writing.

Whereas a photograph captures a single moment in time, a fiction story can take us to a key moment or epiphany, when a character learns something. Unlike a photograph, a story has a beginning, middle, and end. Considering the "before and after" of a single photograph—what may have happened before the photograph was taken, what is happening in the photograph, and what may happen next—provides good material for a story. Discussing elements of photographs and of fiction can help students create and revise their stories.

ELEMENTS OF FICTION

Many elements of fiction writing have parallels in photography. Using a photograph for a fiction-writing exercise builds an understanding of important concepts such as point of view, character, situation, setting, tone, and theme.

Point of view: The way the photographer sees things is similar to the way the writer tells or narrates the story.

Character: People are revealed through telling gestures, expressions, actions, and details, such as their clothing or personal objects, in both photography and fiction. In contrast to photography, fiction can use dialogue and the narration of thoughts to supplement character development. This difference is interesting to keep in mind when adding text to images, as only words can provide dialogue and inner monologue.

Situation: The action or context in a photograph is analogous to action or a plot point in fiction.

Setting: The background of a photograph or the time and the place of a story often reflect or add information for understanding the subject.

Tone: The tone or mood is often revealed through artistic elements such as color, shape, and lighting in photography and through language, sentence structure, and rhythm in fiction.

Theme: The main idea or point of a story is comparable to the message or meaning of a photograph.

GOAL

To write a fiction story based on a photograph by focusing on the "before and after"

PREPARATION

Select postcards or prints that students can see and work with easily, one picture per student

ACTIVITIES

- Before they start writing, have students connect to the world in the photograph by looking for details. Ask them to respond orally or in writing to your questions.
  - What do you see in the photograph?

- Have students consider questions about any characters in the image to help them imagine the character's motivation, which can help drive a story forward.
  - What are the people in the photograph doing? Can you guess why?

- Pose these three questions to help students generate a story from a picture:
  - What is going on in the picture?
  - What might have happened before the picture was taken?
  - What might happen next?

- This is the "before and after." Now imagine a beginning, middle, and end. That is the story!

A story-writing worksheet for this exercise is provided in *Focus Link 17*.

EXERCISE
WRITING POETRY

INTRODUCTION

Although it is a common belief that poetry is vague, poetry is based on close observation and best created with specific language. Using a photograph as a starting point provides concrete details. The goal is to teach students to be deliberate in their use of language.

GOAL

To write a poem based on exchanging student portraits and thereby create a sense of community and greater understanding among classmates

PREPARATION

Have students create portraits of each other using *Focus* activities

(Note: You can use the worksheet in *Focus Link 18* for the first part of this exercise, building upon it to relate to student portraiture. Or you can use *Focus Link 18* to write about a historical or contemporary photograph first, then have students write about each other's images.)

ACTIVITIES

Take students through the following steps:

- List 10 details that you see in the picture (See *Focus Link 18*.)

- Do a free-writing exercise: Very quickly, imagine and describe the character of the person in the photograph. What is the person like? What does the person want? What is the person feeling? What is the person be thinking about or dreaming of?

- Review the image and your description: What do you want to say about this person?

- Write a poem that evokes who the person is, what they want, what they feel. Be specific.

Figure 93

"MY LEVEL"
by Carlos Canales

It takes courage
to walk away,
It takes courage
to ignore what they say.

I don't talk
because I don't like to be talked about
No matter what people say
my face is about.

I'm not so innocent
I'm not so brave,
But it does take courage to keep your cool
and walk away.

Figure 94

"ME"
by Chance Williams

This is me
the man that stands before
you on his feet.

It's me

The black man you
see.

I stand angry as you
look upon me
as you think I'm only
a freak.

I stand to show you
I'm just being me
a black man on his feet.

EXERCISE
PICTURE STORIES

INTRODUCTION

A picture story is a sequence of pictures that tells a story. Picture stories come in all kinds of forms but are easiest to teach by focusing on four different kinds of photographs.

1. **Context:** a picture that establishes the context—setting, place, time, environment of the story

2. **Action:** a picture that shows people doing something, an action in process (A photograph can use stop motion or blur to describe action.)

3. **Sequence/before and after:** two or more pictures that describe a situation (or character in action) before and after something happened

4. **Close-up expression:** a picture that conveys emotion by focusing on a person's face

Picture stories can also include portraits, detail shots, and symbolic shots.

GOAL

To learn how pictures tell stories

PREPARATION

Obtain Polaroid cameras and film

ACTIVITIES

Begin with an introduction to how pictures tell stories using a slide presentation (See *Focus Links 11-15*.)

Show examples of picture stories and discuss how the sequence tell a story

Create Polaroids (See *Focus Link 23*.)

Explore how the series of pictures work together to tell a story. What information do they provide? What is not shown in the image? How does sequencing change the story? Try taking pictures out and putting them in different orders.

EXERCISE
MAKING COMICS

INTRODUCTION

Making comics is an engaging way to teach students about narratives and to build language skills.

Comics use a simple image to reveal character, through gesture, expression, and situation. In comics, text adds dialogue, interior monologue, setting, and cues for time passing. Text can also add irony and humor by contrasting with what the pictures say.

GOAL

To build an understanding of how image and text tell stories by adding text to picture sequences

PREPARATION

Picture story exercise above

ACTIVITIES

Discuss how pictures and text work in a comic strip, using an example

Have students bring in their favorite comic book

Working in pairs with Polaroid cameras and film, create pictures stories with (1) context shot, (2) action shot, (3) before and after sequence, and (4) close-up expression

Arrange the pictures in different sequences to find the one that best tells the story

Add text to describe setting, time, dialogue, interior monologue, and humor

Create more Polaroid pictures to fill in any gaps in the sequence

EDUCATORS'
QUOTES

" *This lively group of eighth graders in a 'tough' school found the Polaroid comics workshop an ideal introduction to photography. Starting with a slide show and introducing the writing exercise focused the group. We discussed what photography can tell us and how. After discussing and writing about the formal and narrative aspects of photographs, we let students explore these aspects of photographs working in small groups to create pictures stories. The students constructed narratives after only one session and then followed it up with another writing exercise. Then their teacher gave each student a photograph that someone else took, and they had to guess what they thought the story was."*

Karen Lindsay, Photographer/ICP Teaching Associate

SERIES 3
Writing about photography

Writing about photographs can help both students and educators see what students are learning about photography, writing, or the curriculum topic. Through the writing process, students often clarify for themselves what they think about the photograph. Their writing indicates to teachers what they are learning about photography as well as what their questions are. Regarding their own work, students can also write about their intention, working methods, and what their work means to them. Many of the activities in *Part IV* use writing to explore students' understanding of the elements of photography and how photographs communicate. The following exercises illustrate how you can adapt these activities.

EXERCISE
WRITING ABOUT A HISTORICAL IMAGE

INTRODUCTION

The questions in this exercise help connect topics studied in class with the information in the picture. Students first are asked to look at the setting of the picture and then to compare what they see with what they know about that time and place in history. Then, students focus on how the situation and conditions affected people's lives, by looking at the picture and writing and assimilating what they know about the topic.

GOAL

To build students' descriptive and analytical writing skills while assessing what students learned about photography and the history or social studies curriculum

PREPARATION

For this exercise, project slides in the classroom, or use a good quality photocopy from a photography book

ACTIVITIES

Have students address the following questions first in discussion and then in writing:

1   Where was the picture taken? Describe the setting.

2   When was the picture taken? What was happening in history at this time?

3   List some of the effects of the (topic) on people's lives

4   Describe what the people in the picture look like. Describe their expression and gesture.

5   What are the people in the picture trying to do? Why?

6   Describe what one day in the life of the people in the photograph would be like

(For writing stories based on the photograph, see **Focus Link 17**; for writing a vivid description of a photograph, **Focus Link 19**.)

EXERCISE
WRITING CAPTIONS

1) THEME EXERCISE

INTRODUCTION

Captions capture essential information about a picture in concise language. This is trickier than you may expect. This exercise can be used for any age group because you can build both basic and sophisticated language skills by writing captions.

GOAL

To discover the theme of a photograph by writing a new caption for the picture

PREPARATION

Provide photographic source material (e.g., prints, postcards, printouts from online collections) that students can study close up

ACTIVITIES

Have students write a new caption for the picture

- Start by writing what you see in the image
- Expand to what you think the photograph is saying—the theme
- Now revise your writing, trying to create a different emphasis in the caption
- Revise again, trying to write a concise caption that tells the theme of the picture with clear and specific language

A worksheet for this exercise is provided in **Focus Link 20**.

2) RESEARCH AN EXHIBITION CAPTION

INTRODUCTION

Using primary resources—such as visiting museums or galleries where students can view actual artwork or researching photography books in a library—is a great way to build students' research skills. At the same time, it helps students appreciate art more and learn about careers as artists, collectors, or museum curators.

GOAL

To build research skills and to assess what students learned about photography

PREPARATION

View an exhibition as a class and make arrangements for students to ask questions of museum or gallery staff to learn more

ACTIVITIES

Have students select and research a photograph and the photographer by searching the Internet, visiting a library, inquiring in the museum or gallery, or reading a photography book

Review the following parts of a caption with the class, and then have students create an exhibition caption including:

- the title
- date of creation
- photographer's name
- photographer's biographical information
- techniques used
- photographer's intention, if known
- the cultural significance of the photograph
- Make sure the information on the caption answers the question: Why is this picture on exhibition?

A worksheet for this exercise is provided in **Focus Link 20**. (Also, see **Focus Link 21** for writing a review of an exhibition or **Focus Link 38** for a worksheet and other research projects.)

EXERCISE
REFLECTIONS ON STUDENT IMAGES

INTRODUCTION

Writing reflections on images that students have created is a way to see how they feel and think about their image and how much photographic vocabulary they have learned. This is an effective exercise for all levels of photography students, from elementary school through high school.

GOAL

To pose questions that help students analyze the qualities of their own images

PREPARATION

Create pictures using *Focus* activities

ACTIVITIES

Have students answer the questions:

- What does this picture show?
- Why do you like this picture?
- How did you create this picture?

A worksheet for this exercise is provided in **Focus Link 34**.

EXERCISE
WRITING AN ARTIST'S STATEMENT

INTRODUCTION

Artist's statements are a powerful way to process the impact of art using the introspective medium of writing. Often what emerges is surprising and beautiful, as in this artist statement by Damian Castro, who learned photography at ICP at The Point. Prompted by the exercise and a tutor, he wrote this personal reflection on art, which puts into a natural voice and rap-artist rhythms much of what photographic education is all about.

A worksheet for writing an artist's statement is provided in **Focus Link 22**.

SAMPLE

My name is Damian Castro. I'm a 17-year-old photographer and resident of The South Bronx where I was born and raised.

How I got started in photography: One day I was walking down the block when I ran into legendary graffiti artists Tats Cru doing a mural on the corner of Manida and Garrison. Their work was so eye catching that I asked one of the artists (B.G.) if he minded me taking flicks of their artwork while they were adding the finishing touches. Well, to make a long story short, he said yes and introduced me to ICP at The Point, where he said I could learn more about the art of photography. From that day on, I've been hooked on photography since the age of 13. It is thanks to Tats Cru and ICP and The Point C.D.C. that I am the artist that I am today.

I don't just like photography, I love it. You can do so much with photography, you could document what you want as an artist, you have total creative control of what you want to work on. From fine art, fashion, still life, or landscape photography, it's up to you to capture the beauty in what you are shooting without having anyone tell you how to shoot. As you shoot, you become a better photographer and are able to find your own way of shooting. What I like about photography is that when the camera is in your hand, it's up to the artist to do what he wants with the camera.

Photography is the same as painting with a brush because whatever the artist captures he wants you to see and interpret in your own words. The only difference is that with photography you are painting with your eye, instead of with a brush.

Well, my creative process comes naturally. It comes from me observing what I see, and I get inspired and motivated to create something new. I make art with the help of my camera and by being different and not copying someone else's work. I only plan my projects. After I do that, whatever direction it goes in I flow with it until a masterpiece is created.

My ideas come from the world around me, It's not that hard, I'm still young and filled with ideas, until I'm old, I guess. I say books, music, and people have a lot to do with it. The different people you encounter in life influence you to create something new that you never thought you would ever end up doing or turning into a project or idea.

Art to me is important because it lets me be free and allows me to become creative and not care about what people say or think. Art is important in society because it lets people tap into a whole new culture or life they never knew about. Art keeps people up with history and the world around them.

My subject matter is to get a point across to people to change the misinformation of what they may think about an art form like graffiti or hip-hop or anything that goes on that could be positive and hopefully change someone's way of viewing it.

Anything that is part of life should be interesting because it could be the last time you see that subject. So what I try to do is capture these things so when I have kids I could show that what's not in Hunts Point anymore or the trains that once passed underground that now tell you your stop. That's why I find photography so interesting, you can save history with a camera.

My joy as a photographer is being able to see people stop and look at my pictures. Whether they like it or not, I've got their attention. But it touches me more when I'm not having a great day and someone gives me a compliment that makes me feel good about what I do as an artist. I don't have difficulties as a photographer, if I did I wouldn't be writing this artist statement.

My advice to whomever may be reading this is to stay true to yourself and feel free to explore in this world of photography because you could come up with a whole new style of shooting or printing. Remember, an artist is always creative, and that's what art is about. Stick with it no matter if you're going through your ups and downs, that's part of life.

Damian Castro, 17, ICP at The Point student

This chapter is an excerpt from *Focus on Photography: A Curriculum Guide*

Written by **Cynthia Way** for the **International Center of Photography**

15

Photography and Other Art Media

OVERVIEW

This chapter traces four years of a collaboration that explored photography in combination with other artistic media at the middle and high school levels.

Figure 95

Exploring the Boundaries of Photography

It is fascinating how the meaning of a photograph is transformed when combined with other media. What is uniquely photographic and how do we interpret it? How does the addition of text direct a photograph's meaning? How does the use of painting or drawing on the photograph affect what we see and how see it?

There are many ways to integrate photography into the arts programming of a school or community center. Students can use photography in combination with another art media, such as drama, music, or painting, to explore their views of a certain topic. Photographs can be enlarged, altered, duplicated, used in collages, and even projected in installations. Student photographers can document theatrical performances, dances, and music recitals. By comparing media, students develop an understanding of how each communicates.

This chapter's case study traces four years of The Re-Visions of El Barrio program. Designed in partnership with El Museo del Barrio, the program combined photography with other art media to investigate the cultural identity of teenagers in the two museums' mutual neighborhood. (ICP was located on the Upper East Side, bordering East Harlem, or El Barrio, where El Museo was located.) By joining forces, and by working with different groups of East Harlem teenagers each year, ICP and El Museo introduced a broad cross-section of local students and their families to nearby cultural resources. Each year, collaborating educators taught photography in combination with a different art form such as drawing, writing, and collage, and then designed an exhibition to present the final work. The concept was to encourage El Barrio youth to actively look at and think of the possibilities of enhancing their environment, using art to re-envision their lives and neighborhood, ultimately creating a "Re-Vision" of El Barrio.

With the common goal of enhancing respect for oneself and one's community, this ongoing partnership has fostered greater connection among the International Center of Photography, El Museo del Barrio, and members of the East Harlem community. Re-Visions of El Barrio has been a testament to the powerful vision and voices of these exceptional young people and the vitality of the East Harlem community.

Re-Visions of El Barrio

First Year: 1996-1997

In 1996, El Museo Museum Educator Maria Dominguez and ICP Coordinator of Community Programs Cynthia Way designed the first Re-Visions of El Barrio program, a 10-week photography and drawing course. Co-taught by ICP Instructor David J. Spear and El Museo Instructor Manuel Acevado, classes met on afternoons and weekends at El Museo, with printing sessions held in ICP's darkroom facilities. Nine middle-school-age participants were selected through an interviewing process from ICP's Internship Program and ICP Outreach Programs at four East Harlem schools.

Throughout the course, the instructors created associations between photography and drawing, exploring the boundaries and potentials of each media. Stephanie Estrada, an eighth grader, commented, "I never did photography and drawing at the same time, but I like photography, and I like to draw. They came together nice; the sketches were nice that people did. We photographed parks, open spaces, trees."

The course began by viewing and discussing El Museo's exhibition, The Catherwood Project by Leandro Katz. Artist Leandro Katz reconsidered Catherwood's historical photographs of Mayan ruins in the Yucatan peninsula and re-photographed them using large-format techniques. He initiated his image-making from the perspectives with which Catherwood once described these sites through the camera lucida. By studying this work, students were introduced to the camera lucida, large-format techniques, and the more considered approach to image-making that these techniques entailed.

Students then revisited important sites in their neighborhood that had the possibility of reconstruction and revisualization through their lens. "When I photographed," said 14-year-old Mario Hyman, "I was looking at places that were isolated, so I would have enough room to draw, to create what I liked."

Students addressed the question of what a photograph could reveal and what it could not, what a drawing could explore and what it could not. After selecting a photograph as a basis for "what is real," students created drawings of their vision of "what could be" in their neighborhood, to be superimposed and overlaid on the photographs.

Erica Cinturon described the process of taking the photograph and adding to it through drawing:

> *I was looking through the fence to take the picture. Seeing the people walking the dog, I got excited. I added faces in the background. I was thinking of a few people I know who died. The picture looked kind of sad, so I put in a sun, cloud, faces, and rainbow for happiness. I'm working on the buildings in the back, changing them, making them into what I think they should be.*

Final work consisted of composite images exhibited at El Museo del Barrio's galleries in the summer. "This program was a great experience," said Mario Hyman. "I wish it was longer, because I really enjoyed this. I think the opening and exhibition is going to be great; other people are going to see our work."

"The program was good," said Stephanie Estrada, "because we got to use our mind and see what we wanted to see in the future." When asked what he wanted to be doing in 10 years, 14-year-old Nelson Rosario said, "I want to be a good artist, a great artist, you know, be recognized."

Figure 96

Figure 97

El Museo del Barrio

El Museo del Barrio, located in East Harlem, is a museum dedicated to Caribbean and Latin American art.

Audience: Nine eighth-grade students

Collaborating Staff: ICP Coordinator of Community Programs Cynthia Way; El Museo del Barrio Museum Educator Maria Dominguez; ICP Instructor David J. Spear; El Museo Instructor Manuel Acevedo; El Museo del Barrio Education Coordinator Tobias Ostrander; ICP Intern/Teaching Assistant Courtney White; and ICP Peer Intern Supervisor Arismendi Paulino.

Re-Visions of El Barrio, 1996-1997, was made possible through financial support from The New York State Council on the Arts, New York City Department of Cultural Affairs, National Endowment of the Arts, a public agency, The Hearst Foundation, and a generous contribution by Janet Drozda Ianello in memory of Joe Ianello.

The resulting curriculum met national and state standards in the visual arts.

Second Year: 1997–1998

Excited by the results of the first year, the partners decided to continue exploring the relationship between art media in the context of cultural identity. This year, the program combined photography and poetry. To work within a more structured school setting, ICP and El Museo collaborated with the Young Women's Leadership Academy and the English teacher. The result was Charlas: Young Women in Dialogue. Nine eighth-grade students from The Young Women's Leadership School in East Harlem participated in the 20-session course.

ICP Instructor Susan Kleckner and El Museo Instructor Sandra Maria Esteves taught students to create photographs and poems, while addressing the themes of gender, adolescence, and self-expression. Instructors co-taught only three classes: the introduction; the mid-point, when students were beginning to write from photographs; and the final project. Otherwise, each instructor focused on deepening students' understanding of each media, developing writing techniques or creating and discussing qualities of abstract photographs. As in the last project, a final exhibition was on view in June at El Museo del Barrio's Education Gallery. In the final photographs and poetry, nine teenagers revealed their thoughts and emotions about becoming women and going to school in East Harlem.

Poetry: ***Ice Cream Truck***
by Carla O'Neil

> ***The little girl runs***
> ***Full of joy***
> ***Faster and faster***
> ***At no avail,***
> ***Her destination***
> ***Pulls away***
> ***Leaving her holding***
> ***Her empty hopes.***

Young Women's Leadership Academy

The Young Women's Leadership Academy is an all-girls school in East Harlem serving grades 7–12.

Audience: Nine eighth-grade students

Collaborating Staff: ICP Coordinator of Community Programs Cynthia Way; El Museo del Barrio Museum Educator Maria Dominguez; ICP Instructor Susan Kleckner; El Museo Writing Instructor Sandra Maria Esteves; El Museo Education Coordinator Alyshia Galvez; The Young Women's Leadership School Faculty Sarah O'Connor, Madeline Geswaldo; ICP Teaching Assistant Lou Dembrow.

Re-Visions of El Barrio, 1997-1998, was made possible through financial support from an anonymous donor.

The resulting curriculum met national and state standards in the visual arts, as well as state standards in English language arts.
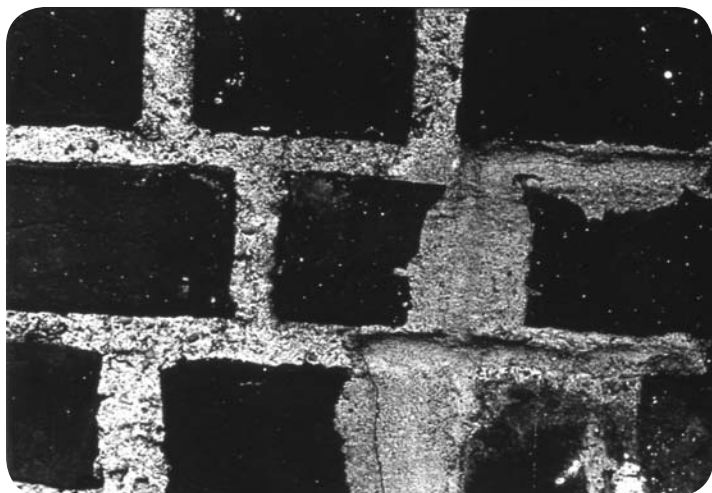
Figure 98

Figure 99

EDUCATORS' QUOTES

Figure 100

"I am haunted by an image: a brick wall, photographed by a young woman who neither spoke nor wrote very much, but indicated her home situation was less than wonderful. What was important to me when we looked at the contact sheet wasn't the wall or the photograph; there were no distinguishing characteristics. It was simply a wall, right in your face. I was lucky to catch it and help her talk about the image. The camera, and her safety in the workshop, allowed her to communicate how frustrating her existence was at that time. Both the photograph and the talking were breakthroughs. As a result, our relationship changed, she spoke more, photographed more, developed more pride. What had initially been a strained and difficult relationship was transformed; the wall in the image broke the wall between us.

Facing the end of childhood, most young women in our program seemed unprepared for the hormonal tides and challenges that confronted them. The camera offered them a tool for play, for posing and representing themselves, thinking and growing, getting serious and eventually mastering a skill. Photography gave them a piece of the techno-pie around them, connected them to a wider culture, and helped usher in some of the maturity they needed to move through their next steps.

In my experience with programs for young people, I find that the more comfortable students become with making and discussing images, the more fluent they become in their writing and reading. As they learn that their visual literacy counts, that it has value to them and is recognized by an 'authority', their confidence grows and they take more risks. I have seen this every time.

The exhibition we mounted at Museo del Barrio was spectacular, and we all were very proud of the work. The picture of the brick wall was there. As always, I wish the program were longer. It takes a while to create bridges, and by the time we actually start crossing them, it's time to say goodbye."

Susan Kleckner, Artist/ICP Instructor

Third Year: 1998-1999

By the third year, the program had succeeded in many areas:

- encouraging young people to use art to re-envision their lives and community, enhancing their communication skills

- providing a forum for a wide audience to see the resulting art work and appreciate a young person's viewpoint

- connecting East Harlem community members to the cultural institutions in their neighborhood.

However, the partners felt that the number of students (nine in each class) was too small and the program hadn't fully addressed the ideas of cultural identity. So in the next year, the museums collaborated with a larger local school to increase the number of students reached, and the program focused more intensely on Latino and African American artistic traditions.

With a strong focus on after-school programs and integrating the arts, as well as a liaison with Teachers College, the Heritage School proved to be a committed and motivated partner. Director for Extended Day and Community Programs Cathleen Kiebert-Gruen and Curriculum Coordinator Dina Petrillo integrated photography into the school curriculum and actively promoted the program. The principal Sue Bartolone offered students one credit for completing the photography class and facilitated a longer class session. The class was offered during the last art class and extended into the after-school program for 1½ hours once a week. Offering the course for credit at that time resulted in 17 highly committed students. Additionally, the school art teacher, Stephanie Basch, helped focus the students during the class. The result was a high level of interest in photography; in a final student survey many students selected being a photographer as a career goal.

The Heritage School

The Heritage School is a high school in East Harlem.

Audience: 17 high school students

Collaborating Staff: ICP Coordinator of Community Programs Cynthia Way; El Museo del Barrio Director of Education Myriam de Uriarte; ICP Teaching Assistant Eva Jimenez; El Museo Instructor Jaime Permuth; Heritage School Director for Extended Day and Community Programs Cathleen Kiebert-Gruen; Heritage School Curriculum Coordinator Dina Petrillo; Heritage School Art Teacher Stephanie Basch.

Re-Visions of El Barrio, 1998-1999, was made possible through financial support from an anonymous donor.

The resulting curriculum met national and state standards in the visual arts, as well as state standards in English language arts.

Instructor Jaime Permuth taught a 15-session photography course, while collaborating school staff integrated photography with other art media, such as painting, drawing, and collage, in the school's art classes. The course began with an exploration of both documentary and object art as a way to reveal important things, rituals, and places in the students' lives and community. To learn how art preserves heritage, the class visited several exhibitions: El Museo's collections of sculptures and objects of heritage, a documentary photography exhibition by Jack Delano, and ICP's exhibition Artists in an Archive. In the winter time, students learned to use large-format cameras and lighting equipment to create still lifes inside the classroom-as-studio. Then in the spring, with hands-on instruction in operating 35mm cameras, students began documenting the life they saw in the streets of East Harlem.

Each week, the instructor presented slides of students' images from past shoots to discuss various elements of image-making from technique to style. With slide presentations and books donated by Aperture, he showed images by photographers such as Manuel Alvarez Bravo, Graciela Iturbide, Andre Keretsz, and Harry Callahan. Guest artists included Geral Cyrus, an African American portraitist, and Myriam Romais, a Brazilian documentary photographer, who both helped students understand how a professional photographer approaches a project.

Exercises and discussions focused on advancing students' photographic skills to the point where they could present increasingly sophisticated and fresh images portraying their community, both in school and on the street, as a reflection of this time in their life. Students learned to edit their contact sheets and critique their prints, finally arranging the pictures into groupings that expressed their ideas. The final selection of prints was installed for exhibition in El Museo's Education Gallery.

Figure 101

Figure 102

Figure 103

Fourth Year: 1999-2000

Figure 104

This year, ICP and El Museo resumed the collaboration with The Heritage School. The program focused on the theme of family heritage, using a combination of photography, writing, drawing, and painting.

The 15-session course was team-taught by ICP Instructor Nancy Wechter and El Museo Instructor Jota E. Wainer, reinforced by additional weekly sessions with the school Art Teacher Stephanie Bausch. Director for Extended Day and Community

The Heritage School

The Heritage School is a high school in East Harlem.

Audience: 16 high school students

Collaborating Staff: ICP Coordinator of Community Programs Cynthia Way; El Museo Head of Community Outreach Maria Dominguez; ICP Instructor Nancy Wechter; ICP Teaching Assistant Karen Lindsay; El Museo Instructor Jota E. Wainer; Heritage School Director for Extended Day and Community Programs Cathleen Kiebert-Gruen; Heritage School Art Teacher Stephanie Basch.

Re-Visions of El Barrio, 1999-2000, was made possible through financial support from the May and Samuel Rudin Family Foundation.

The resulting curriculum met national and state standards in the visual arts.

Programs Cathleen Kiebert-Gruen and additional Heritage School staff integrated the course themes and the artwork produced into other areas of the school curriculum throughout the year.

An important aspect of this program was the interaction between the two artists working together in each session to help students learn about and combine the media of photography, writing, drawing, and painting to communicate their thoughts. Class sessions covered the basics of photography and advanced students' artistic and expressive skills in various media. During the course, students kept a journal in which they assembled their photographs, writings, drawings, and thoughts about the course. The journal also served as a record of their progress. Another important event was Family Portraiture Night for students and their families, which attracted over 50 people for an evening of portraiture activities and a dinner catered by a local Puerto Rican restaurant.

Figure 105

The final installation, hosted at El Museo in the spring, celebrated student's accomplishments in integrating photography, writing, and painting to convey their thoughts about family heritage. Students created six giant puzzle pieces cut out of freestanding boards, which they painted black and red. Then they mounted their collages onto the boards, cutting them to fit and flow together. Some photographs were mounted on foam core to pop out in the installation. The students also drew bricks in white chalk on the puzzle boards to unify the overall design. The creation of the final installation synthesized the course's discussions and activities in using different media creatively.

Figure 106

Figure 107

As the following case study curriculum indicates, the Re-Visions class met once a week with ICP Instructor Nancy Wechter and El Museo Instructor Jota Wainer, and was reinforced by the school art teacher, Stephanie Basch, each week with related field trips and activities.

Heritage: Self, Family, Community

1999-2000

This curriculum outlines assignments and activities for the class sessions described in the case study. Many sessions are based on lesson plans or activities that correspond to the **Focus Links** in *Part IV*. To adapt this project to your setting, review the related **Focus Links** to find general lessons plans and exercises that you can tailor to your students' needs.

Related Focus Links:	Case Study Curriculum
See *Part IV*.	

SESSION 1   INTRODUCTION AND GALLERY VISIT

- Introduce students to Re-Visions of El Barrio program
- Learn about ICP and El Museo during gallery visits

Focus Link 1

SESSION 2   INTRODUCTION TO ART MEDIA

- Introduce both artists, class goals, and use of journals
- Conduct Polaroid activity to introduce basics of photography
- Conduct exercise using visual journals
- Discuss evaluation criteria

SESSION 2B GALLERY VISIT (WITH SCHOOL FACULTY)

- Visit ICP to view the Argentinean photography exhibition

Focus Link 2

SESSION 3   CAMERA AS A TOOL

- Instruct camera handling using the 35mm camera
- Assignment: Create self-portraits, without using your face more than twice
- Process black-and-white 4" x 6" prints and contact sheets at lab (Note: Throughout the course, the teaching assistant compiled the negatives and contact sheets into a notebook.)

SESSION 3B   SUN PRINT ACTIVITY

(conducted by school faculty)

Focus Link 29

- Conduct sun print activity to introduce photographic processes, using acetate and sharpies for writing and collage

Focus Link 6

SESSION 4   EDITING IMAGES

- Edit student pictures with 4" x 6" prints and contact sheets, addressing technical issues and composition
- Present slides of relevant artists' work in preparation for next shoot

SESSION 4B   WRITING ACTIVITY
(CONDUCTED BY SCHOOL FACULTY)

- Write reflections on images using 4" x 6" prints and address the theme of heritage

Focus Link 3

SESSION 5   CREATING IMAGES

- Take pictures that focus on heritage in the neighborhood
  – Assignment: Look for evidence of your own and others' heritage
- Process contact sheets and color prints into uncut strips at lab

Focus Link 6

SESSION 6   EDITING IMAGES

- Edit using contact sheets, loupes, and grease pencils
- Sequence images by cutting up strips and reordering the images
- Select some images to be reprinted for use in a collage activity
- Process 5" x 7" reprints at lab

SESSION 6B   GALLERY VISIT
(CONDUCTED BY SCHOOL FACULTY)

- Tour Juan Sanchez exhibition and Pepon Osorio installation at El Museo

SESSION 7   COLLAGE ACTIVITY

- Create collages about the self using color Xeroxes of contact sheets, 5" x 7" prints, as well as magazine images, paper, glue, markers, and paint

SESSION 7B   PRINTING (CONDUCTED BY SCHOOL FACULTY)

- Print at Columbia Teachers College darkroom

Focus Link 9

SESSION 8   GUEST ARTIST VISIT

- Introduce guest artist Rita Rivera who shows her portraiture work

- Discuss her approach to portraiture and lighting

- Conduct hands-on activity: Dividing into three groups, work with different studio set-ups, led by each instructor, using two ICP Polaroid-back large-format cameras as well as 35mm cameras

- Review lighting and play roles of photographer, model, stylist, and lighting technician

- Process Polaroid PN film and black-and-white contact sheets at lab

SESSION 9   FAMILY PORTRAITURE NIGHT

- In student-run photo stations, create portraits of families with guidance from instructors, using lights, Polaroid large-format cameras, as well as 35mm cameras (Families receive the 3" x 5" Polaroid.)

- Process Polaroid PN film and black-and-white contact sheets at lab

SESSION 9B   ART-MAKING AND REFLECTION ACTIVITIES (CONDUCTED BY SCHOOL FACULTY)

- Work on various art projects to reflect on ideas of self, heritage, and family, and artists who incorporate family into their work

Focus Link 4

SESSION 10   DISCUSSING IMAGES

- Reflect on family portraits, ideas of self, heritage, family and preparing to investigate community

- Present slides on photographers who deal with community issues

■ Conduct hands-on activity: Making a collage using students' community pictures

SESSION 10B PRINTING
(CONDUCTED BY SCHOOL FACULTY)
■ Print at Columbia Teachers College darkroom

Focus Link 3

SESSION 11 PHOTOGRAPHIC FIELD TRIP
■ Create images of the neighborhood
■ Process 4" x 6" black-and-white prints and contact sheets at lab

SESSION 11B PRINTING (CONDUCTED BY SCHOOL FACULTY)
■ Print at Columbia Teachers College darkroom

Focus Link 10

SESSION 12 ASSEMBLING FINAL PROJECT
■ Review visual journals
■ Edit images for final project
■ Plan installation

SESSION 12B PRINTING (CONDUCTED BY SCHOOL FACULTY)
■ Print at Columbia Teachers College darkroom

SESSION 13 ASSEMBLING FINAL PROJECT
■ Create installation, assemble puzzle pieces, select images

SESSION 14 ASSEMBLING FINAL PROJECT
■ Create installation with all instructors and ICP and El Museo staff

SESSION 15 EVALUATIONS
(CONDUCTED BY SCHOOL FACULTY)
■ Assemble portfolio and write evaluations of work

EDUCATORS' QUOTES

" *These high school students were mature but still centered on themselves, their friends, and families. The project sought to draw on their explorations into the community and clarify what images of themselves, their families, and the neighborhood they would share with those outside their worlds.*

The final project was ambitious and jumped off into uncharted territory. Students used their photographs to create individual collages, which then were combined into a group collage installation. The idea was to use individual units to create a new whole and to speak about the individual in society. This was scary and metaphoric. How do you go beyond what you know, how do you go past your boundaries, how do you go into the unknown, how do you let the artistic process flow and take over, and how do you present to the public? This phase was particularly gratifying and anxiety-provoking.

The students' individual collages exhibited their adolescent identity concerns. They combined their photographs with paint, torn tissue paper, Xeroxed imagery from Harlem history, glitter, and other materials. Many of them discovered new techniques and abilities. I introduced the idea of cutting out parts of an image and mounting them on foam core. When they were reattached to the collage, they popped out and added dimension.

Jota, the El Museo instructor, and two of the students met on weekends to construct the large, wooden puzzle pieces that formed the structure of the final installation. Students then began to tack up their individual collages. For a long time, the piece just looked like separate pieces of paper affixed to huge boards. We instructors continually questioned them on how they were to connect the units into a whole. Students began to tack up additional elements in empty spaces, overlapping the units, cutting into the rectangular shape of the collages, using paint more freely to

connect the parts. The defining element of the collage came when one of the students started to draw bricks on the black spaces of the background. Then another student wrote graffiti tags on some of the bricks, and the final piece was born."

Nancy Wechter, Photographer/ICP Instructor

" *The Family Portraiture Night was wonderful for all concerned and a real highlight of this collaboration. So many people participated in making photographs—aunts, sisters, babies, and grandparents. One family had 12 members show up for a group portrait. And, we had a delicious dinner. The night was a wonderful way to connect with the students and the important people in their lives."*

Karen Lindsay, Photographer/ICP Teaching Associate

This chapter is an excerpt from *Focus on Photography: A Curriculum Guide*

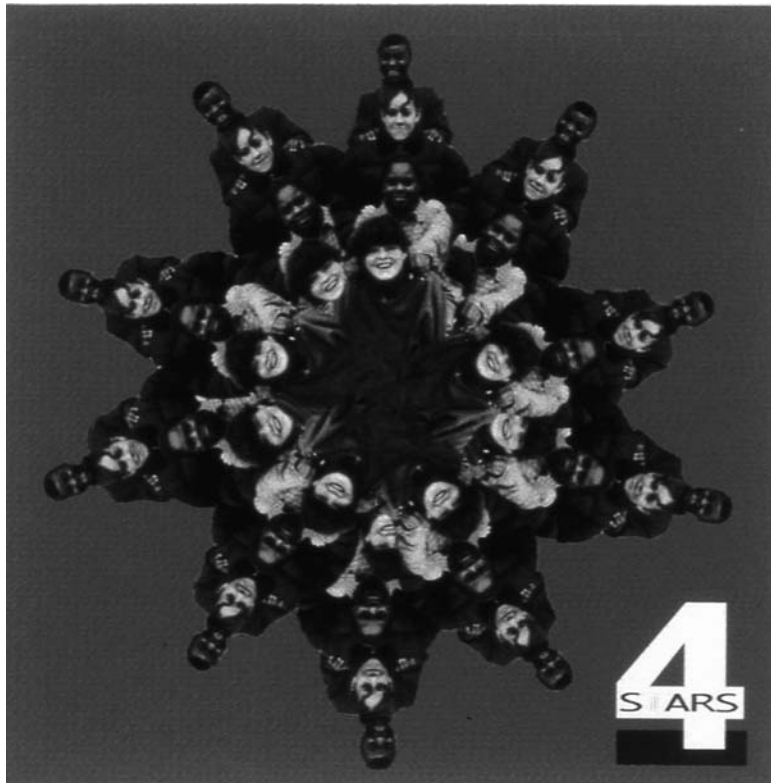Written by **Cynthia Way** for the **International Center of Photography**

16 Photography and Digital Imaging

OVERVIEW

This chapter addresses the similarities and differences between traditional photography and digital imaging and provides sample curriculum for digital imaging.

Figure 108

A New World for Educators

Photography's cousin digital imaging opens up a whole new world for educators. Still relying on the essential ingredient of light, digital imaging invites an exploration into computer technology. Teaching digital imaging builds valuable computer skills as well as artistic techniques. Because digital imaging is connected to the history, techniques, aesthetics, and practice of photography, the educational principles discussed in this book apply to digital images as well. Elements of composition, framing, point of view, lighting techniques, and photographic attributes are likewise important aspects of digital camera use.

The differences between photography and digital imaging, ranging from technique to the final look of the image, provide artistic opportunities to explore. Imaging software and production methods are technical elements, which in turn impart aesthetic attributes that affect the way we interpret the image. While many digital imaging software programs use analogies to the photographic darkroom in their instructions, such as "filters" to lighten or darken images, the techniques are dissimilar. Different image characteristics result from using a negative as a source versus a computer file and from using the darkroom for output versus a computer and printer. For instance, consider the techniques and aesthetics involved in manipulating images—compositing, color enhancement, and filter effects—and in outputting images—as digital prints or in Web site design layouts. Digital artists have many choices. Do they want viewers to recognize that images were combined in a collage, or do they want the picture to look seamlessly unified? A fantastic look or a realistic one? A glossy print or one printed on watercolor paper that has a handcrafted feel? Finally, how does this affect the way the viewer interprets the image? Can the viewer tell when an image has been manipulated? Is the color unnaturally bright? The warped filter effect too obvious a distortion? Or, are the effects subtle and indistinguishable from a photographic print? What do these contrasts and displacements tell the viewer about the subject?

It is important to note the historical precursors to image compositing and alteration. As early as the 1850s, artist Henry Peach Robinson created allegories with various combinations of images. Using his warehouse of glass negatives, he worked painstakingly in the darkroom to create the intended image out of many negatives; for example, he would expose an image of a window, and then by covering part of that image, expose it again to place in the window frame another image of sheep grazing. If the exposures were too faint or too dark, showing borders, he would have to try it all over again. Today, with digital technology, a similar combination of images can be accomplished easily and seamlessly, in a few hours, on the same intangible computer file, the pixels always alterable.

At the same time that digital imaging follows within the tradition and history of the medium of photography, it forges exciting new territory. It empowers anyone with a computer and printer to craft their own images. It makes images even more accessible through the Internet. And, being so changeable, digital imaging poses questions about what an image is and how it works to communicate its message.

From an educational standpoint, digital imaging offers an appealing sense of immediacy, versatility, and gratification. In contrast to photographic processing, students can create a digital image and then view it almost instantly, either on the camera viewer itself or by downloading it to the computer. In one session, the class can create and view images. In three sessions, educators can cover image creation, alteration, production, interpretation, and use. These sessions can focus on a genre such as portraiture or a theme such as neighborhood history to make a curriculum connection. In a workshop, students can produce high-quality images that are easily applied to many uses in print, CD, or Web projects (whereas traditional photographic images would have to be scanned for these secondary purposes). (See Figure 108.)

Furthermore, digital imaging will ultimately prove to be more accessible and cost effective than darkroom photography in an educational setting. In a school or community center that does not have the space or financial resources to create a traditional darkroom, but already has a computer lab, educators can integrate digital imaging into educational projects at less additional expense. Purchasing digital cameras (again cameras with the option for manual controls are recommended), imaging software, and Web design software creates a digital darkroom and virtual exhibition space. With digital cameras, students can create images, and then in the computer lab, they can download the images, manipulate them using imaging software, print them out, or project them on the monitor as a virtual exhibition. While this technology is always advancing and changing, the key to equipment and software purchase is to know the school's needs and buy what meets them, not necessarily the newest version of a product. Rather than feeling intimidated by a complex software program, educators can streamline the teaching to the tools and applications that students need to know to accomplish the project. Staff managing the computer lab should be on hand to help with any technical glitches.

In addition, digital imaging projects offer the important social benefit of narrowing what has been called the "digital divide," a difference in knowledge of information technology between socio-economic groups. Due to fewer opportunities for computer access or ownership, many low-income communities are denied a major avenue of information, communication, education, and career opportunities. And, as more organizations secure their presence on the Internet, visual imagery and digital media play an increasingly important role in global communication. The accessibility and value of digital imaging projects can motivate people to become trained in using equipment, software, and new technologies. This expands their possibilities for future creative and professional advancement.

ICP has developed a model for a portable Digital Darkroom Program, which brings digital imaging into any school with portable laptop computers, digital cameras, imaging software, and printers. Workshops cover the history, techniques, aesthetics, and practice of digital imaging. Through discussing and creating digital images, students learn the basic tools, processes, creative possibilities, and potential uses of digital technologies. Following are sample workshops for students and teachers.

SAMPLE THREE-SESSION WORKSHOP FOR STUDENTS

GOAL

To make a connection between history and current social issues using digital imagery

AUDIENCE

10 high school students studying the Great Depression in U.S. History

MATERIALS

(for 10 participants)

11 computer stations with access to the Internet

1 flat bed scanner

photographic quality printers

5 digital cameras, shared in pairs

Printing paper (60 sheets, 8" x 10", six prints per student)

Writing assignments (10 sets)

Zip disk to store final images and curriculum resources at school

Software and related materials

Web design for project page

See *Part IV.*

SESSION 1 INTRODUCTION TO DIGITAL IMAGING

- View and discuss selected Depression-era photographs

- View historical images of the students' neighborhood, if possible

- Discuss how pictures communicate about a time and a place

- Demonstrate use of the digital camera and scanning to provide an overview of the techniques and uses of the medium

SESSION 2 CREATING DIGITAL IMAGES

- Create images with digital cameras of their neighborhood, focusing on documenting the time and place

- Download images to the computers and save them

SESSION 3 PRODUCING FINAL IMAGES

- Experiment with manipulating images and integrating text into images

- Combine parts of a historical image with a contemporary one

- Create posters relating to the community photographed

- Print final images

- Display final images as a virtual museum (on computer screens) or as an arrangement of prints

- Compare and contrast the images from the past and the present

CURRICULUM CONNECTION

Focus Link 42

Adapting *Focus* Reflection Activities, the class can create a virtual exhibition on the school's Web site. The final images are integrated into a simple Web design layout. This fosters a connection between history, social studies, and computer technology.

SAMPLE FOUR-SESSION WORKSHOP FOR STUDENTS

GOAL

Explore portraiture using family pictures and newly created digital images Introduce various techniques: scanning, creating digital images, printing, preparing images for the Web, and Web design

AUDIENCE

10 participants (appropriate for middle and high school)

MATERIALS

(for 10 participants)

11 computer stations with access to the Internet

1 flat bed scanner

photographic quality printers

5 digital cameras, shared in pairs

Printing paper (60 sheets, 8" x 10", six prints per student)

Writing assignments (10 sets)

Zip disk to store final images and curriculum resources at school

Software and related materials

Web design for project page

PREPARATION

Make a Web template for the final project of a collective family album

SESSION 1   INTRODUCTION TO HOW IMAGES COMMUNICATE

- Introduce students, faculty, course goals

- Introduce photography, digital imaging, and the Web, viewing online collections to discuss historical and contemporary portraits

- Homework: Bring in family portraits for scanning

SESSION 2   DIGITAL CAMERA HANDLING

- Demonstrate digital image making: Create a class portrait with a digital camera, downloading, manipulating, and printing the image

   (Note: Work on individual computers to follow step-by-step instructions and learn the process)

- Scan family portraits, fine-tune the image, and print

- Homework: Write about portrait and family portrait

SESSION 3   PORTRAITURE

- Create portraits of each other

- Download images

- Manipulate images

- Homework: Write about the portraits

SESSION 4   FINAL PROJECT: COLLECTIVE FAMILY ALBUM

- Learn to fine-tune, manipulate, add text to the image, and print

- Prepare images for the Web and post on a Web site template, as a collective family album

- Evaluation

CURRICULUM CONNECTION

Focus Link 35

Focus Link 41

Students can use the portraits for Focus Reflection Activities on oral storytelling and interviewing. This fosters a connection between art and English language arts.

SAMPLE THREE-SESSION WORKSHOP FOR TEACHERS

GOAL

Learn about the possibilities of digital imaging and explore ideas on how to integrate digital imaging into the curriculum

AUDIENCE

10 educators, (teachers and administrators)

MATERIALS

(for 10 participants)

11 computer stations with access to the Internet

1 flat bed scanner

photographic quality printers

5 digital cameras, shared in pairs

Printing paper (60 sheets, 8" x 10", six prints per student)

Writing assignments (10 sets)

Zip disk to store final images and curriculum resources at school

Software and related materials

Web design for project page

PREPARATION

Hold a planning session beforehand to address the overall goals of the course, check the equipment status and compatibility, and define what is needed to continue the project in the future

SESSION 1   INTRODUCTION TO DIGITAL IMAGING AND POTENTIAL CURRICULAR APPLICATIONS

- Introduce faculty, subject area, and photographic education

- Introduce photography, digital imaging, and the Internet, viewing images relating to curricular areas

- Demonstrate digital image making: Create a class portrait with a digital camera, downloading, manipulating, and printing the image

- Demonstrate scanning, fine-tuning images, and printing

- Homework: Develop an assignment pertaining to a curriculum area, which they might assign to their students or use in the class

SESSION 2   CREATING IMAGES

- Practice camera handling during a shooting assignment

- Download images

- Scan images

- Manipulate images

SESSION 3   PRODUCING IMAGES AND DISCUSSING CURRICULAR PROJECTS

- Learn to fine-tune, manipulate, and print the image

- Prepare images for the Web and post on a Web site template

- Discuss curriculum applications

- Evaluate the workshop

- Plan next steps

This chapter is an excerpt from *Focus on Photography: A Curriculum Guide*

Written by **Cynthia Way** for the **International Center of Photography**

17 Photography and Professional Applications

OVERVIEW

This chapter describes the benefits of educational experiences that involve professional artists and presents a variety of projects that explore the practical applications of photography.

Figure 109

The Professional Artist in the Classroom

Bringing a professional artist into the classroom creates a personalized educational experience that inspires students to visualize new possibilities for themselves. Standing before them is a person who started from the beginning, faced challenges, and created success. Whether the artist demystifies the digital techniques they use, tells anecdotes about photographing a celebrity, or works directly with the students on a studio shoot, whether they visit a class once or teach an entire course, the professional artist in the classroom answers the question, How did they do that? They provide expertise and experience that make art real and personal. They present options to students, from becoming a practicing photographer to working as a photo editor, from creating commercial work to exploring important social concerns in fine art, giving back to the community, and much more. They open doors that students might not have known existed.

For students of any age, contact with professional artists is valuable. Generally speaking, elementary school students are inspired by the stories of a "real" photographer, middle school students identify with the artist as a role model, and high school students seek answers to pressing questions about the next step to college or work. Most important, in the classroom is another caring adult offering guidance that helps students to discover who they are and who they can become.

Part mentor, part instructor, the professional teaching artist should possess the ability to connect the "real" world to the classroom experience in language that relates to young people. Drawing upon their own professional assignments or fine art exhibitions, they can create class assignments and final projects that have a professional quality. This caliber of project—such as assembling a final exhibition to museum-quality standards—acknowledges the quality of the students' artistic achievements and the value of their first steps. Exploring the practical applications of photography—from fashion photographs to editorial assignments, from advertisements to photographs that illustrate written articles—demonstrates how images are used in society and empowers students to think of and use images in a new way.

Illustrations

In the following illustrations from ICP school and community partnerships, teaching artists integrated many professional projects into the curriculum, ranging from a single-session activity to a year-long course.

Single-session example

In the ICP Internship Program, interns met with a photo editor who brought in professional photographers' portfolios. The class reviewed and evaluated the portfolios

and decided whom they might hire. This informed the decisions they made about their own developing portfolios.

Three-session project

At a middle school in Manhattan, ICP Instructor Allen Frame introduced the professional applications of photography by using student photographs for book and CD covers. Integrated into a course on portraiture, this professional assignment developed the photographic techniques needed to make group portraits. In a studio session, students considered how to use body gestures and facial expressions to resemble characters from *The Outsiders* by S.E. Hinton, which they had read in class. When editing the contact sheets, students chose the photographs best suited to be a book cover. Then a professional designer added title text and printed out the image. The same series of sessions was repeated with students pretending that they were their favorite or invented music groups. When the students saw their final images presented as professional book covers and CD covers in jewel cases, they understood how images are generated and used for these professional purposes. (Of course, they were thrilled with the CDs). (See *Part II, Chapter 5: Strategies for Developing Projects* for a full description.)

Figure 110
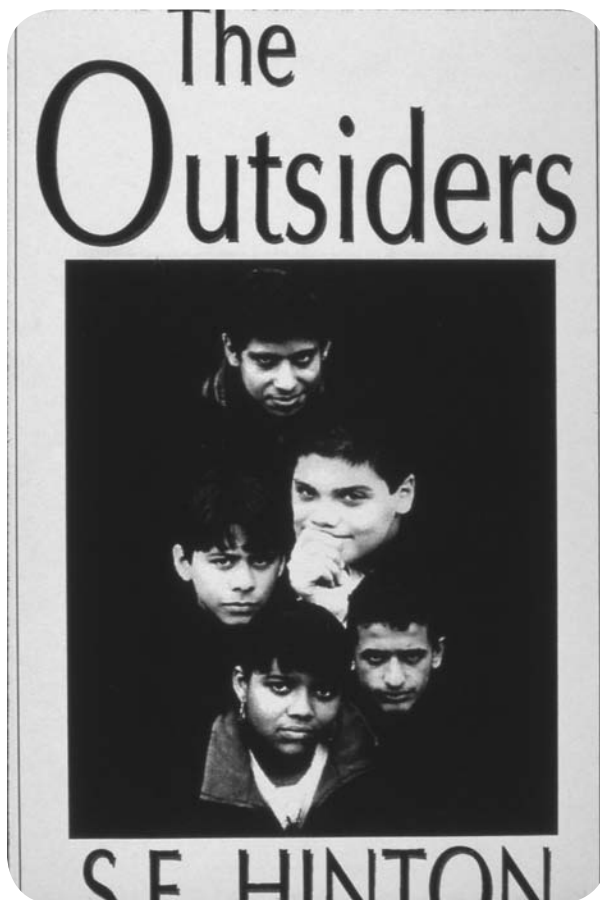
Ten-session course

At the High School for Fashion Industries, students learned to create fashion photographs in the classroom studio. As they photographed classmates in their hand-made fashions, students practiced studio lighting, styling, and set design. This photography project helped students refine their photography skills in time for the year-end fashion show. ICP Instructor Curtis Willocks, who is also faculty at the Fashion Institute of Technology, brought his professional experience in fashion and editorial work to each class. He helped students learn about the history and aesthetics of fashion photography, while empowering them to apply their new skills with their own style. In addition, he co-taught each class with school Art Teacher Lisa Takusian, enabling both instructors to exchange professional experiences and teaching ideas. (See *Part II, Chapter 5* for a full description.)

Community-based professional assignment

In ICP at The Point, the J.M. Kaplan Fund (which supports The Point) hired teenage students to create photographs for the Fund's annual report. With the professional guidance of ICP Instructor Frank Franca, a team of six students completed the ambitious project of illustrating the Kaplan Fund's many programs. With a camera in hand, these teenagers from the South Bronx suddenly had behind-the-scenes access to many areas of the city that they had never before explored, from the Joyce Theater to the Coalition for the Homeless. In this project they learned how to create editorial photographs, edit for publication, and print on deadline, at the same time as they became aware of what foundations do for the community. (See *Part II, Chapter 5* for a full description.)

Yearlong program

The ICP Internship Program is a 30-session after-school mentoring program specifically designed to take students to the next level in their artistic goals and prepare them for further education and a career in photography. Fifteen motivated teenagers have the opportunity to advance their skills and develop an awareness of the creative and professional possibilities in the field by studying and working at ICP.

This after-school program provides interns with guidance from some of New York's best teaching artists; field trips to museums, galleries, and studios; mentorship opportunities in the field; and full access to ICP's resources, black-and-white and color darkrooms, and digital media facilities. While exploring new techniques, discussing various styles and genres of photographic work, and meeting active photographers, each intern becomes engaged in intensive photographic education that expands their vision of both their artwork and future careers. In addition to working on assignments, interns create a portfolio, a résumé, an artist's statement, and finally, exhibitions of their work. As a result, interns develop the personal, photographic, and professional credentials and experiences necessary to pursue further education and job opportunities in the field.

Figure 111

CASE STUDY
PROFESSIONAL APPLICATIONS

ICP Internship Program, 2000-2001

Taught by professional photographer Deborah Klesenski, the 2000-2001 Internship Program covered three professional assignments in addition to building individual portfolios. Each 10-week semester focused on the professional applications of a different theme and technique:

- a documentary assignment in black-and-white;

- teen fashion, beauty, and lifestyle magazine assignment in color; and

- community service advertising in digital imaging.

Students were expected to complete the professional assignment as well as to expand upon their personal portfolio, a total of 10 new images each semester. At the end of the year, ICP staff selected three of their best images for a final exhibition in a downtown gallery.

Interns were treated as emerging photographers working in an educational setting; they received a stipend when they completed the professional assignment. In addition, interested students could sign up for community service jobs, working in ICP's Community Programs office and other areas of ICP, in the office of a professional photographer, or printing in a lab, for which they were paid.

This is a multi-level program, supporting interns for up to three years, and allowing students to progress at their own pace. Ultimately, each intern develops a portfolio that reflects a range of skills and sophisticated aesthetic awareness. Therefore, class sessions required two teaching assistants to help students work independently and in different groups, as newer students gained skills and advanced students learned more techniques.

**ICP Internship Program
2000-2001**

The ICP Internship Program takes place at ICP and serves teenagers in New York City.

Audience: 15 teenagers, selected by application from New York City public schools

Collaborating staff: ICP Coordinator of Community Programs Cynthia Way; ICP Instructor Deborah Klesenski; ICP Community Programs Assistant Erin Fallon; ICP Teaching Assistants Hilary Duffy and Ed Smith.

The Internship Program has been made possible through support from The New York Community Trust from the Van Lier Fund, The Lucy Foundation, and the Surdna Foundation.

Professional Assignments

2000-2001

This curriculum outlines assignments and activities to illustrate the case study. Because interns created their images independently outside of class time, sessions were devoted to hands-on instruction in technique and to feedback on developing work from the instructor and guest artists.

Figure 112

Fall Theme: *Documenting New York, from a photojournalistic point of view, as if these images were to be published in a magazine. Medium: Black-and-white photography*

SESSION 1 INTRODUCTION AND GALLERY VISIT

- Introduce interns to each other by presenting their favorite images from their current portfolio
- Take a field trip to the Museum of the City of New York to view New York Now, an exhibition of contemporary documentary photographers' views of the city and their artist's statements (as a preview of the interns' own year-end exhibition)
- Homework assignment: Document your home environment in black-and-white

SESSION 2 INTRODUCTION TO THE DARKROOM

- Review film development and darkroom procedures
- Review any technical information or advanced techniques, as needed
- Practice film processing in small groups
- Visit the ICP exhibition Eugene Atget: Pioneer
- Select community service jobs
- Remind interns of the requirements for the semester: to complete five pictures for the assignment and five work prints for their portfolio
- Discuss their thinking about their documentary photography assignment
- Homework: Select a topic for the documentary assignment and shoot the first roll

SESSION 3 ENLARGEMENT PRINTING

- Demonstrate printing techniques using Liquid Light and regular photographic paper for comparison
- Coat paper with Liquid Light and let it dry for the next session
- Print existing negatives using photographic paper
- Sign up students for technical printing seminar on Saturday afternoons
- Assignment: Photograph the city at night using 3200 ASA film

SESSION 4   MASTER PRINTING/FIBER PAPER

- Demonstrate Liquid Light (continued): printing on coated paper
- Address technical concerns with printing in these two methods
- Review work individually and give individual assignments
- Show samples from magazines

Focus Link 9

SESSION 5   GUEST ARTIST VISIT

- Visit with an art director who discusses magazine assignment structure
- Review student images made up to this point

SESSION 6   MASTER PRINTING AND TONING

- Demonstrate toning and printing techniques
- Print images
- Provide individual feedback on editing documentary work for the assignment

Focus Link 9

SESSION 7   GUEST ARTIST VISIT

- Visit with photojournalist Maria Politarhos
- Critique student images

SESSION 8   GALLERY VISIT

- Visit ICP Midtown for a behind-the scenes tour of ICP collections to see original work by photographers Gordon Parks, Donna Ferrato, and Bruce Davidson
- Visit three ICP exhibitions: Reflections in a Glass Eye, Daguerreotypomania, and Collected Visions, a digital installation by Lori Novak

SESSION 9   PREPARING FOR FINAL PROJECT

- Print images
- Discuss magazine layouts

■ Critique the final assignment with the art director

Figure 113

See *Part IV.*

Winter Theme: *TEEN Fashion, lifestyle, and beauty photography, from an advertising point of view. Medium: Color photography*

SESSION 1 INTRODUCTION TO COLOR PHOTOGRAPHY
- Discuss color theory
- Discuss class assignment with samples from magazines

SESSION 2 PRINTING COLOR
- Demonstrate color printing

SESSION 3 STUDIO LIGHTING
- Demonstrate continuous lighting for beauty and fashion
- Practice techniques by photographing each other

SESSION 4 FIRST STUDIO PHOTO SHOOT ON BEAUTY
- Create beauty photographs of each other in the classroom as studio

SESSION 5 COLOR PRINTING
- Analyze of results of first shoot
- Plan second shoot

SESSION 6 SECOND PHOTO SHOOT, FASHION
- Create fashion photographs of teen models in the classroom as studio

SESSION 7 COLOR PRINTING
- Analyze results
- Suggest approaches for editing and printing for final project

Focus Link 7

SESSION 8 GALLERY VISIT
- Tour of the exhibition at Gallery E3 with photographer Harvey Stein who judged and curated the show (a preview of the site where interns will have their exhibition)
- Discuss submission deadlines and process

SESSION 9 COLOR PRINTING

■ Make final prints

SESSION 10 GUEST ARTIST VISIT

■ Visit with photographer Frank Franca who discusses his fashion work and the influences of film and fashion on his photography

■ Review student photographs

Figure 114

Spring Theme: *Community service advertisement /Final portfolio review and exhibition preparation. Medium: Digital imaging*

SESSION 1   GALLERY VISIT

■   Tour the Whitney Museum exhibition, Bitstreams

SESSION 2   INTRODUCTION TO PHOTOSHOP

■   View images relating to assignment

■   Use digital camera or scanner to generate images for community service ad

SESSION 3   MANIPULATING IMAGES

■   Alter images with Photoshop tools

■   Combine image and text

SESSION 4   FINAL PRODUCTION OF AD

■   Create and print digital images

Due date for submission of images for exhibition

SESSION 5   FIELD TRIP TO PROFESSIONAL STUDIO

■   Visit a professional studio

■   Critique final work

Jury review of exhibition submissions—ICP staff in education and exhibitions departments select work for exhibition.

SESSION 7   BLACK-AND-WHITE FINE PRINTING

■   Print final selections for exhibition and critique

SESSION 8   FINAL COLOR PRINTING

■   Print final selections for exhibition and critique

SESSION 9   FINAL DIGITAL PRINTING

■   Print final selections for exhibition and critique
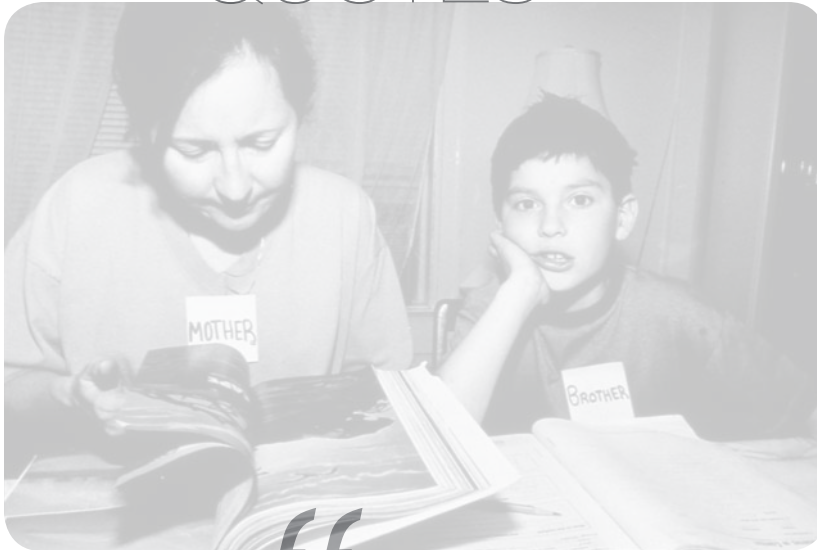
SESSION 10 ARTIST'S STATEMENTS

■   Create artist's statements

■   Critique final work as a group

Final exhibition at E3 Gallery in the Lower East Side of Manhattan

EDUCATORS'
QUOTES

"During the first few class sessions, I do a lot of listening and watching. Young people tend to hide their need for explanation or clarification due to the fear of embarrassment. Drawing them out takes effort. When teaching teenagers, I make more eye contact and smile much more. I structure my criticism in proportion to their level of sensitivity. I try to let them express their alternative ideas and stress only that they adhere to the technical aspects of photography. In other words, I try to encourage them to be as creative as possible within a certain framework.

In order to stimulate their ability to think visually, I ask them to bring in examples of the type of imagery that they would like to know something about. We then discuss the photographic aspects of how the image was created. I try to be clear about the goals I want them to achieve, and I always show the students examples of exactly what I am asking them to produce. When presenting new assignments, I try to spread the information they need to know over several class sessions. In this way, they become less overwhelmed. I try to present technical information in both a 'fun' way and in a way that makes students feel that this is important information, which they will want to know for life."

Deborah Klesenski, Photographer/ICP Instructor

"The most important aspect of teaching is to develop trust and a good rapport with the students. It is a delicate situation. On the one hand, one must be seen as an authority figure, but on the other, one must be perceived as a trusted friend. The first thing to establish is mutual respect. I emphasize

that our studio is a safe place for artists and that we operate under strictly professional standards. It is a place for creating not for destructing. Students must understand that there are certain rules of conduct by which all artists should operate. This not only establishes a code of ethics, but it also is a great source of pride as a new student discovers the identity of the 'artist.' I feel it is my responsibility to treat my students with the same respect with which I would like to be treated professionally.

It always amazes me how young people learn by imitating, not necessarily by being told how to do something. I am very conscious to never order anyone around, but rather to ask politely that something be done. I never talk down to students. I use the same language with my students as I use with any of my peers. After all, we are teaching communication skills. This is a great way to introduce new words into their vocabulary. At first, new students might giggle or make a quizzical face. Eventually, they learn to use these same words themselves.

It is very important that students respect each other's work. Again, they learn by example. When reviewing a portfolio or any body of work, I evenly balance the criticism with constructive feedback. Regardless of a student's abilities or experience, there is always something good that can be said. I don't tolerate mocking remarks or negative put-downs. All criticism should be phrased using positive terminology. Very quickly, students learn to use these same methods with each other.

Another great tool is to teach by experience. One example is our work on the last two annual reports for the J.M. Kaplan Fund. In this hands-on work-study experience, we take students through every aspect of a professional experience. This includes conceptualizing the editorial content of the publication, deciding what situations present the most vivid and visual opportunities, getting model releases, conducting the shoots, processing and editing the work, presenting several options to the client for consideration, working with the designers, and finally billing and getting paid. In this way, we are giving them hands-on tools that they can then apply to work opportunities that they encounter on their own: shooting headshots, weddings, publicity shots, model's portfolios, and so forth. Because my experience comes from the professional world, I like to provide students with as many real-world work opportunities as possible."

Frank Franca, Photographer/ICP Instructor

STUDENTS' QUOTES

June 18, 1998

As I reflect upon the many pleasurable memories that have brought me joy and success, the International Center of Photography is there in the process. I want to say thank you for assisting me in my growth and development.

The student internship program has broadened my outlook on life and has helped me to grow in wisdom and knowledge. I've learned many invaluable skills both in the photo lab and in developing sound work ethics.

I'll get an early head start in college life. On June 19, 1998, I'll be moving on to Bennett College, Greensboro NC for Freshwomens' Academic Enrichment Program. You have helped make this moment a reality in my life. I promise to work hard in college and one day return and share abilities with the youth who will take my place.

Thank you for having faith in my potentials.

Sincerely,
Samentha Hardy
ICP Intern

This section is an excerpt from *Focus on Photography: A Curriculum Guide*

Written by **Cynthia Way** for the **International Center of Photography**

Afterword:
Visualizing Education

Figure 115

What we're really talking about when we discuss photographic education is visualization. With photography, we can literally visualize our lives. We can use photography to chronicle our past, document our present, and project our future. This visual exploration stimulates the imagination, the image-making capacity of our minds. Essentially, the process of engaging in this reflective medium results in our revealing ourselves. Who are we? How do we see ourselves? How do we see others? How do we see the world? Creating and discussing photographs may pose more questions than provide answers, but it inspires a fascinating and thoughtful journey that capitalizes on the power to see. Vision, sight, and imagination are some of our most basic and powerful human tools. How can we not develop these qualities in the education of our children? Art and art education are not superfluous, not merely an "enrichment," nor are they for the elite; rather, they are essential to helping us all see and reflect upon who we are. Art and art education help us to understand our past, witness our present, and visualize our future possibilities—and not only as individuals, for art helps us to see how we are connected to each other and the world.