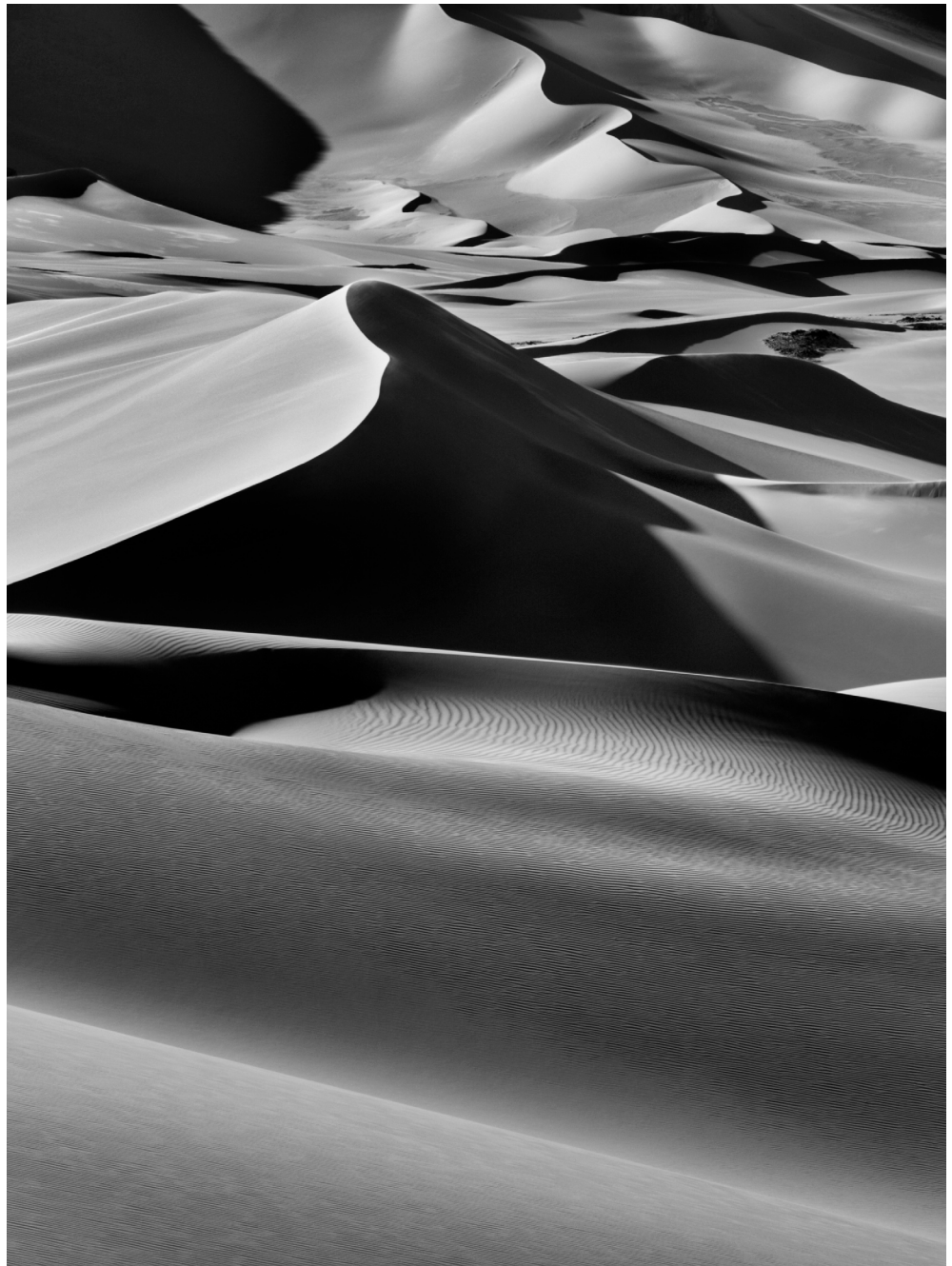


ICP

TEACHER GUIDE

PRE- AND
POST-VISIT
MATERIALS
FOR
**MIDDLE
SCHOOL**



SEBASTIÃO SALGADO: GENESIS

**Exhibition on view:
September 19, 2014 – January 11, 2015**

DEAR EDUCATOR,

We are pleased to welcome and introduce you to the International Center of Photography (ICP) and our fall 2014 exhibition, *Sebastião Salgado: Genesis*.

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

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

To schedule a tour, please refer to the Tour Information and Guidelines (page 15) and visit us online at www.icp.org/museum/education, email us at grouptours@icp.org, or call 212.857.0005.

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

SINCERELY,



Lacy Austin
Director of Community Programs



Carly Goldman
Coordinator of Community Programs

ABOUT ICP

The International Center of Photography (ICP) is the world's leading institution dedicated to the practice and understanding of photography and the reproduced image in all its forms. Through our exhibitions, educational programs, and community outreach, we offer an open forum for dialogue about the role images play in our culture. Since our founding, we have presented more than 700 exhibitions and offered thousands of classes, providing instruction at every level. ICP is a center where photographers and artists, students and scholars can create and interpret the world of the image within our comprehensive educational facilities and archive.

TEACHER GUIDE

INTRODUCTION

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

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INTRODUCTION TO THE EXHIBITIONS

Sebastião Salgado is an internationally renowned photographer from Brazil known for his long-term projects investigating social, political, and economic issues of global significance. *Workers* (1993) documented manual laborers around the world while *Migrations* (2000) captured images of mass migrations driven by famine, natural disaster, and other hardships. Now the International Center of Photography will exhibit his latest body of work, *Genesis*. The result of an eight-year worldwide survey and over thirty trips to remote parts of the planet, Salgado has captured photographs of the “forty-six percent of the planet” that is “still as it was in the time of Genesis.” These 200 black-and-white photographs span the globe, from the Galapagos and its unique fauna to the icebergs of Antarctica, to the native peoples of the Amazon, to the dunes of the Sahara. Curated by his wife and long-time partner, Lélia Wanick Salgado, the exhibition seeks to raise public awareness about the urgent issues of environmental degradation and climate change.

Through viewing this exhibition, students explore how photographers inform us about our environment and inspire action to preserve it. The accompanying activities help students to deepen their understanding of the ideas addressed in the exhibition and provide them with hands-on activities that engage them with the photographs. These lessons and activities are organized as pre-visit and post-visit activities for elementary (2–5), middle (6–8), and high (9–12) schools. They are designed to be integrated with Social Studies, Humanities, Arts, English Language Arts, and Science curricula.

For the elementary school plans, students explore how nature and humans depend on each other. They investigate how humans can affect environments that are thousands of miles away. Students write a “love letter” to our planet as Salgado said he did with his photographs. Then they explore how native people in the Amazon region and the Arctic Circle depend on their environments to survive. Using cameras, students tell the stories of their own relationships to their environment.

For the middle school plans, students investigate how photographers can operate in the “world of information” or the “world of art.” They debate what they think photographs of the environment should convey to us. Students also explore how an artistic intervention can change a photograph, and use social media to experiment with how changes to photographs can alter perceptions.

For the high school plans, students explore how photographs can inspire action in viewers. They compare different ways of inspiring action around social issues. Using social media, students then compare different photographs from Salgado’s oeuvre and their impact on the viewer. Finally, they use photographs to inspire an action plan for their class to help preserve our environment.

ACKNOWLEDGMENTS

Sebastião Salgado: Genesis is curated by Lélia Wanick Salgado. Amazonas images wishes to thank UNESCO's World Heritage Center for a most valuable collaboration. The exhibition at ICP is generously supported by the Anne Fontaine Foundation, Robert Mapplethorpe Foundation, TASCHEN, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

TASCHEN



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

**PRE-VISIT
ACTIVITY:
INFORMATION VS. ART**

OVERARCHING QUESTION

How can photography inform us about the environment?

**RECOMMENDED
GRADES: 6–8**

SUPPORTING QUESTIONS

What aspects of our environment need to be preserved? How do Salgado’s images highlight the reasons why preservation is important?

OBJECTIVES

To explore how photographs convey information. To consider how information conveyed by photographs can affect people.

**SUGGESTED
TIME FRAME**

One class period

RESOURCES

Related image

RELATED IMAGE

Image 1



DISCUSSION

1. Some photographers are interested primarily in the aesthetics (or artistic style) of the images they capture. Others are interested primarily in conveying information. Sebastião Salgado says he considers photography a tool and that he works in the “world of information” rather than the “world of art.” Ask students to discuss this distinction. How would these distinctions change the way a photographer approaches his or her craft?
2. For *Genesis*, Salgado set out to capture the “forty-six percent of the planet [that] is not destroyed.” Over eight years, he made 30 trips to places all over the world, many extremely remote. Ask students what kind of information they think he was interested in conveying for this project and why.
3. Look together at his image of chinstrap penguins (Image 1). What do students notice about the photograph? What information does it convey? How?

4. It took Salgado's crew four days through rough seas to reach the South Sandwich Islands (from the already remote island of South Georgia). The nine tiny, uninhabited volcanic South Sandwich Islands, in the Atlantic Ocean southeast of South America, are covered almost entirely in ice. Salgado leapt ashore from an inflatable boat to find huge colonies of penguins. He says: "I really felt I was at the end of the world." Do students think the photograph conveys this sense? Why or why not?
5. The population of chinstrap penguins is plummeting. Their main food source is krill (a shrimplike creature) and krill depends on algae that attaches to ice. A warming planet is causing this ice to melt. In the past, scientists thought that the melting of ice from global warming would benefit the chinstrap penguin since they prefer sea waters without ice, but now, the drop in the population of krill is having a harmful effect. For more on this phenomenon, share this article from Discovery with your class: <http://news.discovery.com/animals/endangered-species/chinstrap-penguind-antarctica-warming-120619.htm>.
6. Do students see this phenomenon reflected in the photograph? Explain.

ACTIVITY

1. Divide the class into two groups for a debate. Assign one group to argue that Salgado's photographs should convey more information about climate change and environmental degradation, and the other group to argue that his photographs do not need to convey this information in order to have an impact (i.e., Is it more effective to record environmental destruction or pristine nature as a strategy to inspire action?).
2. Introduce Salgado's reasons for focusing on untouched regions of the planet: "Forty-six percent of the planet is not destroyed. I must show this, take pictures that show it's necessary to preserve these places. Show how wide they are, how big they are." Ask the debaters to incorporate this quote into their arguments. How could these photographs inspire people to preserve these places?
3. Reflect on the debate. Did any students change their opinions after hearing both sides of the argument?
4. Extension: Continue this debate using social media. If your class has a blog, post a Salgado photograph and ask students to continue the debate as to whether they think he should have photographed environmental destruction as well as pristine nature. Encourage them to support their answers with reasons.

COMMON CORE STATE STANDARDS

ELA Speaking and Listening

CCSS.ELA-Literacy.SL.6.1

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

CCSS.ELA-Literacy.SL.6.2

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

CCSS.ELA-Literacy.SL.6.3

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

ELA History/Social Studies

CCSS.ELA-Literacy.RH.6-8.1

Cite specific textual evidence to support analysis of primary and secondary sources.

CCSS.ELA-Literacy.RH.6-8.2

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

CCSS.ELA-Literacy.RH.6-8.5

Describe how a text presents information.

CCSS.ELA-Literacy.RH.6-8.6

Identify aspects of a text that reveal an author's point of view or purpose.

CCSS.ELA-Literacy.RH.6-8.7

Integrate visual information (e.g. in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.

ELA Science & Technical Subjects

CCSS.ELA-Literacy.RS.6-8.1

Cite specific textual evidence to support analysis of science and technical texts.

CCSS.ELA-Literacy.RS.6-8.2

Determine the central ideas or conclusions of a text; provide an accurate summary of the text distinct from prior knowledge or opinions.

CCSS.ELA-Literacy.RS.6-8.9

Compare and contrast the information gained from experiments, simulations, video, or multimedia sources with that gained from reading a text on the same topic.

**NEW YORK STATE
LEARNING STANDARDS**

Standard 3 for the Arts

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

**POST-VISIT
ACTIVITY:
INFORMATION VS. ART**

OVERARCHING QUESTION

How can photography inform us about the environment?

**RECOMMENDED
GRADES: 6–8**

SUPPORTING QUESTIONS

What aspects of our environment need to be preserved? How do Salgado’s images highlight the reasons why preservation is important?

OBJECTIVE

To explore how photographs convey information and the intersection between art and information.

**SUGGESTED
TIME FRAME**

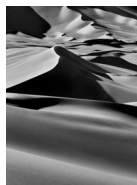
One to two class periods

RESOURCES

Related image, access to social media via smartphones or computers OR magazines and collage materials

RELATED IMAGE

Image 2



DISCUSSION

1. Look together at Salgado’s image of sand dunes in Africa (Image 2). Talk about the aesthetic elements of this image such as light, line, form, composition, and cropping.
2. Salgado says that he operates in the “world of information” and not the “world of art.” Ask students to respond to his statement with this image in mind. Do they think his images are part of the “world of information” and/or the “world of art”? Why or why not?
3. What kind of information does this image convey?

4. This is a photograph of sand dunes in North Africa. Desert dunes cover 5 percent of the global land surface and up to 25 percent of Africa. Scientists have recently predicted that the sand dunes in Southern Africa (also photographed by Salgado) will soon undergo major changes due to climate change and the consequent declining rainfall, increasing drought, and rising wind strength.¹
5. How do students feel hearing this information after studying this photograph?

ACTIVITY

1. For this activity, students operate in the “world of art,” using social media or working with tangible materials (collage, paint, etc.). Ask students to alter an image of natural beauty in order to express something about its potential destruction in the midst of climate change or other human interventions.
 - a. Using social media: Assign students to work in partners. Tell them to go to Instagram and enter in hashtags such as “environment” and “nature” to find images of natural environments. Then challenge them to take these images and collage them in a program such as Instapicframe in order to express their views on environmental preservation.
 - b. Using materials: Look through magazines such as *National Geographic* to find images of natural environments. Using paper, paint, markers, etc., collage these photographs to express something about the potential dangers these environments face.
2. Share the collages in front of the class. Ask classmates for feedback. How do they feel seeing the resulting collages versus seeing the original images? How does the “world of art” overlap with the “world of information”? How are they separate?

¹ Stefan Lovgren, “Global Warming May Unleash ‘Sand Seas’ in Africa, Model Shows,” *National Geographic News*, June 29, 2005, at http://news.nationalgeographic.com/news/2005/06/0629_050629_dunes.html.

COMMON CORE STATE STANDARDS

ELA Speaking and Listening

CCSS.ELA-Literacy.SL.6.1

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

CCSS.ELA-Literacy.SL.6.2

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

CCSS.ELA-Literacy.SL.6.3

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

ELA History/Social Studies

CCSS.ELA-Literacy.RH.6-8.1

Cite specific textual evidence to support analysis of primary and secondary sources.

CCSS.ELA-Literacy.RH.6-8.2

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

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Describe how a text presents information.

CCSS.ELA-Literacy.RH.6-8.6

Identify aspects of a text that reveal an author's point of view or purpose.

ELA Science & Technical Subjects

CCSS.ELA-Literacy.RH.6-8.1

Cite specific textual evidence to support analysis of science and technical texts.

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Determine the central ideas or conclusions of a text; provide an accurate summary of the text distinct from prior knowledge or opinions.

CCSS.ELA-Literacy.RH.6-8.9

Compare and contrast the information gained from experiments, simulations, video, or multimedia sources with that gained from reading a text on the same topic.

Standard 3 for the Arts

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

IMAGE 1



Sebastião Salgado, *Chinstrap Penguins (Pygoscelis antarctica) on an iceberg between Zavodovski and Visokoi Islands, South Sandwich Islands, 2009.* © Sebastião Salgado/Amazonas images—Contact Press Images.

IMAGE 2



Sebastião Salgado, *Large sand dunes between Albrg and Tin Merzouga, Tadrart. South of Djanet, Algeria*, 2009. © Sebastião Salgado/Amazonas images—Contact Press Images.

TOUR INFORMATION AND GUIDELINES

GUIDED TOURS

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

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

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

SELF-GUIDED TOURS

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

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

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

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

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

MUSEUM EDUCATION POLICIES

RESERVATIONS

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

PAYMENT FOR GROUP TOURS

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

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

CANCELLATIONS

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

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

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

GALLERY REMINDERS

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

GENERAL MUSEUM INFORMATION

REGULAR ADMISSION AND MUSEUM HOURS

Regular rates for museum admission:

General: \$14
Students and Seniors (with a valid ID): \$10
ICP Members: Free
Children under 12: Free
Voluntary Contribution Friday: 5–8 pm

The museum is open

Tuesday–Thursday: 10 am–6 pm
Friday: 10 am–8 pm
Saturday–Sunday: 10 am–6 pm

ACCESSIBILITY

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

DIRECTIONS

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

By subway: B, D, F, or M to 42nd Street; 1, 2, 3, 7, N, R, Q, S to Times Square.
By bus: M5, M6, or M7 to 42nd Street. School buses may unload and pick up students by the main entrance.

ARRIVAL

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

CAFÉ

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

MUSEUM STORE

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

BIBLIOGRAPHY AND LINKS

Salgado, Lélia Wanick. *Sebastião Salgado: Genesis*. New York: TASCHEN, 2013.

Genesis Online Image Library

http://www.taschen.com/pages/en/catalogue/photography/all/05767/facts.sebastiao_salgado_genesis.htm

Common Core State Standards

www.corestandards.org

New York Learning Standards

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

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