

ICP

TEACHER
GUIDE



ICP'S COLLECTION IN FOCUS:
SOCIAL JUSTICE

LESSON PLANS FOR HIGH SCHOOL

DEAR EDUCATOR,

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

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

Just like the Guided Tours you may already be familiar with from visiting our museum, these Off-Site Guided Tours are tailored to your group by integrating the aforementioned themes from our Collection into your identified goals and/or classroom learning standards. These tours are conducted in an inquiry-based discussion format, encouraging participants to discover visual information and realize multiple interpretations and meanings. A Museum Educator will customize the tour to your curricular needs, visit your school, and facilitate an interactive lesson using image projections and handouts. These materials will also be available online and can be used independently.

To schedule a visit, please refer to the Tour Information and Guidelines (page 30) and visit us online at www.icp.org/museum/education, email us at group tours@icp.org, or call 212.857.0005.

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

SINCERELY,



Lacy Austin
Director of Community Programs



Carly Goldman
Coordinator of Community Programs

ABOUT ICP

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

TEACHER GUIDE

INTRODUCTION

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

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INTRODUCTION TO THE COLLECTION

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

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

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

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

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

ACKNOWLEDGMENTS

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



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

**PRE-VISIT
ACTIVITY:
SOCIAL JUSTICE
IMPACT**

**RECOMMENDED
GRADES: 9–12**

OVERARCHING QUESTIONS

What are the social justice issues in our world today?

How can we be part of the solution in regard to those issues?

SUPPORTING QUESTIONS

How can photographers address social justice issues?

How can their photographs affect the viewer and the world?

How do photographers express their viewpoints when documenting social justice issues?

OBJECTIVES

To evaluate different methods photographers use for capturing a social justice issue.

To examine how these methods relate to the objectives of the photographer and how they impact the viewer and the issue.

**SUGGESTED
TIME FRAME**

Two class periods

RESOURCES

Related images, paper and pencil

RELATED IMAGES

Image 1



Image 2



**PRELIMINARY
DISCUSSION**

1. As a class, list the social justice issues students care about. As you list them, try to categorize them (e.g., racism, environment, violence, education, etc.).
2. Next, discuss: How does photography play a role in the social justice issues students care about? Can it be part of the solution? What are some possible pitfalls involved with photographing social justice issues?

3. Ask students to select one social justice issue from the list and brainstorm photographs they would like to take of that social justice issue. What do they think could be the impact of their photographs?

DISCUSSION

1. Look together at Gideon Mendel's photograph (Image 1). What do students notice about it?
2. How would they describe the subject (e.g., her pose, gaze, facial expression) and the setting? How would they describe the photographic techniques that were used including cropping, lighting, focus, composition?
3. What do they think is going on in this image? What questions do students have?
4. For his long-term project, *Drowning World*, Gideon Mendel explored the global impact of flooding. Starting in 2007, he traveled around the world capturing the effects of flooding on peoples' lives in the UK, India, Pakistan, Australia, Thailand, and Nigeria. In this image, the subject is a woman named Hakim Zadi in Pakistan affected by the 2010 floods that were brought on by monsoon rains. Some areas were flooded for over a month. What would life be like living in the neck-deep waters of a flood?
5. Hakim Zadi said:

My husband passed away eight years ago. I have six sons and four daughters. Four of my sons are working in Karachi but the rest of the family is still here, stranded in the waters. I am more than 70 years old. It is only the second time I have seen such a flood—but this is bigger than the first one.ⁱ

What does the photograph convey about her that we can't learn from her own words? What else do students want to know about her?

6. Mendel said: "I have chosen to focus on these extreme circumstances as a way of responding to the threat of climate change."ⁱⁱ Was climate change on the list of social justice issues the class brainstormed? If so, how does this project compare to what students imagined they might do to address that issue? How do students think this project could impact climate change if at all?

7. Mendel says his photographs let the “flood victims ... directly address the camera, looking outwards from an environmental calamity that has all but destroyed their lives. Their unsettling gaze challenges the viewer, questioning our communal culpability for their plight.” He continues, “It is all too easy to see the victims as faceless statistics, but here they invade the world of the viewer, demanding recognition.” Ask students to think about this quote in relation to this photograph. Do they think it does what he is hoping? Why or why not?
8. Mendel is also well known for his work photographing people living with HIV and AIDS in Africa. In the beginning, he was criticized for presenting his subjects as nameless and faceless. Later, he added text and video to give his subjects a voice. For his most recent piece related to AIDS in Africa, *Through Positive Eyes* (2013), he asked people living with HIV or AIDS to photograph their own lives. What do students think about adding text and video and even having subjects photograph themselves? How might this change the images? How might this change the viewers’ perspective on the images? What else could a photographer do to give his or her subjects a voice?
9. Mendel wants to get his photographs out into the world so they make an impact. He even uses Instagram to draw attention to subjects he cares about such as flooding, which he says was “largely ignored by global media.” Some have criticized this move, arguing that Instagram’s editing features are not “suitable in a news context.” (<http://www.bbc.com/news/in-pictures-20510884>) What do students think about this controversy? Would they use Instagram in this scenario? Why do they think this method would be effective, or why not?
10. Next, show students *Sanitation Workers Assemble in Front of Clayborn Temple for a Solidarity March, Memphis, Tennessee* (Image 2) by Ernest Withers. What do they notice about it? How would they compare it to Mendel’s photograph in terms of subject matter and photographic techniques and elements?

11. Well known for his photographs of the segregated south from the 1950s and '60s, Ernest Withers documented many of the most important moments of the Civil Rights Movement. In this photograph, Withers captured sanitation workers assembling for a solidarity march during the Memphis Sanitation Workers' Strike, holding signs that read "I AM A MAN." This strike brought Martin Luther King, Jr., to Memphis days before he was assassinated, and so both Withers's photograph and this iconic poster have since been immortalized.
12. What current social justice issues does this bring up for students? Ask students to draw comparisons to images they have seen in the news and through social media in recent months (relating to the deaths of Michael Brown and Eric Garner, and consequent protests and demonstrations nationwide), along with any other current issues they think are related. How do they feel seeing images of comparable demonstrations from over 45 years ago?
13. Comparing the photographs of Mendel and Withers, what other methods do students think the photographers could use to address these social justice issues? Do they think Mendel has an advantage working today in the age of social media? Discuss as a class and continue to think about ways to use photography to impact social change.

DISCUSSION EXTENSION

Watch videos from Mendel's *Drowning World* project here: <http://gideon-mendel.com/drowningworld>. How does video compare to still photography? What are its benefits and drawbacks?

ACTIVITY

1. Have students look back at their brainstormed list of social justice issues and the methods they imagined using to photograph these issues. (These "methods" could include focusing on one person related to a social justice issue and telling his or her story, photographing a place over time, even using Photoshop or altering photographs in other ways.) Now that students have learned about some of the methods Mendel and Withers used to photograph their issues of choice, ask them to add more ideas to their list.
2. Think about the benefits and drawbacks of each idea on the list. Perhaps one is more likely to capture the point of view of the subjects while another is more likely to capture the full scope of the issue. Perhaps one will allow the photographer to get the information out to the public quickly while another will go more in-depth.

3. Ask students to choose one method and in a proposal to a magazine editor or a grant-giving organization, argue for that method in a future photography project. State its benefits clearly and address the possible alternative methods and why they were not chosen.
4. Include a drawing of a potential photograph for this proposed project.
5. Share the proposals with the whole class. How do the methods match the objectives?

**COMMON CORE
STATE STANDARDS**

ELA Literacy Speaking and Listening Standards

Grades 9–10

CCSS.ELA-Literacy.SL.9–10.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.SL.9–10.2

Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

CCSS.ELA-Literacy.SL.9–10.3

Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

Grades 11–12

CCSS.ELA-Literacy.SL.11–12.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.SL.11–12.2

Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

CCSS.ELA-Literacy.SL.11–12.3

Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

History/Social Studies Standard

Grades 9–10

CCSS.ELA-Literacy.RH.9–10.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

Grades 11–12

CCSS.ELA-Literacy.RH.11–12.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

**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.

VISIT ACTIVITY

LIST OF WORKS FOR VIRTUAL EXHIBITION

1. Gideon Mendel, *Hakam Zadi, Manghal Khan, Brohi village, Sind province, Pakistan*, September 2010.
2. Ernest Withers, *Sanitation Workers Assemble in Front of Clayborn Temple for a Solidarity March, Memphis, Tennessee*, March 28, 1968.
3. Mary Mattingly, *The New Mobility of Home*, 2004.
4. Hank Willis Thomas, *Change gonna come*, 2010.
5. Barbara Kruger, *Your Body is a Battleground*, 1990.
6. ACT UP, *Serial Killer*, 1990.
7. Robert Capa, *Death of a Loyalist Militiaman, Cordoba front, Spain*, early September 1936.
8. Gideon Mendel, *Treatment Action Campaign (TAC) march during the “Breaking the Silence” International AIDS Conference*, 2000.

DETAILS ABOUT WORKS

1. See Pre-Visit Activity
2. See Pre-Visit Activity
3. See Post-Visit Activity
4. See Post-Visit Activity
5. Barbara Kruger began her career as an illustrator and designer for magazines like *Mademoiselle*. She often appropriates images from magazines or other publications to address societal issues. The text in her artwork is often written in the second-person. One writer said her work “creates these moments of internal identity confusion in which we don’t know if we are acting as victim, oppressor, or witness. Usually, we are all of the above.” This image was used to promote a march on Washington for women’s reproductive rights.^{iv}
6. This poster was produced by ACT UP New York (which stands for the AIDS Coalition to Unleash Power) in 1990. ACT UP produced many posters criticizing politicians for their inadequate response to the AIDS epidemic. At the time, many people, organizations, and even corporations in the country were criticizing President George Bush’s paltry funding for and policies around AIDS.

7. Robert Capa made this photograph while in the trenches during the Spanish Civil War. These soldiers were fighting for the democratically elected Spanish Republic against the fascist forces of General Francisco Franco. They ran out of the trenches shooting their rifles in the direction of Franco's army's machine gun. Capa held the camera up over his head while in the trench in order to capture this now-famous image.

8. Gideon Mendel is well known for photographing issues surrounding HIV/AIDS around the world, and his work has led directly to social change. In this photograph, Mendel documents a protest march through the streets of Durban organized by Treatment Action Campaign (TAC) during the "Breaking the Silence" International AIDS Conference. The protesters were demanding free access to drug therapy for people with HIV/AIDS in Third World countries. Protesters wore HIV-positive t-shirts to challenge the stigma so often associated with the disease. In another series, *We Are Living Here*, Mendel's work demonstrates the positive impact of a program providing antiretroviral (ARV) drugs to very sick individuals. This provided an educational model that people subsequently used to expand or start similar programs. By sharing his stories to show what was possible with ARV drugs, Mendel's work has helped reach over 8 million people through treatment.^v

**SUGGESTED
SEQUENCE**

1. Barbara Kruger, *Your Body is a Battleground*, 1990.
2. Robert Capa, *Death of a Loyalist Militiaman, Cordoba front, Spain*, early September 1936.
3. Gideon Mendel, *Treatment Action Campaign (TAC) march during the "Breaking the Silence" International AIDS Conference*, 2000.

**QUESTIONS TO ASK
ABOUT THESE
WORKS**

1. What do you notice? Look carefully at elements such as gesture, setting, and facial expressions. Think about photographic elements such as cropping, lighting, focus, and point of view.

2. What kinds of social justice issues do students think this image is exploring? What do they think the photographer's perspective is on the social justice issue? What techniques are they using to express their perspective?

3. Do students have opinions on this social justice issue? If they could make a photograph related to the issue, what would they photograph and how would they do it?

POSSIBLE ACTIVITIES

- I. Create a virtual exhibition in your classroom.**
Before, after, or as an alternative to asking students about these works, you can assemble the photographs in your classroom for a virtual exhibition. You can share them with your students in a variety of ways:
 1. Display them as if they were a gallery exhibition in the classroom by taping up print-outs along the walls.
 2. Hand out copies to small groups of students.
 3. Show a projected PowerPoint to the whole class.
- II. Interact with the virtual exhibition in a variety of ways:**
 1. Ask students what they notice about the exhibition as a whole. Challenge them to list techniques they see the photographers using as they capture social justice issues. What are some commonalities between the images? What are some differences?
 2. Ask students to identify their favorites and explain why they chose them.
 3. Challenge students to work in small groups to “curate” an exhibition of three images from the virtual exhibition. Discuss the meaning of the term “curate.” Students should select three images that they feel are related by a theme (or, a subtheme related to the overarching theme of identity). They should then write a title for their exhibition and an introduction to the exhibition (a paragraph or two describing their curatorial point of view).
 4. Invite them to display their exhibitions somewhere in the classroom along with their introductory text. Encourage the other groups to view the exhibitions and ask questions about the curatorial choices. Could they imagine any other images fitting in with the exhibition themes? What important ideas came up around the concept of social justice?
 5. Ask students to research the photograph they feel the most connected to and write a wall label for it. A wall label contains information about an object in a museum or gallery show. Display the labels under the images in a classroom “gallery” show. Ask students to discuss the qualities of the different labels. Which label qualities helped them to understand or relate to the images best? What did the labels reveal about the theme of social justice?

6. Ask students to research one photograph and lead an activity or discussion around it. Use the pre-visit discussion and activity as a model.
7. Challenge students to be inspired by one photograph or photographer to make photographs of their own. Which aspects of the photographer's work were they most inspired by (e.g., a technique, subject matter)? How did they make it their own?

**POST-VISIT
ACTIVITY:
SOCIAL JUSTICE
INVENTION**

**RECOMMENDED
GRADES: 9–12**

OVERARCHING QUESTIONS

What are the social justice issues in our world today?

How can we be part of the solution in regard to those issues?

SUPPORTING QUESTIONS

How can photography move beyond documentation?

What are the possible roles of the photographer (e.g., documenter, interpreter, creator)?

How can photographers imagine solutions to social justice issues?

OBJECTIVE

To explore the potential of fictional, staged, or inventive photography.

**SUGGESTED
TIME FRAME**

Two class periods

RESOURCES

Related images, cameras, method for printing images, other materials for “inventions”

RELATED IMAGES

Image 3



Image 4



DISCUSSION

1. Ask students: Must photographers stick to documentation of social justice issues? If not, what else can they do to address issues they are interested in?
2. Look together at Mary Mattingly’s *The New Mobility of Home* (Image 3). What do students notice about the setting and the subject? What do they notice about the photographic techniques such as cropping, lighting, and composition?
3. What can students guess about this person? What might be happening here?

4. Tell students that this image represents an idea that Mattingly has developed called the “wearable home.” As in other parts of her practice, this artistic invention addresses the need for a nomadic lifestyle due to environmental or political conditions.
5. What do students think they can tell about her wearable home from looking at this image? What do students think one would need in a wearable home?
6. Mattingly’s wearable home includes, among other things:
 - Temperature-regulating features such as weather-resistant fabric and warmers attached to sensors
 - Monitoring capabilities such as sensors that keep track of health, outdoor conditions, etc.
 - Communication devices as well as signal reception for GPS, internet, etc.
 - Inflatable sections for floating in water or storing valuables
 - Solar panels
 - Pockets for thirty pills for mood regulation and health throughout the month
7. How does this list compare to the list students developed?
8. Compare this work to Gideon Mendel’s photograph (Image 1). What are the similarities and differences?
9. How is Mattingly’s approach to global warming different from Mendel’s? What do you think each is conveying about the issue of climate change? What do students think the effect is on viewers when looking at these two photographs? Which one do students think would be most effective in inspiring change?
10. Mattingly’s statements about this work address issues beyond climate change. She sees it as a response to changes in communication in this Internet age, as well as changes in architecture, work culture, and even clothes: the “blandification and brandification of garments” in our lives that de-emphasize self. In her vision, one wearer becomes “indistinguishable from the other.” How do students see this work addressing those issues?^{vi}
11. Now look together at Hank Willis Thomas’s work, *Change gonna come* (Image 4). What do students notice about it? Ask students to think about the role that text plays in this image.

12. What social justice issues might this piece address? What do students think the artist’s perspective is on these issues?
13. Referring to the lyrics of a Sam Cooke song about the hopes and aspirations of the African-American community in the 1960s, Hank Willis Thomas’s piece collages storefront letters from Harlem to recreate this slogan. Describing the changes of this neighborhood in more recent years, Thomas writes:

Harlem has once again become an epicenter of change. Striking to me now is the bold presence of new buildings, chain stores and high-end restaurants, and fewer street vendors. Also I see a marked change in the diversity of the residents of Harlem. This piece speaks to nostalgia and many complex thoughts of times—good and bad—that have come and gone, and continue to come again.^{vii}
14. Look back at the image with this information in mind. What more do students think about it? Thomas describes the changing neighborhood, or gentrification, but what other social justice issues do students think he could be addressing here?
15. Like Mattingly’s photograph, Thomas’s work is not a straightforward or documentary image. Both artists are altering realities and using non-traditional documentation in their photography. In their own ways, they are inventing or re-inventing the image. Compare their methods. Have students seen other photographers use techniques like this?

ACTIVITY

1. For this activity, students will create their own “invented” photograph. Ask students to return to the social justice issues they came up with during the pre-visit activity and then invent solutions to this problem even if these inventions seem absurd or impossible.
2. Challenge students to stage photographs that capture or represent these inventions. In addition to Mattingly’s approach, there are many methods for creating this kind of image, including photographing small scenarios with miniature objects, using collages with images, words, or individual letters like Hank Willis Thomas.
3. Have students write a statement to accompany their photograph. Share the photographs as a class in a “gallery” show on the classroom walls. How are these photographs different from what students expected when they began this unit? What impact do they have on viewers? What kind of photography are they most interested in making and why?

**COMMON CORE
STATE STANDARDS**

ELA Literacy Speaking and Listening Standards

Grades 9–10

CCSS.ELA-Literacy.SL.9–10.1

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Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

CCSS.ELA-Literacy.SL.9–10.3

Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

Grades 11–12

CCSS.ELA-Literacy.SL.11–12.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.SL.11–12.2

Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

CCSS.ELA-Literacy.SL.11–12.3

Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

History/Social Studies Standard

Grades 9–10

CCSS.ELA-Literacy.RH.9–10.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

Grades 11–12

CCSS.ELA-Literacy.RH.11–12.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

**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.

IMAGE 1



Gideon Mendel, *Hakam Zadi, Manghal Khan, Brohi village, Sind province, Pakistan, September 2010.*

IMAGE 2



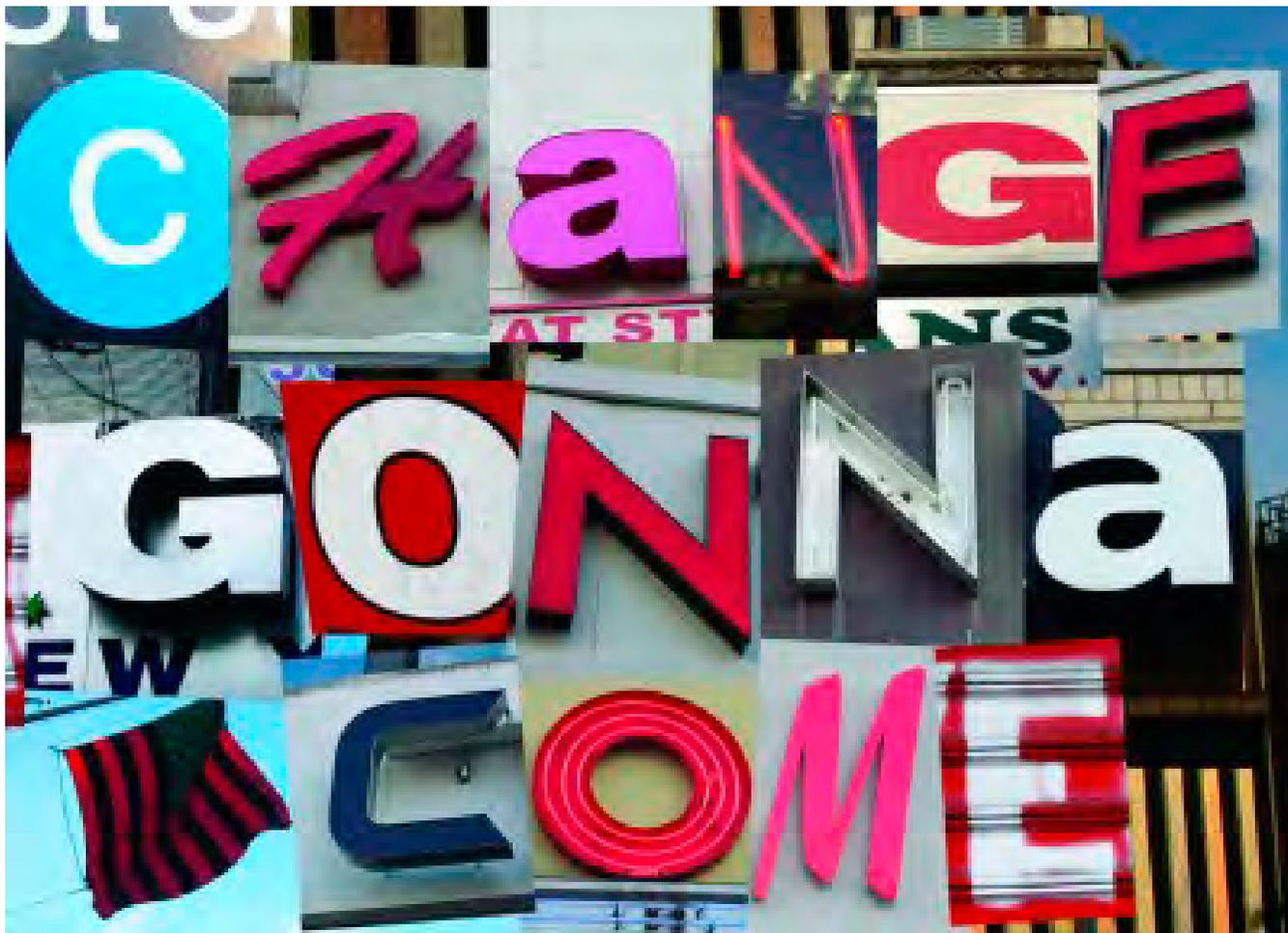
Ernest Withers, *Sanitation Workers Assemble in Front of Clayborn Temple for a Solidarity March, Memphis, Tennessee, March 28, 1968.*

IMAGE 3



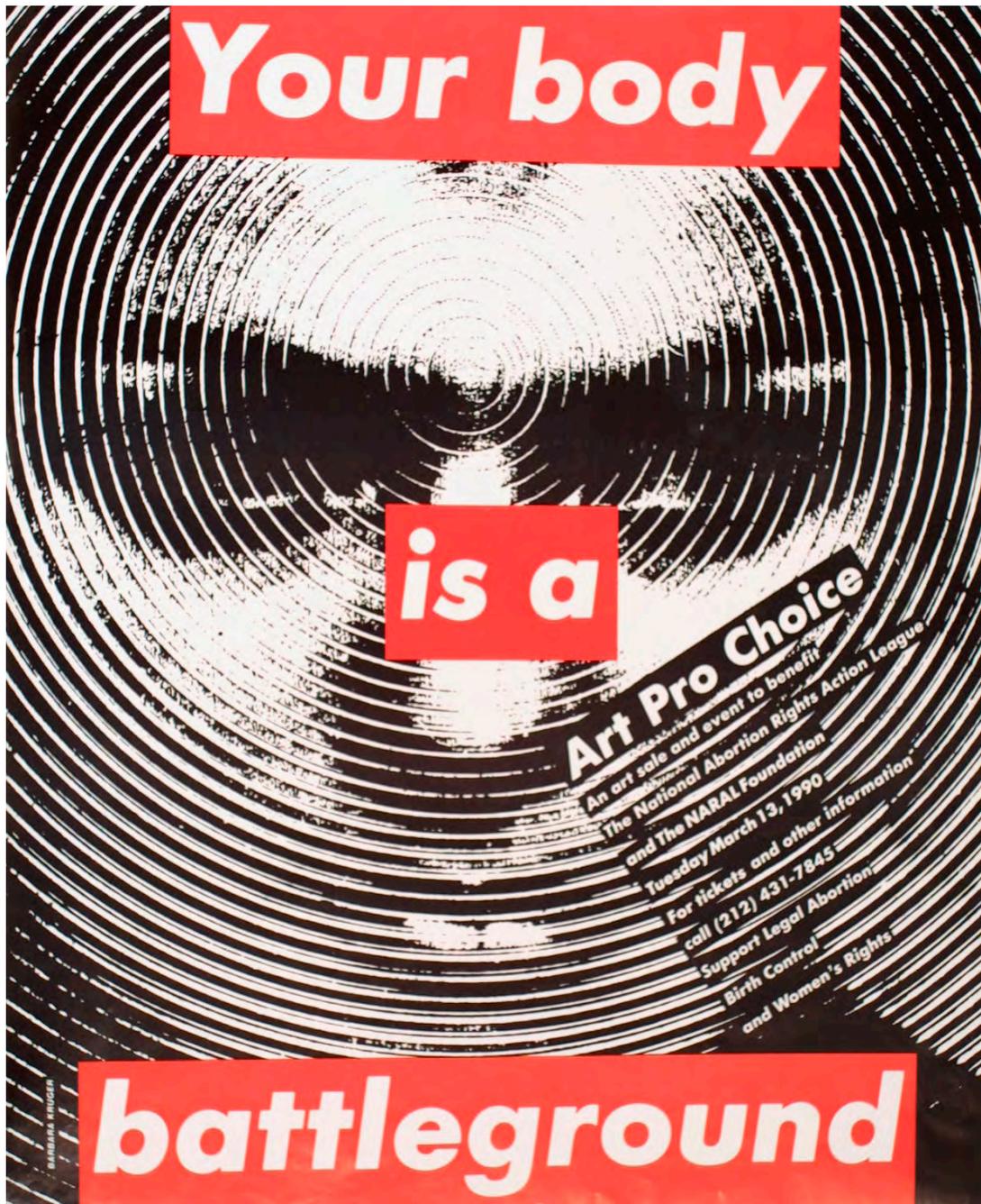
Mary Mattingly, *The New Mobility of Home*, 2004.

IMAGE 4



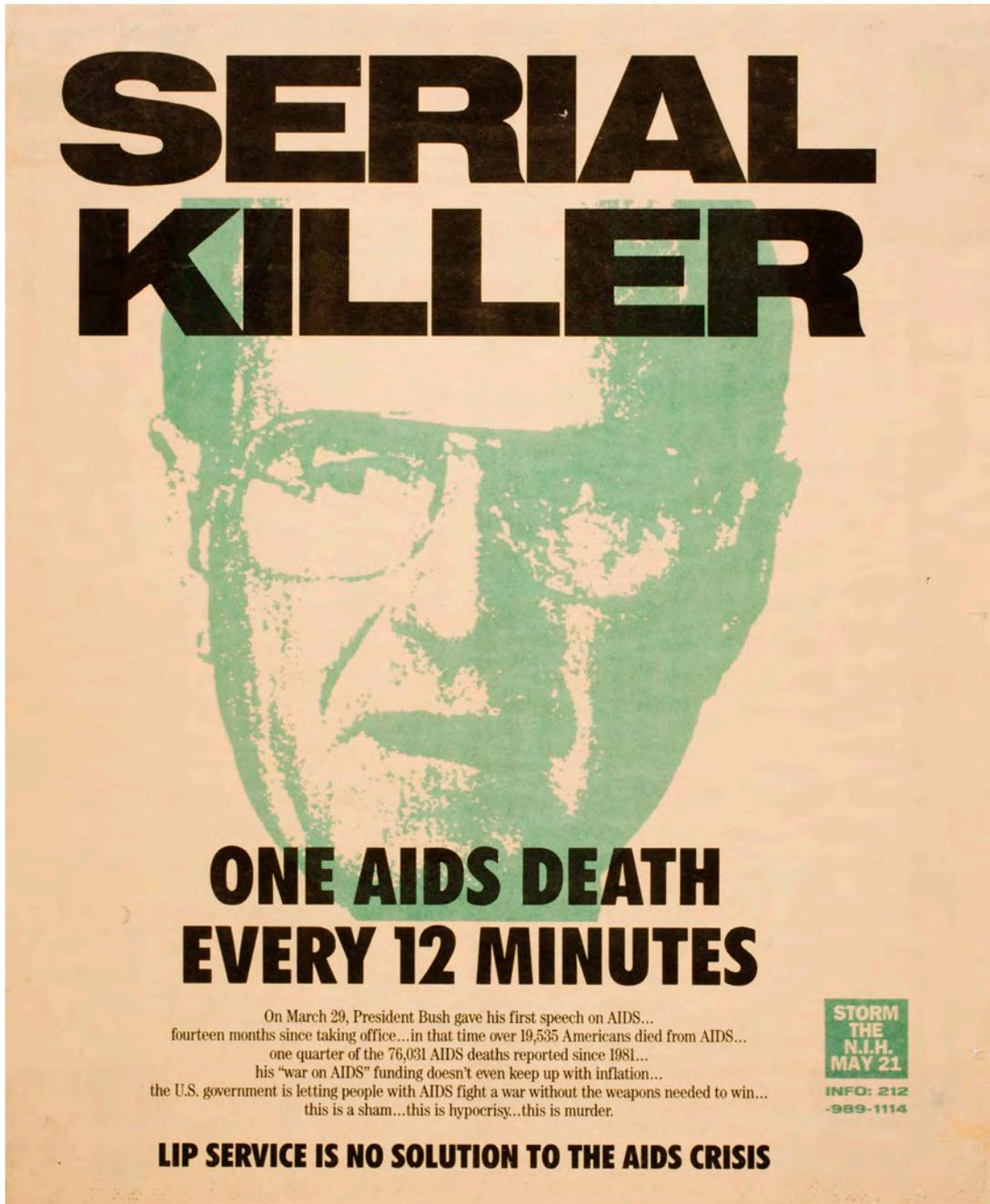
Hank Willis Thomas, *Change gonna come*, 2010.

IMAGE 5



Barbara Kruger, *Your Body is a Battleground*, 1990.

IMAGE 6



ACT UP, *Serial Killer*, 1990.

IMAGE 7



Robert Capa, *Death of a Loyalist Militiaman, Cordoba front, Spain, early September 1936.*

IMAGE 8



Gideon Mendel, *Treatment Action Campaign (TAC) march during the “Breaking the Silence” International AIDS Conference, 2000.*

TOUR INFORMATION AND GUIDELINES

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

OFF-SITE GUIDED TOURS

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

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

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

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

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

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

MUSEUM EDUCATION POLICIES

RESERVATIONS

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

PAYMENT FOR GROUP TOURS

Payment is due before the date of your visit. Checks should be made out to the "International Center of Photography" and mailed to ICP Community Programs; 1114 Avenue of the Americas at 43rd Street; New York, NY 10036. Payment by credit card can be arranged by calling 212.857.0005.

Upon arrival, if the number of visitors has dropped below the required group-size minimum (stated above), the group is still held responsible for paying the minimum fee of \$150. Please note that the refunds will not be given for pre-payments if the number of the people in the group is less than the prepaid amount.

CANCELLATIONS

If you need to cancel your tour please contact 212.857.0005 as soon as possible. Off-Site Guided Tours that are cancelled with less than 3 days' notice will be charged a \$100 fee. Groups that do not give 24 hours' notice will be charged in full.

END NOTES

- i. Hakim Zadi, "Pakistan Floods: Water Torture," Interview with Gideon Mendel, *The Guardian*, October 29, 2010, <http://www.theguardian.com/world/gallery/2010/oct/30/pakistan-flood-aftermath>.
- ii. Phil Coomes, "Drowning World by Gideon Mendel, News in Pictures," *BBC.com*, November 29, 2012, <http://www.bbc.com/news/in-pictures-20510884>.
- iii. Ibid.
- iv. Christopher Bollen, "Barbara Kruger," *Interview Magazine*, March 2013.
- v. Fred Ritchin, *Bending the Frame: Photojournalism, Documentary, and the Citizen*, New York: Aperture, 2013.
- vi. Mary Mattingly, "Wearable Homes," 2004–ongoing, <http://www.marymattingly.com/html/MATTINGLYWearableHomes.html>.
- vii. Hank Willis Thomas, "Harlem Postcards Spring 2011: Matthew Day Jackson, Jeanne Moutoussamy-Ashe, Demetrius Oliver and Hank Willis Thomas, March 31, 2011–June 26, 2011," Studio Museum of Harlem, <http://www.studiomuseum.org/exhibition/harlem-postcards-spring-2011-matthew-day-jackson-jeanne-moutoussamy-ashe-demetrius-oliver>.

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www.alexiafoundation.org

Common Core State Standards
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Magnum Photos
www.magnumphotos.com

Media Storm
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New York Learning Standards
www.p12.nysed.gov/ciai/standards.html

Noor Photo Agency
www.noorimages.com

VII Photo
www.viiphoto.com