



ICP

TEACHER
GUIDE

PRE- AND
POST-VISIT
MATERIALS
FOR
ELEMENTARY
SCHOOL

LEWIS HINE AND ZOE STRAUSS: 10 YEARS

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

DEAR EDUCATOR,

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

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

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

To schedule a tour, please refer to the Tour Information and Guidelines (page 17) 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 500 exhibitions and offered thousands of classes, providing instruction at every level. ICP is a center where photographers and artists, students and scholars can create and interpret the world of the image within our comprehensive educational facilities and archive.

TEACHER GUIDE

INTRODUCTION

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

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INTRODUCTION TO THE EXHIBITIONS

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

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

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

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

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

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

ACKNOWLEDGEMENTS

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

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

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

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



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

PRE-VISIT
ACTIVITY:
TELLING STORIES

RECOMMENDED
GRADES: 3–5

OVERARCHING QUESTION

How can photography tell people's stories?

SUPPORTING QUESTION

Can an image tell a story better than words?

OBJECTIVE

· To explore how photographs tell stories

SUGGESTED
TIME FRAME

One class period

RESOURCES

Image 1 (page 15)

RELATED IMAGE



Image 1

DISCUSSION

1. **Ask students to take a vote.** Would they rather be told a story through images or words? They should back up their votes with explanations. How can images tell stories differently than words? What can words do that images can't? (Possible answers: Words can tell us what characters are thinking, whereas we can only guess this with images, but images can contain many details that are difficult to describe with words.)
2. **Look together** at Lewis Hine's photograph, *Italian Madonna, Ellis Island*. Ask students what they see in the photograph. What is the setting? How would they describe the people—their clothing, their expressions, their relationship, their gestures?
3. **What would students surmise** about how the woman and the child are feeling? What evidence do they have in identifying these emotions?

4. **The photographer, Lewis Hine,** made his first photographs on Ellis Island in the early twentieth century. He was a teacher and wanted to show his students photographs of the arrival of new immigrants to the United States. This is a photograph of an Italian mother and her child. (Depending on your grade, you may have to give students more information about Ellis Island. This is a great site for reference: www.ellisland.org/genealogy/ellis_island.asp.)
5. **Ask students** to imagine the lives these individuals have led. What do they think might have happened before this photograph was made? What might have happened next?
6. **Try to picture the following scene as Lewis Hine described it:**
“Now, suppose we are elbowing our way thro[ugh] the mob at Ellis trying to stop the surge of bewildered beings oozing through the corridors, up the stairs and all over the place, eager to get it all over and be on their way. Here is a small group that seems to have possibilities so we stop ’em and explain in pantomime that it would be lovely if they would only stick around just a moment. The rest of the human tide swirls around, often not too considerate of either the camera or us ... By [the time we got the camera ready], most of the group were either silly or stony or weeping with hysteria because the bystanders had been busy pelting them with advice and comments ... It took all the resources of a hypnotist, a supersalesman and a ball pitcher to prepare them to play the game and then to outguess them so most of them were not either wincing or shutting eyes when the time came to shoot.”¹ Ask students to turn to a partner and discuss the following: How does this information help students make sense of this photograph? What do they think they would see if they expanded the frame of the photograph?
7. **Hine said:** “If I could tell the story in words, I wouldn’t have to lug a camera.”² Ask students what they think of this statement. Does it make sense to them? What do they think Hine meant?

ACTIVITY

1. **Divide students into pairs** and assign them each the letter A or the letter B. Tell them that the As are going to write about what they think might be happening to this same mother and child in five years while the Bs are going to draw the same concept. Compare the results. What information did the As convey that the Bs didn't—and vice versa?
2. **Next**, switch As and Bs and try the activity again.
3. **Ask students** to share with the class which method they preferred for telling the story and why.

COMMON CORE STATE STANDARDS

ELA Literacy Speaking and Listening

Grades 3–5

CCSS.ELA-Literacy.SL.3.1

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

Grade 3

CCSS.ELA-Literacy.SL.3.2

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

CCSS.ELA-Literacy.SL.3.3

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

Grade 4

CCSS.ELA-Literacy.SL.4.2

Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

CCSS.ELA-Literacy.SL.4.3

Identify the reasons and evidence a speaker provides to support particular points.

Grade 5**CCSS.ELA-Literacy.SL.5.2**

Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

CCSS.ELA-Literacy.SL.5.3

Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

ELA Literacy Reading Informational Text**Grade 3****CCSS.ELA-Literacy.RI.3.7**

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

Grade 4**CCSS.ELA-Literacy.RI.4.1**

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

Grade 5**CCSS.ELA-Literacy.RI.5.3**

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

CCSS.ELA-Literacy.RI.5.7

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

**NEW YORK STATE
LEARNING STANDARDS**

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:
TELLING STORIES**

**RECOMMENDED
GRADES: 4 AND 5**

OVERARCHING QUESTION

How can photography tell people's stories?

SUPPORTING QUESTIONS

How can photographs illuminate our understanding of people whose stories are not well known? How can these images affect viewers' perceptions?

OBJECTIVES

- To explore how photographs tell stories
- To understand why or how photographs can affect viewers' perceptions

**SUGGESTED TIME
FRAME**

One class period

RESOURCES

Images 1, 2 (pages 15–16); paper; pencil; books; magazines; internet

RELATED IMAGES



Image 1



Image 2

DISCUSSION

- 1. Show students Hine's *Italian Madonna, Ellis Island* again.** What assumptions did they make about the subjects of the photograph? Have students heard any contemporary debates about what the United States' policies should be toward immigrants? Discuss this as a class.
- 2. Tell them** that Lewis Hine has been praised for showing respect for his subjects in his photographs rather than just treating them like scientific specimens. He tried to depict them in a positive light and emphasize individual stories rather than make arguments about what should be done about immigrants. He even returned to Ellis Island between 1926 and 1930 and proposed to follow his original subjects in other parts of their lives— at home and work. “Much emphasis is being put upon the dangers” of unassimilated citizens, he said, so he wanted to create opportunities for Americans to better see and understand “what the facts are, both in possible dangers and real assets.”³
- 3. Ask students:** Where else would you have liked Hine to follow and photograph his subjects? (In their schools? Their homes?) What would these new photographic settings help people further understand about the subjects? Can students think of any people in America today whose stories should be photographed? Why?
- 4. Now show** Zoe Strauss' *Mattress Flip Front*. Ask students what they notice about the photograph. Ask them to try to imagine the lives of the people in the photograph. Tell a partner: What are their stories?
- 5. Sometimes Strauss knows a great deal** about her subjects' stories and sometimes she shares these stories with viewers, but she says “no one” *needs* to know the story “for the image to be successful.”⁴ Ask the students if they think this is true. Would they rather know the stories she knows when looking at the photograph? Or do they prefer not to know?
- 6. Strauss also says** she wants her photographs to be open to many different “readings” or interpretations. In other words, she likes that each viewer might have a different idea of the story behind her subjects. Did your idea of the story differ from your partner's perspective?
- 7. Like Hine,** she often photographs people who are struggling to get by or dealing with difficult life circumstances. Think back to Hine's photograph of the new Italian immigrants. Ask the students if they think Strauss' photo could also be used to influence viewers' opinions about the subjects.

ACTIVITY

1. **Ask students to brainstorm** people in the world whose stories are not fully known, or who they believe are misunderstood. This list could include: people from diverse cultural communities, the elderly, people with special needs, or even themselves.
2. **What do students think** others need to understand about the people on their list? What stories do they think could be told about them so that others would understand them better? What photographs could be made?
3. **Ask students** to work in small groups. They should choose a category from the brainstormed list and imagine they are a magazine editor assigning a photographer to take pictures of these people. Where should the photographer show them? What should people be able to understand by looking at these photographs?
4. **As an extension**, the small groups could then look for photographs in magazines, books, newspapers, or on the internet that answer their editor's questions about their group of people.
5. Have the small groups **share their findings** with the class as a whole.

COMMON CORE STATE STANDARDS

ELA Literacy Speaking and Listening

CCSS.ELA-Literacy.SL.3.1

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

CCSS.ELA-Literacy.SL.3.2

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

CCSS.ELA-Literacy.SL.3.3

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

ELA Literacy Reading Informational Text

Grade 3

CCSS.ELA-Literacy.RI.3.7

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

Grade 4

CCSS.ELA-Literacy.RI.4.1

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

Grade 5

CCSS.ELA-Literacy.RI.5.3

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

CCSS.ELA-Literacy.RI.5.7

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

NEW YORK STATE LEARNING STANDARDS

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



Lewis W. Hine, *Italian Madonna, Ellis Island, 1905*. Transfer from Photo League Lewis Hine Memorial Committee; ex-collection of Corydon Hine. © George Eastman House Collection.

IMAGE 2



Zoe Strauss, *Mattress Flip Front, Philadelphia*, 2001. International Center of Photography, Purchase, with funds from the ICP Acquisitions Committee, 2013.

TOUR INFORMATION AND GUIDELINES

GUIDED TOURS

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

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

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

SELF-GUIDED TOURS

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

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

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

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

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

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

MUSEUM EDUCATION POLICIES

RESERVATIONS

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

PAYMENT FOR GROUP TOURS

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

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

CANCELLATIONS

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

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

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

GALLERY REMINDERS

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

GENERAL MUSEUM INFORMATION

REGULAR ADMISSION AND MUSEUM HOURS

Regular rates for museum admission:

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

The museum is open

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

ACCESSIBILITY

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

DIRECTIONS

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

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

ARRIVAL

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

CAFÉ

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

MUSEUM STORE

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

**BIBLIOGRAPHY
AND LINKS**

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

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

www.corestandards.org

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

www.ellisland.org/genealogy/ellis_island.asp

END NOTES

¹ Alison Nordström and Elizabeth McCausland, *Lewis Hine* (New York: Distributed Art Publishers, Inc. 2012), p.20.

² Ibid., p.25.

³ Ibid., p.21.

⁴ Peter Barberie, *Zoe Strauss: 10 Years* (Philadelphia: Philadelphia Museum Distribution, 2012), p.58.