

ICP

TEACHER GUIDE

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



CAPA IN COLOR AND *WHAT IS A PHOTOGRAPH?*

**Exhibitions on view
January 31 – May 4, 2014**

DEAR EDUCATOR,

We are pleased to introduce and welcome you to the International Center of Photography (ICP) and our Winter 2014 exhibitions, *Capa in Color* and *What Is a Photograph?*

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 16) 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

While other photographers were sticking with what they knew—black-and-white film—Robert Capa carried two cameras with him on assignment: one with black-and-white film and the other with color. Most of his published color photographs appeared in glossy magazines with stories on international travel or Hollywood film sets, but Capa regularly used color film from the late 1940s until his death in 1954 for a great variety of subjects. This facet of Capa’s career has rarely been recognized and the majority of his color images have never been printed, seen, or even studied. With more than 100 color prints by the famous photojournalist, *Capa in Color* presents this work for the first time, recognizing it as an integral part of his postwar career and fundamental to his continuing relevance in the competitive world of picture magazines. Drawn entirely from ICP’s collection and including contextual publications and personal papers, the exhibition takes a fascinating new look at this master of black-and-white photography during his centennial year. This exhibition is organized by ICP Curator Cynthia Young.

Like Capa, the photographers in *What Is a Photograph?* do not stick with what they know. They innovate. Organized by ICP Curator Carol Squiers, *What Is a Photograph?* explores the intense creative experimentation in photography that has occurred since the 1970s. Conceptual art introduced photography into contemporary art making, using the medium in ways that challenged it artistically, intellectually, and technically and broadened the notion of what a photograph could be in art. A new generation of artists began an equally rigorous but more aesthetically adventurous analysis, which probed photography itself—from the role of light, color, composition, to materiality and the subject. *What Is a Photograph?* brings together a wide variety of artists who are finding new ways of implementing both analog and digital technology, in many cases creating hybrid works that open up new possibilities for today’s image makers.

Through viewing these museum exhibitions, students explore how photographers innovate with photographic processes and the benefits and drawbacks of doing so. The accompanying activities help students to deepen their understanding of the ideas addressed in the exhibitions and provide them with hands-on activities that engage them with the photographs. These lessons are organized as pre-visit and post-visit activities for elementary (2–5), junior high (6–8), and high (9–12) school students. They are designed to be integrated with Social Studies, Humanities, Arts, and English Language Arts curricula.

For the elementary school plans, students investigate how photography can represent what is important to us. They explore how the photographer's relationship to the subject can influence how he or she is depicted. They also explore how photographers can depict their subjects in concrete and abstract ways.

For the middle school plans, students explore ways in which photographers innovate or try something new. They debate the benefits and drawbacks of doing so. They create altered (and even three-dimensional) photographs inspired by the methods of an artist from the *What Is a Photograph?* exhibition.

For the high school plans, students explore changes in communication technologies and what we gain or lose from these changes. They consider how artists try to both preserve the past and embrace the future. They also explore how artists use communication technologies in new ways.

ACKNOWLEDGEMENTS

What Is a Photograph? is generously supported by the National Endowment for the Arts and Deborah Jerome and Peter Guggenheimer.

What Is a Photograph? and *Capa in Color* are made possible by the ICP Exhibitions Committee and 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.

PRE-VISIT ACTIVITY

**RECOMMENDED
GRADES: 6–8**

OBJECTIVE

SUGGESTED TIME FRAME

RESOURCES

RELATED IMAGE

OVERARCHING QUESTION

Why try something new?

SUPPORTING QUESTIONS

What are the benefits and drawbacks of trying something new?

To think about the benefits and drawbacks of attempting something new.

One class period

Paper and pencils

Image 1



DISCUSSION

1. Ask students if they have ever decided to try something new—in sports, in the classroom, in the arts (for instance, a dance class or musical instrument). What happened? What were the benefits and drawbacks of doing so? Ask them to either write down their experience or share with a partner. Then ask them to share with the whole group if they're comfortable. Create a class list to reference and/or keep up in the classroom.
2. In the 1940s, Robert Capa was one of the first photojournalists to embrace a new technology: color photography. While many other photographers were sticking with black-and-white—the type of photography they knew best and had been using for years—Capa began to carry two cameras: one with color film and one with black-and-white. He would decide which camera to use depending on the circumstance and subject.

3. Ask students how they think Capa decided which kind of film to use. Have they ever changed the color of a photograph they've taken to sepia tone, black-and-white, or another filter on Instagram or on the computer? Why, what were the effects, and how did that change the image?
4. Now look together at Capa's [Rambaugh Family Circus, Indiana] (Image 1). Ask the students what they notice about it.
5. Show them a black-and-white version of the same image. Which do they like better and why? Capa chose to photograph this small, family-run traveling circus in Indiana in color. Why would he choose color film for his photographs of this circus? What did color add to the images?
6. At that time, it was expensive, difficult, and time-consuming to produce color prints. Do students think it was worth it for Capa to try something new in this case?

ACTIVITY

1. Students will pretend they are magazine editors. As editors, they will give a photojournalist an assignment to photograph and document their lives.
2. Ask students to make a list of at least five images they want the photojournalist to capture (e.g., their family eating dinner). This list should include descriptions of the techniques they want the photographer to try. Talk about the elements of photography that photographers can play with, such as: cropping, composition, lighting, point of view, focus, and color. Then ask students to describe how they think the photojournalist assigned to their family should innovate for each photograph and why.
3. Share the assignments. How did students make decisions about techniques? What do they think the benefits and drawbacks would be of the innovations they described?

**COMMON CORE
STATE STANDARDS**

ELA Literacy 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.

History/Social Studies Standards

CCSS.ELA-Literacy.RH.6-8.2

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

**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

OVERARCHING QUESTION

Why try something new?

**RECOMMENDED
GRADES: 6–8**

SUPPORTING QUESTIONS

What are the benefits and drawbacks of trying something new? Why do people try something new?

OBJECTIVE

To think about the benefits and drawbacks of attempting something new and why one would try something new.

SUGGESTED TIME FRAME

Two class periods

RESOURCES

Wire, clay, wood, paint, scissors, carving tools, glue

RELATED IMAGES

Image 2



DISCUSSION

1. Ask students to think back to the first Pre-Visit question and to share the reasons why they tried something new. What inspired them to innovate?
2. Show students Letha Wilson's *Colorado Purple* (Image 2). What do students notice about it? How does it look “new” or surprising or different than a normal photograph?
3. To make artworks in this series, Wilson took landscape photographs and then subjected the prints to various experimental processes, including being pleated, cut, bisected by two-by-fours, or partially obscured by flows of cement.

4. Wilson explains her ideas about landscape photography:

“To me, it’s an area of photography that’s been called cliché and written off, avoided by photographers and people in the art world to the point where it’s ripe for new ideas. It’s seemingly off limits, but how can we make that into a new conversation?”¹

What do students think about how she made landscape photography new? What are some other ways they can think of to re-energize landscape photography or other types of photography that might be labeled “clichéd”?

5. Wilson says that she added the sculptural element to her photographs because:

“when you look at [a] photograph in a different place and time; it conveys another place, a third meaning. That’s what I’m trying to do with my work, using physical or structural components to bring that third element in so it’s not really here nor there, and make it more present at the moment of viewing.”²

What do students think about this quote? Do they think that the sculptural element makes the image “more present”? Why or why not? How does the sculptural element relate to the image? What are the advantages and drawbacks of this new technique?

6. Wilson titled this artwork *Colorado Purple*. She grew up in Colorado and has spent many hours hiking in and exploring its natural environment. Ask the students: What would you like to capture of your surroundings? What would you photograph? What materials would you use for sculptural aspects if you were to add them?

ACTIVITY

1. Letha Wilson makes her prints in the darkroom as opposed to digitally. She says printing in the darkroom

“allowed the material of the photograph to open up, because I wasn’t worried about ruining expensive digital prints. I would cut, tear, fold; and that’s what I’ve been doing for the past five years. The darkroom is part of my process. When I’m in there I feel I can try anything.”³

Ask students if there’s anything in their lives (and, specifically, in the classroom) that helps them feel more able to open up, experiment, or try something new and anything that makes them less likely to be inventive. Take their thoughts into consideration for the set-up of this activity. Try to create conditions amenable to trying something new.

2. For this activity, if you are a teacher with access to cameras (including point-and-shoot or cell phones), ask students to make photographs around the school; or ask them to bring in photographs they have made previously, or to use images from magazines or newspapers.
3. Tell students that the challenge of this activity is to try something new with the photograph they have made or brought in. Photocopy their photographs so that they can make mistakes with their prints without consequences.
4. Now, provide them with three-dimensional and two-dimensional materials such as wire, wood, clay (or Model Magic), and paint, as well as tools such as scissors and carving tools for wood and clay. Allow them to alter their photographs. They should be encouraged to make several different alterations to their multiple copies if they are not satisfied with their first attempt. They can end up with multiple products.
5. Have students share their sculptures with the class and reflect on their creations. What techniques did students try? Reflect on the process. When did students feel hesitant to try something new? When did they feel free to invent?

**COMMON CORE
STATE STANDARDS**

ELA Literacy Speaking and Listening

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**NEW YORK STATE
LEARNING STANDARDS**

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IMAGE 1



Robert Capa, [Rambaugh Family Circus, Indiana], 1949. © Robert Capa/
International Center of Photography/Magnum Photos.
(color has been removed from the bottom image)

IMAGE 2



Letha Wilson, *Colorado Purple*, 2012. © Letha Wilson, courtesy Higher Pictures, New York.

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**

Squiers, Carol. *What Is a Photograph?* New York: ICP/DelMonico Books, 2014.

Winchester, Tom, and Letha Wilson. "An Analog Path for Photography." *Hyper Allergic*, August 12, 2011, <http://hyperallergic.com/32208/an-analog-path-for-photography/>.

Young, Cynthia. *Capa in Color*. New York: ICP/DelMonico Books, 2014.

Common Core State Standards Initiative
www.corestandards.org

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

END NOTES

¹ Winchester, Tom and Letha Wilson. "An Analog Path for Photography," at <http://hyperallergic.com/32208/an-analog-path-for-photography/>.

² Ibid.

³ Ibid.