



International Center of Photography



Smithsonian
National Museum of African American
History and Culture

Let Your Motto Be Resistance

AFRICAN AMERICAN PORTRAITS



**Pre- and Post-Visit Materials for:
High School**

Sy Kattelson
Asa Philip Randolph
1948
© Sy Kattelson



International Center of Photography

April 2007

Dear Educator,

We are pleased to introduce and welcome you to the International Center of Photography's (ICP) Spring 2007 exhibitions including: *Let your Motto Be Resistance: African American Portraits*; *Biographical Landscape: The Photography of Stephen Shore, 1969-79*; *Amelia Earhart: Image and Icon*; and *Chim: Photographs by David Seymour, Selections from George Eastman House*.

To better acquaint you and your students with the content of the exhibitions, ICP provides **Guided Tours, Self-guided Tours, Polaroid Workshops, and Writing Workshops**. For the most tailored experience, our Museum Educators lead guided tours focusing on the themes of your curriculum, facilitating dynamic discussions that emphasize visual literacy and critical thinking. Please see the attached Group Tour Guidelines and Information Page for more information.

In an effort to provide you with the most comprehensive museum-based learning experience, for every exhibition cycle we create **pre-visit activities** designed as a starting point from which you and your students can view and discuss our exhibitions and **post-visit activities** designed to transfer their museum experience to classroom learning and projects. While these materials provide a framework for exploring the themes presented in the exhibitions, we encourage you to modify these materials to the needs of your students. This packet contains activities designed for *Let Your Motto Be Resistance: African American Portraits*.

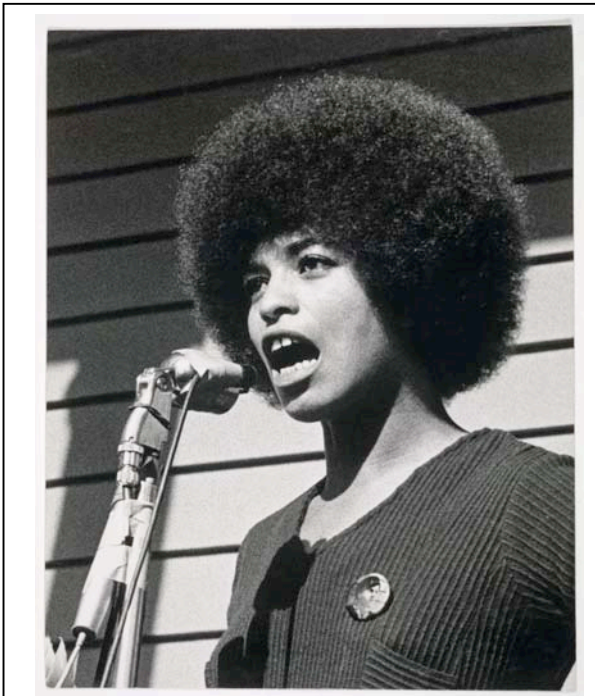
Additionally, ICP has developed an array of Education and Public Programs to support all of these exhibitions including curator and artist panels as well as poetry and prose readings. To learn more about public programming for these exhibitions, please call 212-857-0001 or visit us online at www.icp.org.

Again, we look forward to welcoming you and your students to the International Center of Photography for our Spring 2007 exhibitions!

Sincerely,

Lacy Austin
Director of Community Programs

Bianca Bockman
Community Programs Associate



Stephen Shames
Angela Davis
1969
© Stephen Shames, 1972

Introduction

“No oppressed people have ever secured their liberty without resistance,” said Henry Highland Garnet, a 19th century political activist who served as a conductor on the Underground Railroad. In *Let Your Motto be Resistance: African American Portraits*, photographs of well-known African American abolitionists, artists, scientists, writers, statesmen, entertainers, and sports figures from over 150 years of American history demonstrate the variety of ways in which photographs can resist stereotypes, racism, and political and cultural oppression. The exhibition of 100 photographs is the inaugural exhibition of the Smithsonian’s new National Museum of African American

History and Culture (NMAAHC) in Washington D.C. Curated by Deborah Willis, the exhibition draws from the collection of the National Portrait Gallery and premieres at the International Center of Photography.

Starting in the mid-19th century, the exhibition ranges from images of activists in the midst of speeches or protests (from Angela Davis to Asa Philip Randolph, the union organizer) to images of intellectuals in contemplation (from W.E.B. Du Bois to Toni Morrison) to images of entertainers in poses that become classic partly because they are captured on film (from James Brown’s classic arm-raise to Gregory Hines with his hands spread wide). Some of the photographs were even utilitarian. For example, the show includes wallet-sized photographs or *cartes-de-visite* that were distributed in order to promote personalities, challenge stereotypes, and even to make money – as with political activist and former slave Sojourner Truth, who said she “sold her shadow to support the substance.” One gripping portrait known as “The Scourged Back” was distributed as testimony to the cruelty of slavery.

Through viewing the museum exhibition, students will explore the ways in which photography can represent a person, defy a stereotype, or foment resistance. The attached activities will help students to deepen their understanding of the key concepts addressed in *Let Your Motto be Resistance* and provide them with hands-on activities that encourage them to engage with the photography and the issues it explores.

These lessons and activities are broken down as pre-visit and post-visit activities for elementary (K – 5), junior high (6 – 8), and high (9 – 12) schools. They are designed for integration with Social Studies, Humanities, History, Science, Arts and English Language Arts curricula.

For the elementary school lesson plans, the theme is how photographs can symbolize or promote a person. Several portraits in this exhibition depicted famous African Americans with props, dressed in clothing, or against backgrounds that represented something about them, and several others were created in order to promote their subject.



For the junior high school lesson plans, the theme is how photographs can resist and defy stereotypes. Several photographers in the exhibition captured African American figures in poses, settings, and clothing that did not fit the stereotypes of the time and thus, projected a new image of what it means to be African American.

For the high school lesson plans, the theme is how photographs can foment resistance. At least a couple photographs in the show capture the aftermath of events in ways that affect viewers' opinions about the event or situation – from slavery to the assassination of an important African American activist.

These lessons can be used to support studies of global history, current events, and American history as well as language or visual arts. The themes of symbolism, stereotyping, prejudice, and resistance can be applied widely across the curriculum. Teachers are

encouraged to browse through all of the lesson plans, as even those for different age groups may be applicable or serve as inspiration for additional lessons.

Let Your Motto Be Resistance educational materials were written by Jackie Delamatre for the International Center of Photography.

The exhibition has been organized in collaboration with Smithsonian's National Portrait Gallery and the International Center of Photography. The exhibition, national tour, and catalogue were made possible by a generous grant from the lead sponsor, MetLife Foundation. Additional support was provided by the Council of the National Museum of African American History and Culture.

High School Pre-Visit: Fomenting Resistance

Overarching Question How can photographs be used to foment resistance?

- Objectives**
- To consider the use of photographs to inspire resistance
 - To develop images that will persuade or advocate

Suggested Time Frame 2 class periods

- Resources**
- Photographs below
 - Internet access
 - Art materials (such as colored pencils, stencils, etc.) and/or digital photography editing equipment
 - Magazines and newspapers

- Related Images**
- Plate 1: Matthew Brady, *Gordon*, 1863 (also known as “The Scourged Back”)

- Preliminary Discussion**
1. As a class, examine iconic photographs from historical or contemporary situations. We suggest looking at the civil rights movement through photographs such as those on this site: <http://www.kodak.com/US/en/corp/features/moore/attackedFrame.shtml> or looking at the current situation in Darfur through photographs such as those on this site: <http://viipphoto.com/haviv/darfur/> but you can choose other events that you are studying as well.
After choosing a few photos to share, ask students what their reactions are to these photos. Give them background information on the situations depicted. How might the distribution of these photos inspire people to act?
 2. Show students *Gordon*, a photograph also known as “The Scourged Back.” What reactions do they have to this photograph? This photograph shows the scarring results of whippings by a slave-owner. It was reproduced and sold by abolitionists as evidence of slavery’s cruelties. Ask students to compare this photograph to the ones from the other historical or contemporary situation. What is similar? What is different?
 3. These photographs from different eras have all been used to foment resistance. The photos from the civil rights movement inspired resistance to the treatment of protestors and the lack of civil rights for blacks, while the photos from Darfur have inspired resistance against genocide in that region and elsewhere, while “The Scourged Back” inspired resistance to slavery. Often photographs like this are so widely distributed that they become symbols for a movement of resistance.
Photographs like these are often altered or referenced in new images to further emphasize their messages or serve new messages. For instance, the artist Hank Willis Thomas has created a piece called “Scarred Chest” that indirectly alters “The Scourged Back” and updates the message of resistance

to protest corporate power over young black men. See this image at <http://hankwillisthomas.com/> by clicking on the online exhibition "Branded." Ask students to compare the images and think about why Thomas would have chosen to make "Scarred Chest."

4. Develop a list of ways in which photographs can be altered. (These may include: color, words, combining two images, or use in a political cartoon.)

Project Procedure For this project, students will alter a photograph to emphasize their message of resistance.

1. First, students should either use the photographs discussed above or find other photographs in newspapers or magazines. They should think about what they want to emphasize in their alteration.

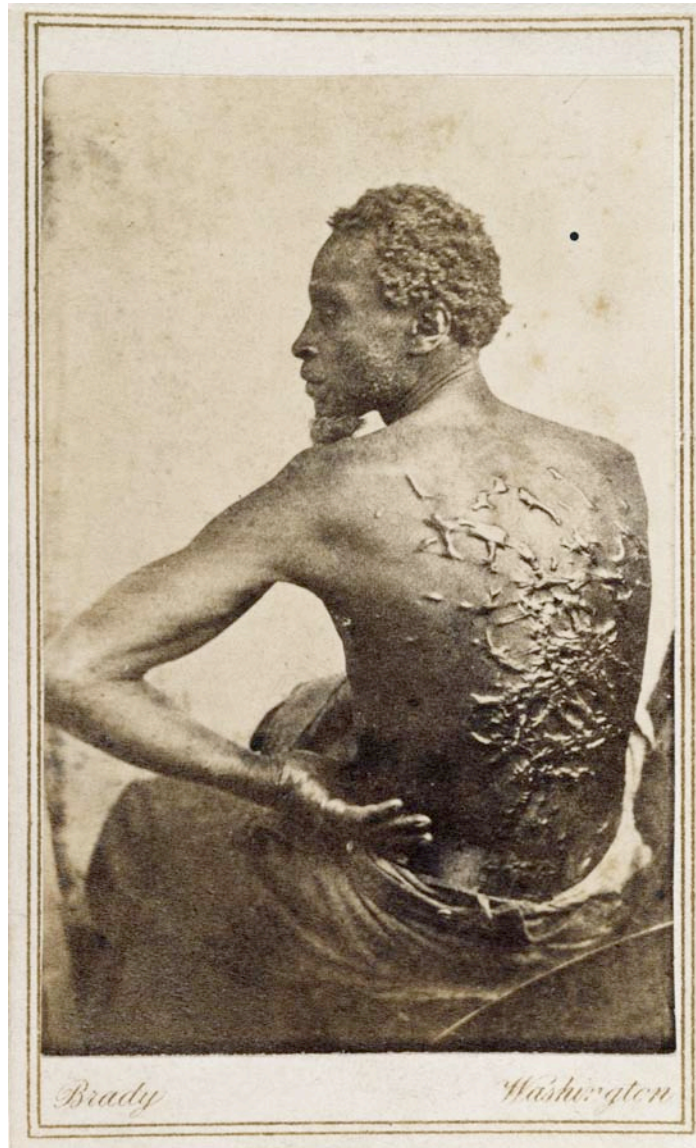
2. Students should choose from the list of possible alterations above and work on their own photograph with colored pencils, word stencils/print-outs, tracing paper, and any other material they might need. (If you have the technology available, these alterations can also be made in programs like Photoshop.)

3. Have students share their final alterations with each other. What kind of statement does their alteration make? What did the original image mean to them unaltered? What does it mean to them now?

4. In conclusion, to return to the theme of fomenting resistance, discuss as a class how photographs can and do effect societal change and how students can participate in that process.

**High School
Pre-Visit Project: Fomenting Resistance**

Plate 1



Matthew Brady
Gordon
1863

High School Post-Visit: Fomenting Resistance

- Overarching Question** How can photographs be used to foment resistance?
- Objectives**
- To explore historical events and how their depiction – before and after – can inspire resistance
- Suggested Time Frame** 2 - 3 class periods
- Resources**
- Photographs below
 - Sketch Paper
 - Pencils
 - Newspapers and magazines
- Related Images**
- Plate 2: **Dan Weiner**, *Martin Luther King, Jr., his wife Coretta Scott King, and their daughter Yolanda*, 1956
 - Plate 3: **Benedict J. Fernandez**, *Martin Luther King, Jr. and children*, 1968
- Preliminary Discussion**
1. Sometimes, photographs inspire resistance by documenting events in a compelling way. As a class, examine **Dan Weiner's** *Martin Luther King, Jr., his wife Coretta Scott King, and their daughter Yolanda*. What would you think about MLK and his family solely based on this photograph? What did the photographer do to make you think this? List three words to describe the mood of this photo.
 2. Now compare the first MLK photo to the second, **Benedict J. Fernandez's** *Martin Luther King, Jr. and children*. List three words to describe the mood of this photo. What has changed? What do you think about his family now? What did the photographer do to make you think this? Think about the perspective, composition, and content of the photograph.
 3. These photographs were not shown together before this show but consider the difference between their impact when shown separately and their impact when shown together, as a diptych.
- Project Procedure** These two photos show a before-and-after depiction of an important event in American history. For this project, students will choose an event they would like to comment upon by exploring it before and after.
1. First, as a class, brainstorm different events that have occurred in the students' lifetimes, about which they feel strongly. These could include the invasion of Iraq, September 11th, or the passage of the Clean Air Bill. These could also include more local events, such as elections or crimes, even events that have taken place at their school. What do they want their viewers to think about these events? What kind of resistance would they want to inspire around these events?

2. Students should choose one event and explore what before and after depictions would have the most impact on the viewer. In the MLK pair of photographs, the joy seen in the first photograph is particularly disturbing when paired with the grief in the second. How can the students' before and after scenes provide this kind of moving contrast? They should list three moods to describe what they want their before picture to capture and three moods to describe what they want their after picture to capture.

3. Students should then draw or collage their scenes. Students can use a combination of images from the media and drawing with high-quality pencils. They could also use Polaroids and stage the photos with other students. (In a photography class, of course, students could use their own cameras.) They should title their pieces with the event that is conspicuously missing from the center of their diptych.

4. Students should present their final artwork to the class. Returning to the theme of fomenting resistance, discuss how their projects could lead to a shift in perspective or inspire change.

**High School
Post-Visit Project: Fomenting Resistance**

Plate 2



Dan Weiner
*Martin Luther King, Jr., his wife Coretta Scott King, and their daughter
Yolanda, 1956*
© Sandra Weiner

**High School
Post-Visit Project: Fomenting Resistance**

Plate 3



Benedict J. Fernandez
Martin Luther King, Jr. and children
1968
© Benedict J. Fernandez



International Center of Photography

TOUR GUIDELINES AND INFORMATION

GUIDED TOURS

Led by Museum Educators, Guided Tours are tailored for all levels of school and adult audiences and encourage critical thinking and visual literacy. Guided Tours are offered at flexible hours Tuesday through Thursday 10 a.m. to 4:30 p.m., Friday 10 a.m. to 6:30 p.m., Saturday and Sunday 10 a.m. to 4:30 p.m. The duration of the tour is one hour. Reservations are required at least three weeks in advance.

Grades K-6 - \$150 per 25 students plus 3 chaperones

Grades 7-12 - \$150 per 25 students plus 2 chaperones

College Students and Seniors - \$10 per person (Min 15/Max 25)

Adult Groups - \$15 per person (Min 10/Max 25)

New York City Public Schools – **FREE** (Min 10/Max 25)

SELF-GUIDED TOURS

ICP admits groups for Self-Guided Tours Tuesday through Sunday at flexible hours. However, all groups have to make advanced reservations and pay an admission fee in advance.

Grades K-12 - \$2 per person (Min 10/Max 25)

College Students and Seniors - \$4 per person (Min 10/Max 25)

Adult Groups - \$7 per person (Min 10/Max 25)

New York City Public Schools – **FREE** (Min 10/Max 25)

WRITING WORKSHOPS

Museum Educators help groups to investigate the narrative qualities of photographs and inspire participants to write based on the images in the gallery. Depending on the curriculum goals, examples of the written work include: poems, stories, and journal entries. Appropriate for any group with basic writing skills.

All age groups: \$250-\$350 based on location (Max 20)

POLAROID WORKSHOPS

Participants learn basic photographic principles through hands-on Polaroid activities, which are tailored to the skill level and interests of any audience. Offered both on- and off-site, workshop fees vary according to location.

All age groups: \$300-\$500 based on location. (Max 20/\$10 per additional participant.)

Polaroid Bookmaking Workshops: \$350-\$550 (Max 20/\$15 per additional participant)

RESERVATIONS

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

Please note that museum tours are only offered in conjunction with exhibitions. A calendar of our current and upcoming exhibitions lists the opening and closing dates for each and can be found online at www.icp.org.

CANCELLATIONS

If there are any changes to your reservation please contact (212) 857-0005. Upon receipt of the invoice, cancellations more than three days in advance will be charged a 30% cancellation fee. Cancellations less than three days in advance will be charged 30% for self-guided tours; \$75 for guided tours; \$200 for onsite workshops; and \$300 for offsite workshops. 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. If you cancel the day of your reservation, please call the front desk at ICP (212) 857-9700.

PAYMENT FOR GROUP TOURS

We ask for payment 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 at 43rd Street; New York, NY 10036.

REGULAR ADMISSION AND MUSEUM HOURS

The museum is open Tues. – Thurs. 10:00 a.m. - 6:00 p.m.; Fri., 10:00 a.m.- 8:00 p.m. and Sat. & Sun. 10:00 a.m. - 6:00 p.m. Closed Mondays. Regular rates for museum admission: \$12 for adults; \$8 for students and seniors; children under 12 are free; members free. Friday nights from 5:00 p.m. - 8:00 p.m. visitors can make voluntary contributions.

DIRECTIONS

The International Center of Photography is located at 1133 Avenue of The Americas at 43rd Street. By subway take the B, D, F or V to 42nd Street; 1, 2, 3, 7, 9, N, Q, R, S or W to Times Square. By bus take the 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). The group leader should check in at the main desk, while the group waits quietly outside or in designated areas. Please keep clear of the main entrance.

GALLERY GUIDELINES

To ensure the safety of the photographs and a pleasant experience for your group:

- * *Please* do not lean on the walls or partitions.
- * *Please* do not sit on the stairway or block passageways.
- * *Please* do not bring food, drinks, or lit cigarettes inside.
- * *Please* have no more than 10 students visit the store at once.
- * *Please* do not use cell phones.
- * *Please* speak softly.
- * *Please* do not touch the photographs.

LUNCH

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 advanced lunch reservations by calling 212-857-9715. 10 days notice is required for reservations.* The Café seating is only for use by guests who purchase food/drink from the Café. For groups bringing their own lunch/meals, we suggest Bryant Park, located at 42nd Street and Avenue of the Americas or the Whitney at Altria (indoor public space) at 42nd Street and Park Avenue.

MUSEUM STORE

Photography books, postcards, and gifts are available for purchase at the museum or online at www.icpmuseumstore.

The Museum is wheelchair accessible. Wheelchairs available upon request.



International Center of Photography

GROUP TOUR REQUEST FORM

Welcome to the International Center of Photography! We look forward to your group visit. If you would like to submit a request for a tour or workshop, please read our Tour Guidelines and Information sheet, and then complete the form below.

Contact Name, Telephone, Fax, and Email:

School/Organization and Mailing Address (Indicate if NYC Public School):

Proposed Date(s) and Time(s) for Tour:

Please indicate the type of Tour or Workshop requested:

Guided _____ Self-Guided _____ Polaroid _____ Writing _____

Name of Exhibition(s):

No. Students:

No. Adults:

Grade Level:

K-2 _____ 3-5 _____ 6-8 _____ High School _____ College _____ Adults _____

Please indicate any special themes or curricular concerns you hope to cover in your tour:

How Did you hear about Group Tours and Workshops at ICP?

ICP Website/Publications _____ Friend _____ "Class Trip Directory" _____ Return Visitor _____

Other:

You can return this form by fax: (212) 857-0091; email: grouptours@icp.org; or mail: International Center of Photography, Attn: Community Programs 1114 Avenue of the Americas at 43rd Street New York, NY 10036