



International Center of Photography



Smithsonian  
National Museum of African American  
History and Culture

# Let Your Motto Be Resistance

## AFRICAN AMERICAN PORTRAITS



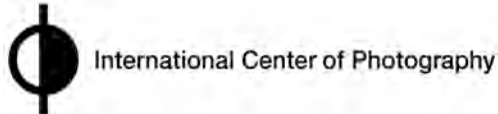
### Pre- and Post-Visit Materials for: Junior High School

Lisette Model

*Ella Fitzgerald*

c. 1954

© The Lisette Model Foundation, Inc. 1983



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 artists' 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](http://www.icp.org).

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

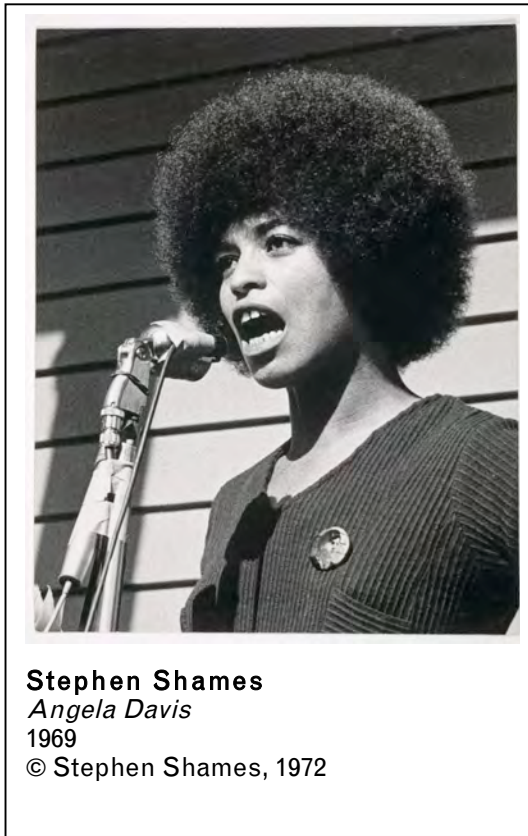
Sincerely,

A handwritten signature in cursive script that reads "Lacy Austin".

Lacy Austin  
Director of Community Programs

A handwritten signature in cursive script that reads "Bianca Bockman".

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-19<sup>th</sup> 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.



**Milton Williams**  
*James Brown*  
1980  
© Milton Williams, 1980

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.*

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*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.*

## Junior High School Pre-Visit: Defying Stereotypes

- Overarching Question** How can photographs be used to defy stereotypes?
- Objectives**
- To explore the term “stereotype”
  - To consider the stereotypes of groups in society and how these stereotypes can be defied in photographs
- Suggested Time Frame** 2 - 3 class periods (see Step 2 for a suggestion for shortening the time frame)
- Resources**
- Photographs below and on cover
  - Internet access
  - Art materials (such as colored pencils, stencils, etc.) and/or digital photography editing equipment
  - Photographs or magazine clippings of present-day black musicians/performers
- Related Images**
- Plate 1: **Philippe Levy-Stab**, *Wynton Marsalis*, 2004
  - Plate 2: **Sid Avery**, *Nat “King” Cole, Jack Palance, and Gig Young*, 1954
- Preliminary Discussion**
1. As a class, discuss the definition of the term “stereotype.” What are some stereotypes of different groups in society, including the old and the young, men and women, the newly immigrated, doctors, or police officers? Be careful to create a safe space for this discussion in the classroom. Let students know that they are free to share not necessarily what they believe, but what is a prevailing stereotype (or has been a stereotype in the past).
  2. Ask students what the stereotypes are of black musicians/performers today. Ask students to name a broad range of black musicians and think about how some seem to defy the stereotypes and others seem to fit them. Bring in photographs of rappers, hip hop, blues, R & B, rock, jazz, folk, classical, and other musicians/performers to use in an analysis of how they fit or don't fit stereotypes. (Or if you have more time, ask students to bring them in.) For instance, you can print out this photograph of the rapper Fifty Cent: [http://imagecache2.allposters.com/images/pic/PF/PF\\_421203\\_999~G-Unit-Posters.jpg](http://imagecache2.allposters.com/images/pic/PF/PF_421203_999~G-Unit-Posters.jpg) or this photograph of musician Lauryn Hill: <http://imagecache2.allposters.com/IMAGES/MMPH/262536.jpg>. Have students compare these photographs to **Philippe Levy-Stab's** *Wynton Marsalis*. How are the musicians represented by the portraitists? What stereotypes do they fulfill or defy?
  3. Photographs have often been used to defy stereotypes of different groups in society. Look at these photographs of Nat “King” Cole and Ella Fitzgerald (on cover), both famous singers. How do these images compare to stereotypes of black musicians today? In this photo, Cole is being “looked up to” even by his white peers. At a time when most black musicians were performing what was known as “black music” (i.e. rhythm and blues), he was performing mainstream pop. How does this photograph defy stereotypes?

## Project Procedure

For this project, students will write a speech for a public figure today. The assignment could also be limited to include only black public figures or black musicians, specifically.

1. First, students should choose a public figure. They should research his or her biography. What group in society is he or she a member of? (These groups may be based on racial, cultural, religious, class, age or regional similarities.) What are ways in which that group might be stereotyped? What are ways in which the figure has personally faced stereotypes in his or her life?
2. Next students should choose an image of that public figure. What does that image convey about him or her? Does he or she seem to defy or fit the stereotypes he or she has been identified with?
3. Imagine that their figure has been asked to give a speech about stereotypes at a school assembly or more public event. What would their figure say about the stereotypes they have been subject to? What would they say about how their images affect how they are stereotyped? Students should write the speech with reference to the photographs they have already looked at. What would their figure say about these photographs at the opening of the exhibition? Ideally, the speech should tell a story – real or imagined – about a time when the figure worked to overcome a stereotype.
4. Students should give their speeches to the class as if they are the public figures (including dress, mannerisms, etc). Follow the speeches with a class discussion about how the figures' speeches and speech delivery respond to stereotypes.

**Junior High School  
Pre-Visit Project: Defying Stereotypes**

**Plate 1**



WYNTON MARSALIS - PARIS, 2004 .

N°1/50



**Philippe Levy-Stab**  
*Wynton Marsalis*  
2004  
© 2005, Philippe Levy-Stab

**Junior High School  
Pre-Visit Project: Defying Stereotypes**

**Plate 2**



**Sid Avery**  
*Nat "King" Cole, Jack Palance, and Gig Young*  
1954  
© 1978, Sid Avery

## Junior High School Post-Visit: Defying Stereotypes

**Overarching Question** How can photographs be used to defy stereotypes?

**Objectives**

- To explore the stereotypes of different groups in society

**Suggested Time Frame** 2 - 3 class periods

**Resources**

- Photographs below
- Polaroid cameras (pencil and paper if not available)

**Related Images**

- Plate 3: **Addison N. Scurlock**, *W.E.B. Du Bois*, 1911
- Plate 4: **Sy Kattelson**, *Asa Philip Randolph*, 1948
- Plate 5: **David Moses Attie**, *Lorraine Hansberry*, 1948

**Preliminary Discussion**

1. In small groups, have students examine two portraits of famous African Americans – **Addison N. Scurlock's** *W. E. B. Du Bois* and **David Moses Attie's** *Lorraie Hansberry* – and ask them to focus on just one part of the figure's body – whether their face, arms, or hands. Which part did they choose to focus on? What could they guess about them from focusing on just one part?

Lorraine Hansberry is a renowned playwright, whose *A Raisin in The Sun* (1959) was the first drama by a black woman to be produced on Broadway. It also won the New York Drama Critics' Circle Award as the best play of the year. What kinds of stereotypes about African American women does she defy? How does this photograph portray this?

W.E.B. Du Bois was an intellectual and activist who insisted that African Americans should receive full civil and political rights. He helped found the National Association for the Advancement of Colored People (NAACP) in 1910. Knowing this about him, how do they think the photograph captured these qualities?

2. Show students **Sy Kattelson's** *Asa Philip Randolph*. How do different parts of his body (and/or his actions) convey something about him? Randolph was a civil rights activist who organized one of the first black unions of workers in 1925 and fought to desegregate the armed forces in 1948. How does this photograph show how he defied stereotypes?

**Project Procedure** For this project, students will defy stereotypes about themselves through self-portraits.

1. Frederick Douglass, the abolitionist, said that "Poets, painters, and reformers are all picture-makers, and this ability is the secret of their power and achievements: They see what ought to be by the reflection of what is, and

endeavor to remove the contradiction.” For this project, students will try to “see what ought to be” for youth in society. In other words, they will try to defy stereotypes about young people.

2. In groups of three, ask students to list stereotypes of young people. They may want to “research” these stereotypes by interviewing parents or other adults, by watching television, or looking at magazine images of youth. Ask them to choose three of these stereotypes to focus on for the project.

3. For each stereotype students will create an image using a part to represent a whole. For instance, in the first photograph, a student might show just his or her face with a look of concentration to defy the stereotype that young people have an attention deficit. In the second, she or he might show his or her hand holding a picket sign to show a young person being politically active. Students should carefully plan these poses by sketching them first. These sketches can be stick figures (or even verbal descriptions) but should provide an opportunity for students to reflect on a rough draft. Students should then photograph (or formally draw) themselves in these poses.

4. After displaying these triptychs together, students should discuss as a class how these photographs could be used to defy stereotypes. How would they have to be displayed? Where? Do they think they would have an effect? What else could be done to defy stereotypes?

**Junior High School  
Post-Visit Project: Defying Stereotypes**

**Plate 3**



**Addison N. Scurlock**  
*W.E.B. Du Bois*  
1911

**Junior High School  
Post-Visit Project: Defying Stereotypes**

**Plate 4**



**Sy Kattelson**  
*Asa Philip Randolph*  
1948  
© Sy Kattelson

**Junior High School  
Post-Visit Project: Defying Stereotypes**

**Plate 5**



**David Moses Attie**  
*Lorraine Hansberry*  
c. 1960  
© David Attie



International Center of Photography

## TOUR GUIDELINES AND INFORMATION

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### 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](http://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 43<sup>rd</sup> 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 43<sup>rd</sup> Street. By subway take the B, D, F or V to 42<sup>nd</sup> Street; 1, 2, 3, 7, 9, N, Q, R, S or W to Times Square. By bus take the M5, M6, or M7 to 42<sup>nd</sup> 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 42<sup>nd</sup> Street and Avenue of the Americas or the Whitney at Altria (indoor public space) at 42<sup>nd</sup> Street and Park Avenue.

## **MUSEUM STORE**

Photography books, postcards, and gifts are available for purchase at the museum or online at [www.icpmuseumstore.org](http://www.icpmuseumstore.org)

*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:

Two horizontal lines for contact information.

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

Two horizontal lines for school/organization and mailing address.

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

One horizontal line for proposed date and time.

Please indicate the type of Tour or Workshop requested:

Guided \_\_\_\_\_ Self-Guided \_\_\_\_\_ Polaroid \_\_\_\_\_ Writing \_\_\_\_\_

Name of Exhibition(s):

One horizontal line for name of exhibition(s).

No. Students:

No. Adults:

Two horizontal lines for number of students and 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:

Two horizontal lines for special themes or curricular concerns.

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

ICP Website/Publications \_\_\_\_\_ Friend \_\_\_\_\_ "Class Trip Directory" \_\_\_\_\_ Return Visitor \_\_\_\_\_

Other:

One horizontal line for other information.

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