

For All the World to See:

Visual Culture and the Struggle for Civil Rights

IMAGE AND OBJECT ANALYSIS WORKSHEET

Name _____ Class _____ Date _____

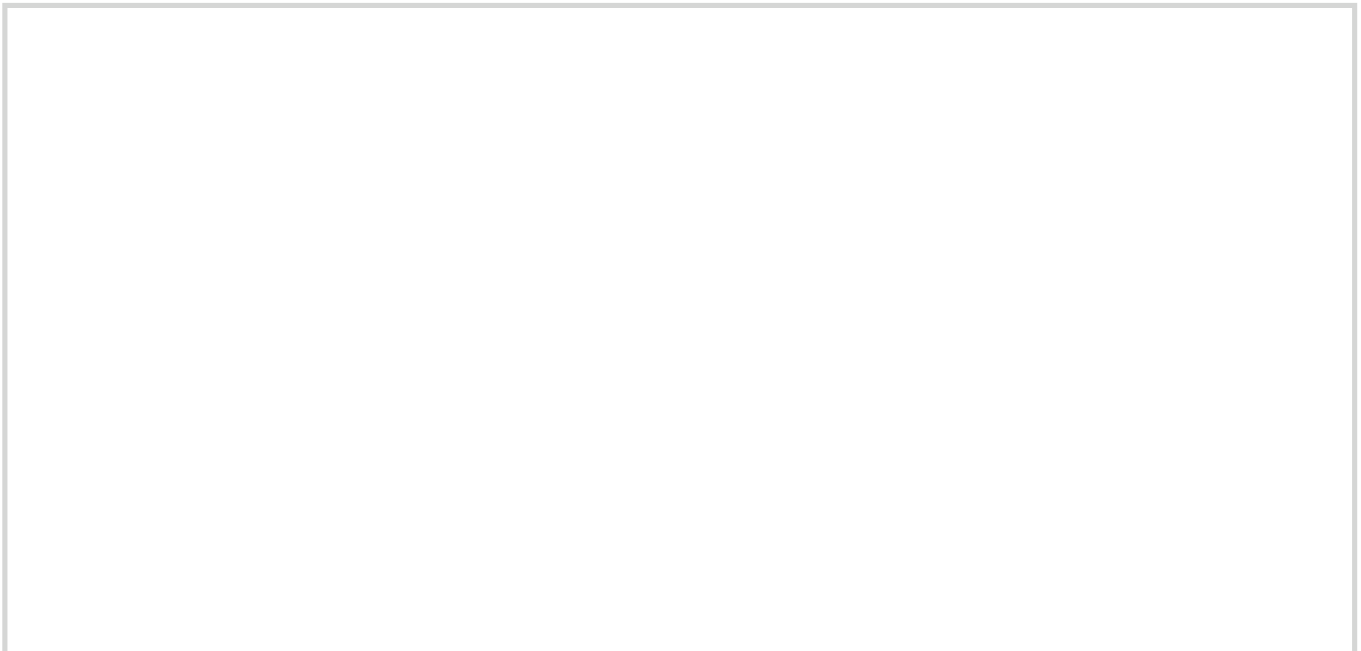
For All the World to See is the first exhibition to explore the role of images and objects as driving agents in the civil rights movement.

This accompanying worksheet can be used:

- In conjunction with the lesson plans and activities provided on the *For All the World to See* website, or
- Along with the Compare and Contrast Worksheet, or to study individual items in this exhibition.

PART I. OBSERVATION

Take several minutes to study the assigned item. Sketch a copy in the space below.



What is the title of the object?

PART II. DESCRIBE THE ITEM

How many people are represented?

What are they wearing?

What are they doing?

What objects are around them?

How are they represented? Realistically? Abstractly? Like a cartoon?

How do you think the item was made? What materials were used?

Was it mass-produced or a one-of-a-kind work of art?

PART III. THE ITEM IN CONTEXT

Where would this item have originally been viewed?

Who was the intended audience?

Who do you think created it?

What did the artist or manufacturer hope to achieve?

What impact could this item have had on the outcome of the civil rights movement?



For All The World To See was organized by the Center for Art, Design and Visual Culture, University of Maryland, Baltimore County in partnership with the National Museum of African American History and Culture, Smithsonian Institution.



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For All the World to See was designated a "We the People" project by the National Endowment for the Humanities. The goal of the "We the People" initiative is to "encourage and strengthen the teaching, study, and understanding of American history and culture through the support of projects that explore significant events and themes in our nation's history and culture and that advance knowledge of the principles that define America."



Any views, findings, conclusions, or recommendations expressed in this project do not necessarily reflect those of the National Endowment for the Humanities.



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