

# FOR ALL THE WORLD TO SEE

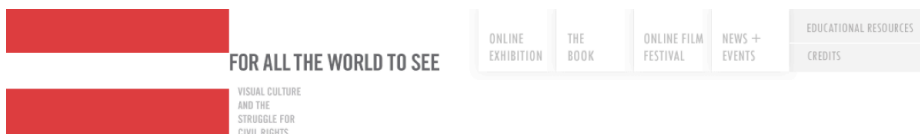
## Visual Culture and the Struggle for Civil Rights

### VISUAL IMAGES AS EVIDENCE OR TOOLS OF PERSUASION IN THE CIVIL RIGHTS MOVEMENT: A SELF-GUIDED PROFESSIONAL DEVELOPMENT WORKSHOP FOR EDUCATORS

In this workshop, educators will examine civil rights events, even shocking and violent ones, and ways in which the resulting images allowed the nation to see the

#### About this Guide

This guide is an accompaniment to the online exhibition, *For All the World to See: Visual Culture and the Struggle for Civil Rights*:



*For All the World to See: Visual Culture and the Struggle for Civil Rights* is organized by the Center for Art, Design and Visual Culture, University of Maryland, Baltimore County in partnership with the Smithsonian National Museum of African American History and Culture. Through a host of media—including photographs, television and film, magazines, newspapers, posters, books, and pamphlets—the project explores the historic role of visual culture in shaping, influencing, and transforming the fight for racial equality and justice in the United States from the late-1940s to the mid-1970s. For All The World To See includes a traveling exhibition, a website, online film festival, and a richly illustrated companion book.

<http://www.foralltheworldtosee.org>

unvarnished reality of a problem it had either ignored or did not want to see. Teachers will explore the way powerful and graphic images, especially from magazines and TV news, were used as evidence and ultimately as tools of *persuasion* and *inspiration* in the struggle for civil rights.

## WORKSHOP DESCRIPTION

The core issue of the *For All the World To See* exhibition, book, website and online film festival is the story of the modern struggle for African American civil rights and the historic role of visual images in the war against racism and segregation in America. Many of the images created during this struggle are graphic and violent. Yet a close study of these compelling photographic and televised images can promote a deeper level of understanding about this period. The challenge for educators is how best to present this material, this evidence, to their students.

In this workshop, educators will examine civil rights events, including situations that resulted in violence or death, learning the resulting visual representations of these events allowed the nation to see the unvarnished reality of a problem it either ignored or did not want to see. Teachers will examine how powerful and graphic images, especially in magazines and on TV news, were used as evidence and ultimately as tools of persuasion in the struggle for civil rights. They will develop strategies for using this material in the classroom.

## LEARNING OBJECTIVES

After this workshop, participants will be able to:

Recognize how images of all kinds can change hearts and minds—how they inspire, persuade and move people to action.

Analyze how images shape our ideas about identity, history, race and civil rights.

Demonstrate in what ways American visual culture has changed or remained the same since the beginning of the struggle for civil rights.

Examine the power of visual images to profoundly impact awareness and attitudes.

Create learning materials for introducing and analyzing the more powerful and disturbing—and thus transformational—images from the civil rights era.

Implement goals and strategies for the use of sensitive or primary-source materials in the classroom.

## MATERIALS

Access to the *For All the World To See: Visual Culture and the Struggle for Civil Rights* website, book, and/or exhibition. For those accessing the website in the classroom, test the computer in advance to make sure media files play properly.

Printouts of relevant images from the *For All the World To See* website.

Image and Object Analysis Worksheet

[http://www.umbc.edu/cadvc/foralltheworld/education/fatwts\\_k12\\_image\\_analysis.pdf](http://www.umbc.edu/cadvc/foralltheworld/education/fatwts_k12_image_analysis.pdf)

Compare and Contrast Worksheet

[http://www.umbc.edu/cadvc/foralltheworld/education/fatwts\\_k12\\_image\\_comp.pdf](http://www.umbc.edu/cadvc/foralltheworld/education/fatwts_k12_image_comp.pdf)

## RELATED RESOURCES

Selected Bibliography For University Courses

*For All the World To See: Visual Culture and the Struggle for Civil Rights*

<http://www.umbc.edu/cadvc/foralltheworld/education/index.php#college>

Online Film Festival

*For All the World To See: Film and the Struggle for Civil Rights*

<http://www.umbc.edu/cadvc/foralltheworld/film/index.php>

*Teaching Emmett Till: Resource Guide For Teachers* by Susan Klopfer

[http://www.ideamarketers.com/?teach\\_or\\_civil\\_rights\\_or\\_Black\\_History\\_&articleid=904548](http://www.ideamarketers.com/?teach_or_civil_rights_or_Black_History_&articleid=904548)

## PREPARATION

Participants should have read the following book in advance:

Berger, Maurice. *For All the World to See: Visual Culture and the Struggle for Civil Rights* (New Haven and London: Yale University Press, 2010)

<http://www.umbc.edu/cadvc/foralltheworld/book/>

Have on display Norman Rockwell's "The Problem We All Live With," from *Look*, January 14, 1964. You may display it on a write board, computer projector, or even a print from

## ESSENTIAL QUESTION

How did powerful images—especially in magazines and on TV news—allow the nation to see the unvarnished reality of a problem it had either ignored or did not want to see?

## PART I. WARM-UP

After participants introduce themselves, ask them to reflect in writing about the most compelling image from the *For All the World to See: Visual Culture and the Struggle for Civil Rights* exhibition, book or website.

Sketch a copy of the image.

Record any key details about the image and describe them as objectively as possible.

Record notes about your responses to the images.

Invite the group to share their responses. Then, as a group consider the following questions:

Did the image serve to perpetuate racism or negative views of African Americans?

Did it help the civil rights movement achieve its goals?

How?

## PART II. VIEWING THE IMAGES AND OBJECTS

As a group, examine and discuss the following images and videos. Allow the conversation to evolve, giving participants an opportunity to react and respond.

CBS News, KKK: The Invisible Empire, 1965

[website: film still only; exhibition contains clip from program]

<http://www.umbc.edu/cadvc/foralltheworld/section3/tvnews.php>

CBS News, Breakthrough in Birmingham, 1963

[website: film still only; exhibition contains clip from program]

<http://www.umbc.edu/cadvc/foralltheworld/section3/tvnews.php>

Bud Lee (photographer), Life, July 28, 1967

<http://www.umbc.edu/cadvc/foralltheworld/section3/index.php>

“Nation Horrified by Murder of Kidnapped Chicago Youth,” *Jet*, September 15, 1955. [Website]: Emmett Till in Casket, 1955 Courtesy Chicago Defender

<http://www.umbc.edu/cadvc/foralltheworld/section3/till.php>

Norman Rockwell's “The Problem We All Live With,” from *Look*, January 14, 1964.

[available only at the exhibition]

### **PART III. ANALYZING THE IMAGES AND OBJECTS**

Ask each participant to study one image from the book or site using the *Image and Object Analysis Worksheet*.

Ask each participant to compare and contrast two images from the book or site using the *Compare and Contrast Worksheet*.

Discuss their work, fostering conversation with the following questions:

What new insights did you have into these images as a result of this analysis?

How would you modify the worksheets for your own students?

Would you use the image that you selected with your students? Why or why not?

What other questions or next steps might you suggest?

### **PART IV. ESTABLISHING GOALS AND STRATEGIES FOR TEACHING WITH STILL AND MOVING IMAGES**

Begin this section with a discussion about the place that sensitive materials have in the classroom. Stimulate discussion with any of the following questions:

How do you present these materials in a sensitive manner and in a way that supports cultural diversity?

How do you evaluate the possible impact of an activity on all students?

How do you ensure that the materials further educational goals?

How will students benefit from evidence documenting the unvarnished reality of the civil rights movement?

Invite participants to brainstorm learning goals. As they speak, create a web of ideas on a chalk or dry erase board.

## **PART V. DEVELOPING LESSON PLANS**

Invite teachers to work in groups to create a lesson plan incorporating the material above. If you are short on time, you may simply ask them to:

Develop an essential question

Establish learning goals

Select materials

Facilitate a discussion using the following questions:

What images did you select and why?

Did the selected images serve to perpetuate racism or negative views of African Americans?

Did they help the civil rights movement achieve its goals?

How?

What evidence do these images provide about the world during the struggle for civil rights?

How do they portray the harsher reality of the civil rights movement?

What strategies will you develop as you plan to present them to your students?

## PART IV. CONCLUDING DISCUSSION QUESTIONS

Bring the workshop to an end with a conversation based on the following questions:

How can visual images of all kinds can change hearts and minds? How do they inspire, persuade and move people to action?

How do visual images shape our ideas about identity, history, race and civil rights?

How has American visual culture changed or remained the same, since the beginning of the struggle for civil rights?

How can images reveal/portray the harsher reality of the civil rights movement?

How did powerful images—especially in magazines and on TV news—allow the nation to see and understand a problem it had either ignored or did not want to see?



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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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