SELECTED BIBLIOGRAPHY FOR UNIVERSITY COURSES

The artifacts, concepts, and events explored in For All The World To See lend themselves to a broad range of academic study and disciplines, both on the undergraduate and graduate level. Study areas include: African-American studies; American history; American studies; art and cultural history; civil rights history; communications; critical race studies; gender studies; history of photography; media studies; museum studies; race and whiteness studies; sociology; studio art; television and film history; and visual literacy. The following bibliography offers selected readings, organized by medium or study area, meant to facilitate university teaching based on the content of For All The World To See.

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.

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

http://www.foralltheworldtosee.org
* Recommended for undergraduate teaching

**PRIMARY TEXTBOOK**


**GENERAL CIVIL RIGHTS TEXTS**


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**ADVERTISING**


### AFRICAN-AMERICAN VISUAL CULTURE


### BLACK POWER AND BLACK ARTS MOVEMENTS


*Durant, Sam, ed. *Black Panther: The Revolutionary Art of Emory Douglas* (New York: Rizzoli, 2007)
Woodard, Komozi. *A Nation Within a Nation: Amiri Baraka (LeRoi Jones) and Black Power Politics* (Chapel Hill: University of North Carolina Press, 1999)

**FILM**


____________ *Toms, Coons, Mulattoes, Mammies, and Bucks: An Interpretive History of Blacks in American Films* (New York: Continuum, 1993)


**NEWSPAPERS AND PERIODICALS**


**PHOTOGRAPHY**


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**VERNACULAR PHOTOGRAPHY**


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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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