

The
Scholars
Programme



Worth 1,000 Words?: Photography and the Civil Rights Movement

Key Stage 4 Programme

Pupil Name

Coursebook
Designed by

Emily Brady



Timetable and Assignment Submission

Timetable – Tutorials

| Tutorial | Date | Time | Location |
|-------------------------------|------|------|----------|
| 1 (Launch Trip) | | | |
| 2 | | | |
| 3 | | | |
| 4 | | | |
| 5 | | | |
| 6 (Draft assignment feedback) | | | |
| 7 (Final assignment feedback) | | | |

Timetable – Homework Assignments

| Homework Assignment | Description | Due Date |
|---------------------|---|----------|
| Tutorial 1 | Baseline assessment | |
| Tutorial 2 | Research and summarise a Civil Rights event | |
| Tutorial 3 | Find a new photographer and one photograph | |
| Tutorial 4 | Research and analyse a #BlackLivesMatter photograph | |
| Tutorial 5 | Draft assignment | |
| Tutorial 6 | Final assignment | |

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KS4 Programme – Pupil Feedback Report

| Grade | Marks | What this means |
|------------------------|-------|--|
| 1 st | 70+ | Performing to an excellent standard at A-level |
| 2:1 | 60-69 | Performing to a good standard at A-level |
| 2:2 | 50-59 | Performing to an excellent standard at GCSE |
| 3 rd | 40-49 | Performing to a good standard at GCSE |
| Working towards a pass | 0-39 | Performing below a good standard at GCSE |
| Did not submit | DNS | No assignment received by The Brilliant Club |

| Lateness | |
|---------------------|-------------------|
| Any lateness | 10 marks deducted |
| Plagiarism | |
| Some plagiarism | 10 marks deducted |
| Moderate plagiarism | 20 marks deducted |
| Extreme plagiarism | Automatic fail |

| | | | |
|---------------------|--|------------------|--|
| Name of PhD Tutor | | | |
| Title of Assignment | | | |
| Name of Pupil | | | |
| Name of School | | | |
| ORIGINAL MARK / 100 | | FINAL MARK / 100 | |
| DEDUCTED MARKS | | FINAL GRADE | |

If marks have been deducted (e.g. late submission, plagiarism) the PhD tutor should give an explanation in this section:

| | |
|---|------------------------------|
| Knowledge and Understanding | Research and Evidence |
| Enter feedback here | Enter feedback here |
| Developing an Argument | Critical Evaluation |
| Enter feedback here | Enter feedback here |
| Structure and Presentation | Language and Style |
| Enter feedback here | Enter feedback here |
| Overall Comments (participation, effort, resilience) | |
| Enter feedback here | |

Contents

| | |
|---|----|
| Timetable and Assignment Submission..... | 2 |
| KS4 Programme – Pupil Feedback Report | 3 |
| Contents | 4 |
| Course Rationale | 5 |
| Group Discussions | 6 |
| Mark Scheme Table..... | 7 |
| Glossary of Keywords | 9 |
| Tutorial 1 – Introduction | 11 |
| Tutorial 2 – Martin Luther King, Jnr. and the March on Washington | 19 |
| Tutorial 3 – Civil Rights Movement Photographers | 28 |
| Tutorial 4 – Identity and Photography | 34 |
| Tutorial 5 – Protest Photography Today | 40 |
| Tutorial 6 – Draft assignment feedback and reflection | 48 |
| Tutorial 7 – Final assignment feedback and reflection | 49 |
| Appendix 1 – Finding and Evaluating Good Academic Sources | 50 |
| Appendix 2a – Close Reading Tool – Starting a Conversation with your Text | 51 |
| Appendix 3 – Referencing and Plagiarism..... | 52 |
| Appendix 4 – Planning Effectively and Time Management..... | 53 |
| Appendix 5 – Writing an Effective Essay | 54 |
| Appendix 6 – Student Resources | 55 |
| Notes | 70 |

Course Rationale

The Civil Rights Movement is one of the most photographed events of the twentieth century. From marches of thousands of people, to dogs being set on peaceful protestors, to leaders giving powerful speeches, to people protesting as part of their everyday lives – photography plays an important role in how we remember the movement today. As Martin Luther King, Jnr. said, cameras “imprisoned in a luminous glare” the racism and resistance that African American protestors faced. But how important truly was photography to the Civil Rights Movement?

This course invites pupils to consider the role that photography plays in recording and remembering history, to develop their own readings and understandings of photographic evidence, and to reflect upon this legacy in the age of #BlackLivesMatter. In particular, this course asks pupils to consider the identities of the photographers and how they shape their images; what does it mean when a photographic canon is male-dominated? Whose experiences might we be forgetting?

More widely, this course will ask students to reflect on the power and limitations of photography and consider some of the ethical questions around photographing protest. This course will also introduce students to various methods of analysing photographs, including Roland Barthes' idea of the punctum and the studium. Analysing a range of photographs as we explore the history of the Civil Rights Movement will encourage students to consider not just how history and photography are irrevocably linked, but also how effectively photography can function as a weapon of protest.

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Group Discussions

How do you make the most of a group discussion?

The purpose of discussions is to allow everyone in the group to express their ideas and learn from each other. Often this will involve coming to a group decision about the issue under discussion, though they may of course 'agree to disagree' on certain points.

What we don't want in our tutorials:



Artwork by MiaHague.co.uk

Rules:

1. Pronounce clearly what you are saying
2. Use eye contact and facial expression to help to get your idea across or to support what someone else is saying
3. Speak in a way that is right for a discussion (more formal than a chat between friends)
4. Build on other people's ideas, and summarise your own views and the views of others when necessary
5. Give reasons to support your views and critically examine the views expressed by others
6. Organise the discussion and take turns with others
7. Listen carefully and respond to the views of others

Mark Scheme Table

| Skills | 1 st (70-100) | 2:1 (60-69) | 2:2 (50-59) | 3 rd (40-49) | Mark /100 |
|-----------------------------|---|---|--|---|-----------|
| Knowledge and understanding | <ul style="list-style-type: none"> All content included and materials used are relevant to the general topic and to the specific question/title Good understanding of all the relevant topics. Technical terms are defined and used accurately throughout Clear justification of how the material and content included is related to the specific issues that are the focus of the assignment | <ul style="list-style-type: none"> Most of the materials used and content included are relevant to the general topic and to the specific question/title Good understanding of most the relevant topics Technical terms are mostly defined and used accurately Adequate justification of how the material used and content included are related to the specific issues that are the focus of the essay | <ul style="list-style-type: none"> Some of the materials used and content included are relevant to the general topic and to the specific question/title Good understanding on some of the relevant topics but occasional confusion on others Technical terms are sometimes used and defined accurately Some justification of how the material used and content included are related to the specific issues that are the focus of the essay | <ul style="list-style-type: none"> The content included and materials used are not applied to the question/title in a relevant manner There is confusion in how understanding of the topics is expressed | |
| Research and evidence | <ul style="list-style-type: none"> Includes rich sources of research findings, data, quotations or other sourced material as evidence for the claims/ideas Uses evidence/calculations to support claims/assertions/ideas, consistently clearly and convincingly Evidence of further reading beyond materials provided which were used in an appropriate context | <ul style="list-style-type: none"> Includes adequate sources of research findings, data, quotations or other sourced material as evidence for the claims/ideas Uses evidence/calculations to support claims/assertions/ideas, mostly clearly and convincingly Evidence of further reading beyond materials provided | <ul style="list-style-type: none"> Includes some sources of research findings, data, quotations or other sourced material as evidence for the claims/ideas Uses evidence/calculations to support claims/assertions/ideas, at times clearly and convincingly Limited evidence of further reading beyond materials provided | <ul style="list-style-type: none"> Inclusion sources and materials is very limited and mostly not attributed Applicable sources are rarely used to support ideas. Data is not used or few appropriate conclusions are drawn from it. | |
| Developing an argument | <ul style="list-style-type: none"> A point of view or position in relation to the title or question is consistently clear. The position is developed effectively and consistently throughout the essay Argument is exceptionally well-developed and well-justified Makes links effectively between subjects that have not previously been associated Uses concepts from the tutorials in an unfamiliar context and does so accurately and confidently. Content is analysed effectively to support the argument | <ul style="list-style-type: none"> A point of view or position in relation to the title or question is adequately clear. The position is well-developed in most of the essay Argument is clear and well-developed, and position is justified Some evidence of linking subjects that have not previously been associated Uses some concepts from the tutorials in an unfamiliar context, but not always accurately Analyses content to support the argument | <ul style="list-style-type: none"> A point of view or position in relation to the title or question is somewhat clear. The position is well-developed in parts of the essay Argument is clear but not well-developed Limited evidence of linking subjects that have not previously been associated Limited use of concepts from the tutorials in other contexts Uses some analysis of content to support the argument | <ul style="list-style-type: none"> There is not a clear point of view or position taken and sometimes the argument is not clearly established | |

| | | | | | |
|---|--|--|--|--|--|
| Critical evaluation | <ul style="list-style-type: none"> ○ Moves beyond description to an assessment of the value or significance of what is described ○ Evaluative points are consistently explicit/ systematic/ reasoned/ justified ○ Effectively critiques the reliability of sources provided | <ul style="list-style-type: none"> ○ Mostly description but some assessment of the value or significance of what is described ○ Evaluative points are mostly explicit/ systematic/ reasoned/ justified ○ Some evidence of critiques on the reliability of sources provided | <ul style="list-style-type: none"> ○ Describes with minimal assessment of the value or significance of what is described ○ Evaluative points are at times explicit/ systematic/ reasoned/ justified ○ Limited evidence of critiques on the reliability of sources provided | <ul style="list-style-type: none"> ○ The work is descriptive in nature and there is a lack of critical engagement in the value of sources | |
| Structure and presentation | <ul style="list-style-type: none"> ○ Ideas are presented in paragraphs and arranged in a logical structure that is appropriate for the assignment ○ The introduction clearly outlines how the essay/ report will deal with the issues ○ The conclusion summarises all the main points clearly and concisely ○ All sources are referenced correctly in an agreed format | <ul style="list-style-type: none"> ○ Ideas are presented in paragraphs and arranged in a structure that is mostly appropriate for the assignment ○ The introduction adequately describes how the essay/ report will deal with the issues ○ The conclusion summarises most of the main points clearly ○ Most sources are referenced correctly in an agreed format | <ul style="list-style-type: none"> ○ Ideas are presented in paragraphs and arranged in a structure ○ The introduction mentions how the essay/ report will deal with the issues ○ The conclusion summarises some of the main points clearly ○ Some sources are referenced correctly in the agreed format with occasional errors | <ul style="list-style-type: none"> ○ Ideas are presented in paragraphs but there is a lack of structure in how the work is presented ○ The work lacks an introduction that establishes the scope of the question ○ The work lacks a conclusion that summarise the main points raised ○ Work is not referenced accurately | |
| Language and style | <ul style="list-style-type: none"> ○ No spelling, grammar or punctuation errors ○ Writing style consistently clear, tone appropriate and easy to follow ○ Accurate and consistent use of technical language and vocabulary | <ul style="list-style-type: none"> ○ Minimal spelling, grammar or punctuation errors ○ Writing style mostly clear, tone appropriate and easy to follow ○ Some attempts of using technical language and vocab alary, but not always accurate | <ul style="list-style-type: none"> ○ Some spelling, grammar or punctuation errors ○ Writing style moderately clear, tone appropriate and easy to follow ○ Use of simple language and vocabulary effectively but struggles to use technical language | <ul style="list-style-type: none"> ○ There are a significant number of spelling, grammar and punctuation errors ○ Use of simple language and vocabulary effectively but a lack of technical language | |
| Overall Mark (average of the 6 marks from the criteria above) | | | | | |

Glossary of Keywords

| Word | Definition | In a sentence |
|-------------------------|---|---|
| Civil Rights Movement | A period of social unrest in the United States where African Americans protested against segregation and inequality. | They protested in the Civil Rights Movement during the 1960s. |
| Punctum | The detail of a photograph that personally moves you – “that which pricks me.” | For me, the punctum of this photograph is the children walking in bare feet. |
| Studium | A general reading of a photograph, including content, composition and context. | The studium of this photograph is that it is of people taking part in a march that happened during the Civil Rights Movement. |
| Martin Luther King, Jr. | The man who many consider to be the spiritual leader of the Civil Rights Movement | |
| March on Washington | A large march on the 28 th of August 1963, to protest for African American jobs and freedom. | Martin Luther King, Jr., delivered his 'I Have A Dream' speech at the March on Washington. |
| Canon | A collection of work that is regarded as official and most recognisable. | This photograph of protestors being sprayed with fire hoses is part of the canon of the Civil Rights Movement. |
| Composition | The placement and use of various artistic elements in a photograph. | The composition of this photograph emphasises the woman in the centre. |
| Focal point | The main object of the photograph, that the photographer wants you to focus on. | The focal point of this photograph is the man being arrested. |
| Foreground | What is in the front of the photograph, nearest to the viewer. | In the foreground of this photograph, there are people marching towards the camera. |
| Background | What is in the back of the photograph, furthest away from the viewer. | In the background of this photograph, there are more people, buildings, and an open sky. |
| Race | A group of people who have been grouped together by society due to biological characteristics or cultural characteristics | In the Civil Rights Movement, African Americans fought for the rights to vote regardless of race |
| Gender | The component of identity that can be but not always linked to biological sex, narrowly defined as male / female | The photographer's gender meant that she was able to take more pictures of women at work. |

| | | |
|---------------------|--|---|
| Class | A group of people within a society who have the same socioeconomic status | Working class African Americans were often denied the right to vote. |
| Ethics / ethical | The moral principles which govern how we behave and treat others – whether good or bad. | I do not know if it is ethical to take someone's photograph without their permission. |
| #BlackLivesMatter | A 21 st century global protest movement, created to protest police brutality against Black people | There is a #BlackLivesMatter protest trending on Twitter. |
| Protest photography | A term used to identify photographs which document acts of protest or resistance. | This mug shot of Rosa Parks is an example of protest photography. |

Tutorial 1 – Introduction



“Civil rights march on Washington, D.C.” 1963 by Warren K. Leffler is in the [public domain](#)

What is the Purpose of Tutorial 1?

- To introduce the topic and begin to explore the history of photography in the Civil Rights Movement.
- To define key terms that will come up frequently throughout the topic (such as punctum and studium).
- To discuss key themes, such as how we study photography.

The keywords for this tutorial are:

- Civil Rights Movement
- Punctum
- Studium

Task 1: Word Cloud of the Civil Rights Movement



Task 2: Video on Civil Rights Movement



Task 3: Defining the Civil Rights Movement

Source A: Cook, R. (2013). Sweet Land of Liberty? The African American Struggle for Civil Rights in the Twentieth Century. London & New York: Routledge. (P. 4)

“During the course of the twentieth century the black search for equal citizenship developed into a full-blown social revolution designed to achieve what Martin Luther King, Jr called ‘certain basic structural changes in the architecture of American society.’ This social revolution was labelled ‘the civil rights movement’ by contemporaries – a term which is generally accepted by most scholars of post-1945 American history. The movement provides the central focus of this study, for it was during the 1950s and 1960s, particularly the latter, that African Americans launched a major challenge to southern segregation (or ‘Jim Crow’ in contemporary parlance), the success of which was dependent on organised protest at every level of federal polity. This does not mean that black people did not contest their subordinate status in the years before the Montgomery bus boycott of 1955-1956 nor does it imply that their struggle ended with the breakdown of the civil rights coalition in the late 1960s. What it does mean that the pace, shape and style of black protest altered significantly in the middle decades of the twentieth century. A shift in gear occurred which culminated in the movement’s greatest triumph: the destruction of the southern caste system.”

Source B: Bond, J. (1986). Eyes on the Prize: America’s Civil Rights Years 1954 – 1965. New York: Penguin. (p. XI)

« The civil rights movement in America began a long time ago. As early as the seventeenth century, blacks and whites, slaves in Virginia and Quakers in Pennsylvania, protested the barbarity of slavery. Nat Turner, Sojourner Truth, Frederick Douglass, William Lloyd Garrison, John Brown and Harriet Tubman are but a few of those who led the resistance to slavery before the Civil War. After the Civil War, another protracted battle began against slavery’s legacy – racism and segregation. But for most Americans, the civil rights movement began on May 17, 1954, when the Supreme Court handed down the *Brown v. Board of Education of Topeka* decision outlawing segregation in public schools. The court unlocked the door, but the pressure applied by thousands of men and women in the movement pushed that door open wide enough to allow blacks to walk through it toward this country’s essential prize: freedom.”

Source C: Lewis, J. (2015) ‘Portrait of a Revolution,’ Civil Rights and the Promise of Equality. Washington D.C.: Smithsonian. (p. 12)

“When I was a child I saw those signs that said WHITE WAITING, COLORED WAITING, WHITE MEN, COLORED MEN, WHITE WOMEN, COLORED WOMEN. Despite amendments to the Constitution, it was illegal for any minority to register and vote; to sit next to a white person on a bus, in a cab, at a lunch counter; to sleep under the same roof of any hotel as a white person; to date someone white or marry him or her. The Civil Rights Movement of the 1960s, in a short period of about ten years, changed all of these centuries-old traditions, demonstrating a means and methodology called nonviolent direct action that had the ability to transform the most powerful nation on Earth. That is why it is celebrated worldwide as a marvel of history.”

The Civil Rights Movement

When?

Where?

How did it start?

Which minority groups were involved?

What were they fighting for?

What was the outcome?

Why do you think it happened?

Task 4 – Understanding Photographic Theory and Roland Barthes

Roland Barthes was a French theorist, who published *Camera Lucida* (1980). In this, he discussed ideas of the punctum and the studium.

The 'Studium'

The interest in the photograph, and the broader reading of it.

It indicates the historical, social or cultural meanings of images.

"A kind of education (civility, politeness) that allows discovery of the operator."

"I glance through them, I don't recall them; no detail (in some corner) ever interrupts my reading: I am interested in them (as I am interested in the world), I do not love them."

In other words, he can absorb and interpret the image, but is not personally affected by it.

Example of 'Studium'

"I was glancing through an illustrated magazine. A photograph made me pause. Nothing very extraordinary: the (photographic) banality of a rebellion in Nicaragua: a ruined street, two helmeted soldiers on patrol; behind them, two nuns. Did this photograph please me? Interest me? Intrigue me? Not even. Simply, it existed (for me). I understood at once that its existence (its 'adventure') derived from the co-presence of two discontinuous elements, heterogeneous in that they did not belong to the same world (no need to proceed to the point of contrast): the soldiers and the nuns." – Roland Barthes



The 'Punctum'

The punctum is an element which stands out to the individual in a photograph. It is often a small detail which takes on a personal significance to the viewer. This may reflect your personal values or experiences and is an emotional sensation.

"That accident which pricks, bruises me."

This is the interpretation of an image which is unique to you and is often found in a detail in a photograph.

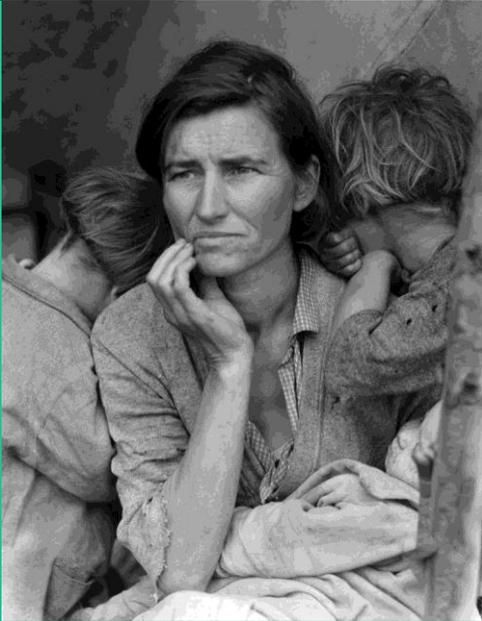
Example of 'Punctum'

"Yet the punctum shows no preference for morality or good taste: the punctum can be ill-bred. William Klein has photographed children of Little Italy in New York (1954); all very touching, amusing, but what I stubbornly see are one child's bad teeth." – Roland Barthes



Studium

Punctum



Dorothea Lange, 'Migrant Mother,' 1936



'Lunch Atop A Skyscraper,' 1932



V-J Day In Times Square, Alfred Eisenstaedt, 1945

Homework 1 – The Baseline Assessment

The homework assignment for the first tutorial is a baseline assessment to test your initial level of attainment in the subject area. This assignment will test some of the skills that will be later required in the final assessment.

The baseline assessment is formative. This means that the aim of this exercise is to let me know what your strengths and weaknesses are so we can focus on those in the upcoming tutorials. It will also help us to measure your progress. It will of course be taken into account that you may not be familiar in this subject area so just focus on trying your best.

Baseline Assessment:

Under each Tutorial heading in this booklet, there is a photograph. These are:

1. "Civil rights march on Washington, D.C." 1963 by Warren K. Leffler
2. "Crowd surrounding the Reflecting Pool, during the 1963 March on Washington," by Warren K. Leffler
3. "Ralph Abernathy and children on the front line leading the Selma to Montgomery March," 1965 by unknown photographer
4. "Leaders at the Head of the Civil Rights March on Washington, D.C." 1963 by unknown photographer
5. "Black Lives Matter protest" by The All-Nite Images

Pick one of these photographs used in this booklet. To what extent do you think this photograph is a powerful tool of the Civil Rights Movement? In a maximum 500 word essay, contextualise and describe your chosen photograph, and formulate your own opinion based on the ideas of the 'studium' and the 'punctum' discussed in today's tutorial. You should use the reading excerpts that have been provided throughout the tutorial and additional material is available in the source book appendix.

Tutorial 2 – Martin Luther King, Jnr. and the March on Washington



"I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident, that all men are created equal."

I have a dream that one day on the red hills of Georgia, the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

I have a dream today!"

- Martin Luther King, Jnr., 1963

"Crowd surrounding the Reflecting Pool, during the 1963 March on Washington," by Warren K. Leffler is in the [public domain](#)

What is the Purpose of Tutorial 2?

- To explore key figures and events of the Civil Rights Movement.
- To practice research skills analysing primary sources.
- To begin to critically analyse photography.

The keywords for this tutorial are:

- Martin Luther King, Jnr.
- March on Washington
- Canon

Task 1 – Understanding the March on Washington



March on Washington History – Extract from NAACP (<https://www.naacp.org/marchonwashington/>)

On August 28, 1963, about a quarter-million people participated in the historic March on Washington for Jobs and Freedom gathering near the Lincoln Memorial. More than 3,000 members of the press covered this historic march, in which Rev. Dr. Martin Luther King, Jr. delivered the exalted “I Have a Dream” speech. Originally conceived by renowned labor leader A. Phillip Randolph and Roy Wilkins, Executive Secretary of the NAACP, the March on Washington evolved into a collaborative effort amongst major civil rights groups and icons of the day. Stemming from a rapidly growing tide of grassroots support and outrage over the nation’s racial inequities, the rally drew over 260,000 people from across the nation.

Celebrated as one of the greatest—if not *the* greatest—speech of the 20th century, Dr. King’s celebrated speech, “I Have a Dream,” was carried live by television stations across the country. By the late 1950s, Dr. King and his Southern Christian Leadership Conference (SCLC) were also planning to march on Washington, this time to march for freedom. As the years passed on, the Civil Rights Act was still stalled in Congress, and equality for Americans of color still seemed like a far-fetched dream. Randolph, his chief aide, Bayard Rustin, and Dr. King all decided it would be best to combine the two causes into one mega-march, the March for Jobs and Freedom.

A quarter-million people strong, the march drew activists from far and wide. Leaders of the six prominent civil rights groups at the time joined forces in organizing the march. The group included Randolph, leader of the Brotherhood of Sleeping Car Porters; Wilkins, Executive Secretary of the NAACP; Dr. King, Chairman of the SCLC; James Farmer, founder of the Congress of Racial Equality (CORE); John Lewis, President of the Student Nonviolent Coordinating Committee (SNCC); and Whitney Young, Executive Director of the National Urban League.

Dr. King, originally slated to speak for 4 minutes, went on to speak for 16 minutes, giving **one of the most iconic speeches in history**. It didn’t take long for King’s dream to come to fruition — the legislative aspect of the dream, that is. After a decade of continued lobbying of Congress and the President led by the NAACP, plus other peaceful protests for civil rights, President Lyndon Johnson signed into law the Civil Rights Act of 1964. One year later, he signed the National Voting Rights Act of 1965. Together, these laws outlawed discrimination against blacks and women, effectively ending segregation, and sought to end disenfranchisement by making discriminatory voting practices illegal.

Martin Luther King, Jnr. and the March on Washington

When was the March on Washington held?

Where was the March on Washington held?

What was Martin Luther King's famous speech called?

How many people watched the speech live?

What was the outcome of the speech?

Task 2: Exploring the Photography of the March on Washington

| Photograph | Description (including punctum/studium) | Your Ranking |
|---|---|--------------|
|  | | |
|  | | |
|  | | |
|  | | |
|  | | |

Task 3: Understanding the term ‘canon’

Read this passage from Tomiko Brown-Nagin, where he criticises Professor Ackerman's talk *We The People: The Civil Rights Revolution* for simplifying the Civil Rights Movement canon.

“Like Professor Ackerman's work, this essay embraces the concept of popular sovereignty: it is a powerful resource for social movements seeking constitutional change. However, this essay expands the “who” and the “what” of the civil rights era's constitutional vision beyond the public figures and antidiscrimination statutes to which *We the People* attaches great significance. Ackerman's civil rights canon emanates from officialdom—Lyndon Johnson, Hubert Humphrey, and Everett Dirksen—and a single representative of the civil rights movement, Rev. Dr. Martin Luther King, Jr. Antidiscrimination statutes—the Civil Rights Act (CRA), Voting Rights Act (VRA), and Fair Housing Act (FHA)—comprise the canon. This essay argues that A. Philip Randolph, Bayard Rustin, Ella Baker, and the new abolitionists of the Student Nonviolent Coordinating Committee (SNCC)—representatives of the grassroots and proponents of an economic vision of equality—also were architects of a civil-rights-era canon.

Write your own definition of ‘canon’ here:”

Task 4: Challenging Traditional Civil Rights Movement Narratives

Source A: Crawford, V, R, Jacqueline & Woods, B. (1990). Women in the Civil Rights Movement: Trailblazers and Torchbearers, 1941 – 1965. Bloomington & Indianapolis: Indiana University Press. (p. xvii)

“African-American women have played significant roles in the ongoing struggle for freedom and equality. Beginning with the abolitionist movement, black women have championed causes which promoted equal justice for all. They have organized and led struggles for suffrage, fair housing, temperance, anti-lynching laws, as well as to abolish poll taxes, white primaries, Jim Crow laws, and to obtain full employment for themselves and their men, and for equal educational facilities for their children. In the early decades of the twentieth century, they led much of the interracial movement to improve race relations. Hence the civil rights movement of the fifties and sixties is merely the continuation of a long-standing tradition. Still, few published accounts of the civil rights era document the major role women played in the modern movement for social change.”

If we focus entirely on the March on Washington, what perspective does this source suggest we are missing out on? Why should we include it?

Source B: Hall, J. (2005). The Long Civil Rights Movement and the Political Uses of the Past. *The Journal of American History*, 91(4), 1233-1263. Doi: 10.2307/3660172. (p. 1234-1235)

“By confining the civil rights struggle to the South, to bowdlerized heroes of this halcyon decade, and to limited, noneconomic objectives, the mass simultaneously elevates and diminishes the movement. It ensures this classical phase is seen as a triumphal moment in a larger American progress and undermines its gravitas. It prevents one of the most remarkable mass movements in American history from speaking effectively to the challenges of our time.

While the narrative I have recounted has multiple sources, this essay emphasizes how the movement's meaning has been distorted and reified by a New Right bent on reversing its gains. I will then trace the contours of what I take to be a more robust, more progressive, and truer story—the story of a “long civil rights movement” that took root in the liberal and radical milieu of the late 1930s, was intimately tied to the “rise and fall of the New Deal Order,” accelerated during World War II, stretched far beyond the South, was continuously and ferociously contested, and in the 1960s and 1970s inspired a “movement of movements” that “def[ies] any narrative of collapse.””

If we focus entirely on the March on Washington, what perspective does this source suggest we are missing out on? Why should we include it?

Source C: Speltz, M. (2016). North of Dixie: Civil Rights Photography Beyond the South. Los Angeles: The J. Paul Getty Museum.

“SNCC activists leveraged the camera’s power to carefully craft the group’s image – a young, dynamic perspective more likely to include several activists rather than a single leader and intended to encourage the participation of a younger generation and counter the tendency of the media to feature only the most prominent movement leaders. SNCC’s 1964 photo book, *The Movement: Documentary of a Struggle for Equality*, included just one photograph of King. The remaining photographs focus on unknown protestors, symbols of oppression, and quiet moments of strength. Notably, nearly 40% of the images selected by SNCC were taken in the urban North. Like Lyon’s work for SNCC, photographs by other activist photographers – including Adelman, Brittin, Doris Derby, Bob Fitch, Julius Lester, and Maria Varela – helped spread movement messages far and wide, often countering the dominant photographic narrative of violent whites and police attacking nonviolent protestors.”

If we focus entirely on the March on Washington, what perspective does this source suggest we are missing out on? Why should we include it?

Homework – Developing knowledge and independent research

Your task for this week is to explore the history of the Civil Rights Movement.

You need to research **one** other “canonical” event from the Civil Rights Movement and write a brief summary of the event (a minimum of five sentences). You should also find one photograph of the event, write a description of the photograph, and be prepared to briefly explain what is happening in the photograph.

You will be assigned one of the following topics in class:

1. Rosa Parks and the Montgomery Bus Boycott
2. The Little Rock Nine
3. Greensboro Sit-Ins
4. Freedom Riders
5. Selma to Montgomery March
6. Civil Rights Act (1964)

Homework – Developing knowledge and independent research

Please use this page to plan your homework and we will attach it here once it has been marked.

Tutorial 3 – Civil Rights Movement Photographers



"Ralph Abernathy and children on the front line leading the Selma to Montgomery March," 1965 by unknown photographer is in the [public domain](#)

What is the Purpose of Tutorial 3?

- To explore who some of the photographers of the Civil Rights Movement were.
- To develop your own arguments and opinions for discussion.
- To critically analyse and discuss a photograph of your choosing.

The keywords for this tutorial are:

- Composition
- Focal point
- Foreground / background

Task 1: Creating a Timeline of the Civil Rights Movement



Task 2: Critically Engaging with Photographs



Bill Hudson, Birmingham Campaign, 1963

Composition

What is the focal point?

What is in the foreground?

What is in the background?

Task 3: Explore and Analyse Multiple Civil Rights Photographers

| Photographer Name | How would you describe their photography? | What is your favourite image? |
|--|---|-------------------------------|
| Doris Derby | | |
| Charles Moore | | |
| Eve Arnold | | |
| Gordon Parks | | |
| Ernest Withers | | |
| Maria Varela | | |
| Which was your favourite image you've seen? Why? | | |
| | | |

Homework – Evidencing and developing an argument

In the next class, we will be formulating a debate. This homework will not only provide you with the evidence to engage in the debate, but inspire you to start thinking about potential arguments you can make.

For your homework, you should research a photographer who we have not discussed in today's class, and bring in one of their photographs. You should write a brief paragraph on the question: "Does the identity of the photographer shape this photograph? Why / why not?"

Homework – Evidencing and developing an argument

Please use this page to plan your homework and we will attach it here once it has been marked.

Tutorial 4 – Identity and Photography



"Leaders at the Head of the Civil Rights March on Washington, D.C." 1963 by unknown photographer is in the [public domain](#)

What is the Purpose of Tutorial 4?

- To gain a further understanding of the relationship between photography and photographer.
- To debate and argue a perspective.
- To back up your argument with evidence, and be able to critically engage with the evidence.

The keywords for this tutorial are:

- Race
- Gender
- Class

Task 2: To plan, argue, and evidence a class-wide debate

“Does the identity of the photographer matter in photographs of the Civil Rights Movement?” I am arguing: YES it does matter / NO it does not matter (Please delete).

| Point | Evidence | Explain | Link back to debate |
|-------|----------|---------|---------------------|
| | | | |
| | | | |
| | | | |

Homework – Developing critical engagement and research skills

In our next class, we will be exploring the impact of photography on the #BlackLivesMatter movement.

To prepare, you should research and find an image of the #BlackLivesMatter movement that you find moving. You will then write an analysis of this photograph, which should include the following:

1. The composition – what is in the foreground / background?
2. The focal point.
3. The punctum / the studium.

Homework – Developing critical engagement and research skills

Please use this page to plan your homework and we will attach it here once it has been marked.

Tutorial 5 – Protest Photography Today



“Black Lives Matter protest” by The All-Nite Images is licensed under the terms of the [cc-by-sa-2.0](https://creativecommons.org/licenses/by-sa/2.0/)

What is the Purpose of Tutorial 5?

- To explore the role of photography in today's #BlackLivesMatter movement.
- To explore the ethical issues around photography.
- To prepare for the final assignment.

The keywords for this tutorial are:

- Ethics
- #BlackLivesMatter
- Protest photography

Task 2: Exploring the ethics of photography

| Ethical Question | Ethical | Unethical | Why? |
|---|---------|-----------|------|
| Is it ethical to take a picture of someone without their permission? | | | |
| Is it ethical to take an image of someone who is dead or dying? | | | |
| Is it ethical to share photographs without context? | | | |
| If a person does not want a photograph that they are in shared, is it ethical to do so? | | | |
| If a photographer no longer wants their photograph shared, is it ethical to do so? | | | |

Task 3: Learning how to reference

A lot of the information you will need to reference will be on the inside front cover of the book, or the cover page of the article. Google Books can also supply this information.

In-text citations:

When making reference to an author's whole work in your text, it is sufficient to give the name followed by the year of publication of their work:

⌘ When writing for a professional publication, it is good practice to make reference to other relevant published work. This view has been supported by Cormack (1994).

However, where you are mentioning a particular part of the work, and making direct or indirect reference to this, a page reference should be included:

⌘ Cormack (1994, pp.32-33) states that 'when writing for a professional readership, writers invariably make reference to already published works'.

⌘ According to Cormack (1994, pp.32-33), writers should be encouraged to reference published research when addressing professional readership.

An indirect reference

⌘ During the mid-twenties research undertaken in professional publishing (Cormack, 1994) showed that...

For the audio, visual and newspaper sources use the titles provided:

⌘ One of Britain's first Muslim communities, it numbered around 3,000 by the end of the war (BBC World War One at Home).

Bibliography:

This is a complete list of all material that you have used that goes at the very end of your essay on a separate page.

The required elements for a book reference are:

⌘ Author, Initials., Year. Title of book. Edition. (only include this if not the first edition) Place of publication (this must be a town or city, not a country): Publisher.

⌘ Baron, D. P., 2008. Business and the organisation. Chester: Pearson.

The required elements for an article reference are:

⌘ Author, Initials., Year. Title of article. Full Title of Journal, Volume number (Issue/Part number), Page number(s).

⌘ Boughton, J.M., 2002. The Bretton Woods proposal: a brief look. Political Science Quarterly, 42(6), p.564.

For online audio and visual sources, the required elements for a reference are:

⌘ Author (if available), title, creation date (if available). <insert URL>. (date accessed).

⌘ Fryer, P., The Boarding House Documentary, 2009. <https://vimeo.com/2931212> (Accessed on 08 October 2018).

| Book | Bibliography Entry |
|--|--------------------|
| <p>Author: Howell Raines Book: My Soul Is Rested: The Story of the Civil Rights Movement in the Deep South Date of publication: 1997 City of Publication: London Publishing House: Penguin</p> | |
| <p>Author: Leigh Raiford Title: "Come Let Us Build A New World Together": SNCC and Photography of the Civil Rights Movement" Journal: <i>American Quarterly</i>, Volume 4, (Dec., 2007), pp. 1129-1157 Date: 2007</p> | |
| <p>Author: Steven Kasher Book: The Civil Rights Movement: A Photographic History, 1954 – 1968 Date of publication: 2000 City of Publication: London & New York Publishing House: Abbeville Press</p> | |
| <p>Author: Bill Schwarz Title: 'Our Unadmitted Sorrow': the Rhetorics of Civil Rights Photography Journal: <i>History Workshop Journal</i>, No. 72 (Autumn 2011), pp. 138-155 Date: 2011</p> | |

Task 4: Using a grid to plan an essay

For your essay, it is important that you properly argue, evidence and explain in order to clearly answer the question. The acronym that can help with this is **P.E.E.L.**

P.E.E.L.

Point – make a point or statement

Evidence – provide evidence to back-up your point

Explain – use the evidence to explain your point

Link to the question – Link your point back to the question at the end of the paragraph

| Point | Evidence | Explain | Link to Question |
|-------|----------|---------|------------------|
| | | | |
| | | | |
| | | | |

Introduction and Conclusions

A good introduction should:

- Explain what you are arguing.
- Define any key terms you frequently come back to.
- Provide an overview of the essay structure.
- Explain why this research matters.

A good conclusion should:

- Very briefly recap your main points and explain how they link to the question.
- Bring your arguments together in one place.
- End on a “mic drop” – a last sentence that really sticks with the reader.

Do not forget to reference throughout and have a separate page for the (alphabetised) bibliography at the end!

Final Assignment

| | |
|-------------------|---|
| Question | “The history of the Civil Rights Movement cannot be understood without contemplating the photographs that helped shape public opinion” – to what extent do you agree with this statement? |
| Word count | 2,000 words not including bibliography |
| Deadline | |

Your final assessment is a 2000 word essay that answers the above question. You should use as many materials as you can, both from the appendix and also sources that you have found yourself. Please make sure to reference correctly and provide a bibliography.

Pupils will be expected to introduce and define the Civil Rights movement. The main body of the assignment will then focus on exploring approximately three photographs of the Civil Rights Movement, assessing their power as photographs and their impact on the movement. Pupils will be encouraged to employ their own original reading of photographic evidence. Finally, students should consider some of the limitations of relying solely on photographic evidence to understand a period of history, considering the role that the identity of the photographer plays and the ethical concerns surrounding protest photography. Students should then reach a concluding judgement on the effectiveness of photography at helping us understand the Civil Rights Movement.

You should familiarise yourself with the mark scheme and think about what you need to do in order to receive a first class mark.

For Tutorial 6 I would like you to:

- **Have a full grid plan for your essay**
- **Have written a draft introduction for your essay**

We will look at your grid plan together and this will help me provide you with guidance about structure and layout.

The draft introduction will allow me to advise you about writing style and prose.

You will then go on to write your final assignment following this feedback.

Essay writing reflection

Use the checklist below to reflect on your essay writing ability at the moment. Read the statements for each skill and then tick the box that most closely fits how you currently feel about your ability to do that skill.

You will use this to help your PhD tutor give you feedback in your next tutorial. They will give you specific advice on how to improve these areas in relation to your draft assignment so be completely honest.

| Addressing the question | | | Using evidence | | |
|---|--------------------------|--------------------------|---|--------------------------|--------------------------|
| I can... <ul style="list-style-type: none"> identify what the title or question is asking me to do select relevant information from the course to answer the title or question explain why the information I have used is relevant | | | I can... <ul style="list-style-type: none"> select evidence that supports my points link evidence to my points and ideas clearly and convincingly explain how my evidence supports my points use references | | |
| I feel... | | | I feel... | | |
| Confident | Partially confident | Not confident | Confident | Partially confident | Not confident |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Developing an argument | | | Critical evaluation | | |
| I can... <ul style="list-style-type: none"> include a point of view or position in response to the title or question develop and explain my point of view argue why my point of view or position is correct | | | I can... <ul style="list-style-type: none"> ensure I analyse events and information rather than just describe them assess the relevance and significance of the ideas and examples I am writing about | | |
| I feel... | | | I feel... | | |
| Confident | Partially confident | Not confident | Confident | Partially confident | Not confident |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Structuring | | | Use of language | | |
| I can... <ul style="list-style-type: none"> arrange my points in to a logical order write paragraphs that focus on one idea or point each write an introduction that explains how I will deal with the issues of the essay write a conclusion that sums up my main points | | | I can... <ul style="list-style-type: none"> minimise spelling, punctuation and grammar errors ensure my writing makes the meaning clear and easy to follow write using and appropriate tone and level of formality | | |
| I feel... | | | I feel... | | |
| Confident | Partially confident | Not confident | Confident | Partially confident | Not confident |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

Tutorial 6 – Draft assignment feedback and reflection

What is the Purpose of Tutorial 6?

- To received feedback on your draft assignment
- To reflect on your essay writing skills
- To identify practical ways to improve your assignment

What three things can you now do to improve your assignment and your essay writing ability?

1

2

3

Tutorial 7 – Final assignment feedback and reflection

What is the Purpose of Tutorial 7?

- To receive feedback on final assignments.
- To write targets for improvement in school lessons.
- To reflect on the programme including what was enjoyed and what was challenging.

Final assignment feedback

| What I did well... | What I could have improved on... |
|---|---|
| <ul style="list-style-type: none">••• | <ul style="list-style-type: none">••• |

My target for future work is...

Reflecting on The Scholars Programme

What did you most enjoy about The Scholars Programme?

-
-
-

What did you find challenging about the programme?

-
-
-

How did you overcome these challenges?

-
-
-

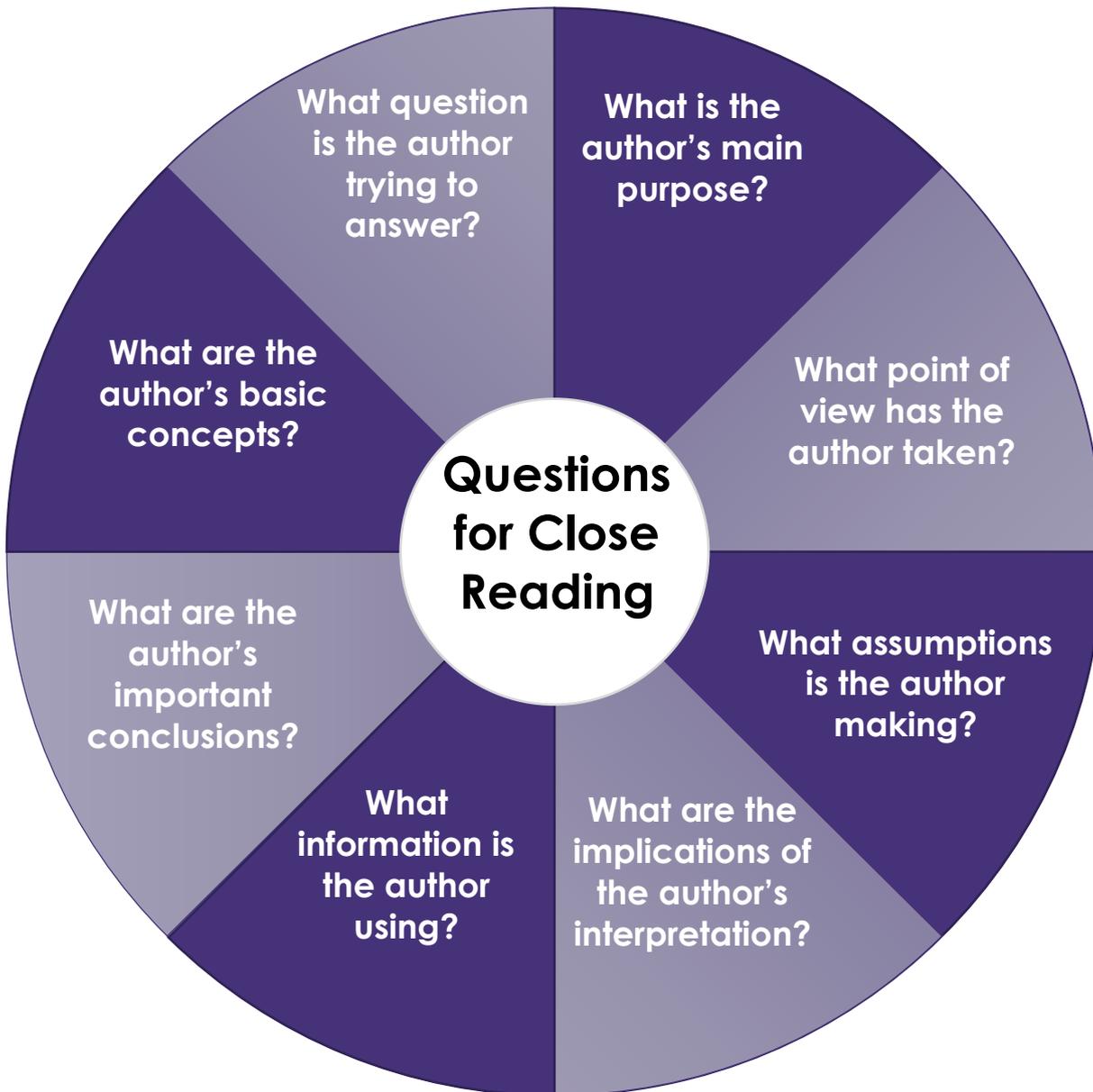
Appendix 1 – Finding and Evaluating Good Academic Sources

There are so many places to get information that it is important to decide if something will be a good **academic** source for your homework or final assignment. When assessing a source, you don't have to read the whole thing to decide if you may want to use it. Instead read the first paragraph or so and use the checklist below to help you decide if this is a good academic source.

| | Questions to Ask | |
|-----------------------|--------------------------|--|
| A uthority | <input type="checkbox"/> | Who is the author? (this could also be an organisation, rather than a single person) |
| | <input type="checkbox"/> | Check their credentials: what knowledge or skills do they have that lets you confirm they know what they're talking about? |
| R eliability | <input type="checkbox"/> | Does the information appear correct? |
| | <input type="checkbox"/> | Does the author tell you where they got their information from? |
| | <input type="checkbox"/> | Has the information been reviewed or checked by others? |
| R elevance | <input type="checkbox"/> | Does the source talk about the topic clearly and effectively? |
| | <input type="checkbox"/> | It is up-to-date? If not, is there a good reason to use an older source? |
| | <input type="checkbox"/> | Does it provide new and useful information for you? |
| O bjectivity | <input type="checkbox"/> | Does the author explore or acknowledge multiple points of view? |
| | <input type="checkbox"/> | Are they stating mostly facts? Evidence? Opinion? – Remember opinion is fine, as long as it is supported by reliable evidence. |
| | <input type="checkbox"/> | Does the headline or text try to make you scared or angry about the topic? If so, it might not be the best academic source. |
| W riting Style | <input type="checkbox"/> | Is the source well organised? (Or is it difficult to follow the author's point?) |
| | <input type="checkbox"/> | Does the text sound academic? (Or is it informal or chatty?) |
| | <input type="checkbox"/> | Are the author's points backed up by evidence and do they let you know where that evidence came from? |

If you're not sure if something would be a good academic source, **send your tutor a message on the VLE** and they can help you evaluate the source together.

Appendix 2a – Close Reading Tool – Starting a Conversation with your Text



Notes

Appendix 3 – Referencing and Plagiarism

You may well have heard of plagiarism before, and to have heard that it is something that you need to avoid.

Plagiarism is seeking to pass off the work of others as your own and is considered a form of cheating. Universities take a very strict line on **plagiarism** which can sometimes even result in being removed from a course.

How do you avoid **plagiarism**? There are two essential parts to this:

1. Understanding what needs to be referenced
2. Referencing your sources clearly and correctly

What is a reference?

A reference is just a note in your assignment which says if you have referred to or been influenced by another source such as book, website or article.

| Needs to be referenced | Does not need to be referenced |
|--|--|
| <ul style="list-style-type: none">• Direct quotations e.g. 'A diet low in fruit and vegetables is 'among the top mortality risk factors all over the world'• Paraphrased material e.g. For both men and women, adopting a vegetarian diet can significantly reduce the risk of premature death.• Facts, figures or statistics e.g. Healthy diet, exercise and being a non-smoker can increase life expectancy by 9 – 15 years. | <ul style="list-style-type: none">• Facts already common knowledge e.g. A vegetarian diet is one that excludes meat. |

What would a good reference look like?

Text: The proponents of vegetarian, vegan or largely plant-based diets argue that, coupled with regular exercise and being a non-smoker, these diets can increase life expectancy – some studies suggest by up to 15 years [1].

Endnote: [1] Salonen, Arto O. & Helne, Tuula, T., 'Vegetarian Diets: A Way towards a Sustainable Society', *Journal of Sustainable Development* 5:6 (2012), pp. 10-24, (p. 11).

There are a number of different ways of referencing, and these often vary depending on what subject you are studying. The most important thing is to be consistent. This means that you need to stick to the same system throughout your whole assignment.

The example here shows how we would recommend you reference in your Final Assignment.

If you're not sure if something you have used in your essay needs to be referenced, **send your tutor a message on the VLE** and they can help you decide if it needs citation and write a reference. But as a general rule, **if in doubt, reference.**

Appendix 4 – Planning Effectively and Time Management

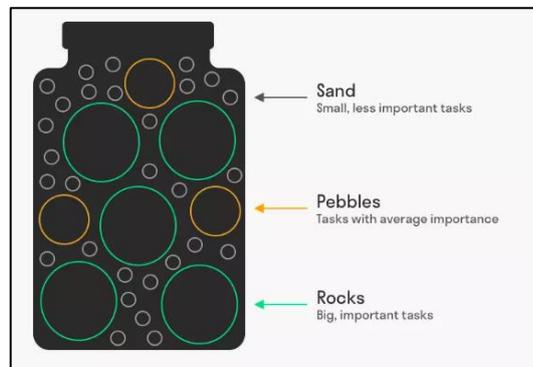
There are lots of things we want to do, need to do and would like to have time for. How do we **manage our time** so that we get all the essentials done, and even have time for some extras? We have some techniques you can try.

'Pickle Jar' Theory

If you have to fit stones of different sizes into a jar, they won't fit if you put the sand in first. But if you put the **rocks** in then the **pebbles** then the **sand**, there's enough room.

This theory suggests you should apply the same logic to your time: put in the **essential** tasks first, then the **important** tasks, then **everything else**.

Of course, you have to decide for yourself what is **'essential'**!



Backwards Planning

1. Work backwards from your deadlines
2. Put the **essentials** in first
3. Estimate how long tasks will take to make sure you start them in good time

Plan your week

Use the grid below to 'backwards plan' your week, putting in the **essentials** first, then the **important** tasks, then any **less important** things you'd also like to get done.

| Monday | Tuesday | Wednesday | Thursday | Friday |
|--------|---------|-----------|----------|--------|
| | | | | |

Appendix 5 – Writing an Effective Essay

| | | Where should I do this? | Have I done this? |
|----------|---|---|-------------------|
| R | Restate the Question | In my introduction | |
| A | Answer the Question | In my introduction | |
| G | Give evidence from other sources | To support any points I make in my paragraphs | |
| E | Explain how your evidence proves your point | Each time I give evidence | |

Easy Essay Writing Wins

- Prepare an outline or mind map your ideas
- Make sure your essay has a clear structure
- Analyse don't describe! Description is great to introduce a topic, but make sure your essay also includes your argument and interpretation of the evidence you use
- Remember to PEEL (Point, Evidence, Explain, Link) and RAGE
 - Use relevant evidence and research to support your points
 - Link it back to the question and explain why your point answers the question
- Look at the mark scheme in your handbook or ask your tutor for help if you're not sure what to write.

Appendix 6 – Student Resources

This appendix is a resource compiled by the program leader, Hannah Martin.

This is by no means a comprehensive list but rather designed to give you an overview of some of the material available. We will not have time to cover all of this material in the tutorials and so I suggest you have a look over as much as you can of it outside of the sessions.

This booklet will be a useful starting point to help you with your final assessment but you are encouraged to look for additional sources. Make sure you reference any material you find independently, correctly. If you have any questions all you have to do is ask and I will help you the best that I can.

In this appendix, there are mainly excerpts from larger articles and books. If you would like access to the full article/ book please let me know as I will be to source a copy for you.

Source 1:

Berger, M. (2013). Freedom Now! Forgotten Photographs of the Civil Rights Struggle. Berkley, Los Angeles & London: University of California Press.

P112 – In 1967 two faculty members in the Tufts Medical School secured a federal grant to open a much-needed health center in Bolivar County, Mississippi. The center provided free care to indigent patients and took a comprehensive approach to tackling the numerous health problems plaguing the region's poor. The centre employed local residents, created a work-study program for high school students, and in time secured a federal grant to begin the North Bolivar County Farm Cooperative. The cooperative began by planting vegetables on several acres of leased land in April 1968. Five hundred impoverished families worked the farm and were paid with a mixture of cash and vegetables. Within six months of the first planting, the resident farmers harvested more than a million pounds of vegetables, including mustard greens, collard greens, okra, onions, lima beans, black crowder, peas, and Mississippi silvers. In a 1969 article on the changing conditions for blacks in Bolivar County, *Life* magazine marvelled that the farm cooperative had produced more vegetables in its first year than the previous annual output of the entire Mississippi Delta region.

Doris Derby, a long-time activist and founding member of the New York branch of SNCC, took this photograph of L. C. Dorsey (standing) and her co-workers at the farm cooperative. Dorsey rose from a life of sharecropping to co-organize, and eventually lead, the cooperative. In later years, she earned a doctorate in social work and led the Delta Health Center in Mississippi. From both narrative and visual standpoints, this is not a dramatic photograph. It does not illustrate a spectacular scene of confrontation or of lofty oration; instead it shows Dorsey and two seated women staffing a farm cooperative table, surrounded by baskets of produce. But this ordinary photograph, documenting the distribution of vegetables, points to an important aspect of black empowerment in the later 1960s. Given a shoestring budget, Dorsey and her co-workers put together an effective cooperative that employed hundreds of people, provided high-quality produce to thousands more, and served as a model of black self-sufficiency in a region where the opportunities for blacks were severely limited. Photographs of such everyday scenes show the heroism of women overcoming long odds to improve the daily lives and prospects of thousands of blacks."

P156 "Dr. Doris A. Derby (b. 1939) earned a BA from Hunter College in 1961. After graduation she taught elementary school in Yonkers before joining SNCC in 1962. For the next decade she worked in Georgia, Alabama, Louisiana, and Mississippi as an educator, community organizer, administrator, Head Start teacher, documentary photographer, and filmmaker. Between 1972 and 1980 she earned a PhD in cultural and social anthropology, specializing in African American studies, at the University of Illinois at Urbana-Champaign. She subsequently taught or worked in administrative roles at the University of Wisconsin-Madison; the University of Wisconsin-Milwaukee; and Georgia State University. Her best-known civil rights photographs depict dignified black farmworkers in Mississippi."

P9 "Yet, despite the staggering number of photographs shot and preserved, the civil rights story is represented today by a limited number of images that are remarkably similar." "In both the public imagination and our history books, the civil rights story is overwhelmingly one of well-behaved black protestors victimized by racist and violent whites." "A few famous photographs have for many years defined the popular story told about the civil rights struggle: dignified black protestors passively resisted the laws and social conventions of South white society and suffered, with stoicism, unwarranted attacks by white mobs and police."

P10 "What the best-known photographs illustrate is the "passive resistance" for which the civil rights movement is famous." "Passive resistance" no more sums up the reality of the civil rights struggle than do the famous photographs of black victims." "The point is that their relentless focus on confrontational protests, and specifically on white-on-black violence, promotes a distorted impression of the civil rights movement overall. When a tiny subset of a movement's visual history is elevated as representative of that movement, photographs that are individually truthful distort history as a group." "All displayed similar scenes of white-on-black violence or its // threat, and reach drew from the same menu of generalized narratives of black versus white, passive versus active, and good versus bad."

P10 "The photographs' focus on white-on-black violence reassured whites that blacks needed their help." "According to the photographs published by the mainstream media, whites, and not blacks, held the power needed to set the pace and establish the extent of reform."

P11 "Freedom Now! puts into circulation a new set of photographs to offer a fuller account of the actions and aspirations of the activists themselves and to counterbalance our fixation with the famous photographs, which were often selected and reproduced based on their likely effects on whites."

P12 "Instead of simply finding compelling shots of activism, photographers unconsciously sought out particular scenes and framed them in predetermined ways to meet social expectations for how blacks and whites "should" look."

P13 "Activists and historians know that women and young people appear in surprisingly few of the famous images of the civil rights struggle given the key role they played in advancing the cause."

P14 "I restricted my selection to photographs that were then accessible to the mainstream press because I aimed to tell a story of black activism that was available to white reporters and their editors in the 1960s and 1970s." "The pictures of black activism presented herein is one that mainstream newspapers and magazines could have told had they been so inclined."

Also does a page of linking to e-resources.

Source 2:

Raiford, L. (2007). "Come Let Us Build a New World Together": SNCC and Photography of the Civil Rights Movement. *American Quarterly*, 59(4), 1129-1157. Retrieved August 5, 2020, from www.jstor.org/stable/40068483

P1129 "For nearly two weeks in late April and early May of 1963, national and international audiences rose each morning to images of violence, confrontation, and resistance splashed across the front pages of their major newspapers. Black-and-white photographs paraded daily through the New York Times, and the Washington Post depicted white police officers in Birmingham, Alabama, wielding high-power fire hoses and training police dogs on nonviolent black and often very young protesters. Organized by the Southern Christian Leadership Conference (SCLC), Project C, for "confrontation," brought center stage the publicly unacknowledged terror, violence, and daily inequities African Americans had long suffered at the hands of white southerners. Through forced confrontations - between black and white, constitutional rights and segregationist practices, the genteel progressive image of the New South and the dehumanizing Old South reality - the thousands of men, women, and children who participated in Project C presented a watching world with the contradictions of contemporary southern race relations. They vividly and visually challenged an entire economic and social regime of power.

A year later, SCLC's leader, Dr. Martin Luther King Jr., recognized the power of such vivid imagery to galvanize support for the Civil Rights Act of 1964. King wrote of the campaign in his book *Why We Cant Wait*:

"The brutality with which officials would have quelled the black individual became impotent when it could not be pursued with stealth and remain unobserved. It was caught - as a fugitive from a penitentiary is often caught - in gigantic circling spotlights. It was imprisoned in a luminous glare revealing the naked truth to the whole world."

For King, the visual media proved a crucial means of capturing "fugitive" brutality, holding it still for scrutiny, and transmitting this "naked truth" to watching and judging audiences."

P1130 "'It is no accident,'" wrote SNCC communications secretary Mary King in a 1964 position paper, "that SNCC workers have learned that if our story is to be told, we will have to write it and photograph it and disseminate it ourselves." Founded in 1960 in the midst of the student sit-ins that spread throughout the south that spring, SNCC quickly gained a reputation among other, older civil rights organizations, and with the Kennedy administration, as unorthodox and uncompromising, a cadre of mostly black, mostly southern students willing to challenge white southern repression in its most entrenched forms and its most dangerous locations. SNCC employed photographs to tell its story of struggle and resistance, of police brutality and violent confrontation, narratives of the 1960s civil rights movement with which most audiences are visually familiar. But SNCC also used photography to tell a story of gradual and procedural change, the hard work of consensus building, the development of collective leadership and leadership from below, community organizing, and the possibility of a better society, perhaps the civil rights movement's most important legacies.

P1132 "Cheaper and more readily available, still cameras enabled activists themselves to frame the movement as they shaped and experienced it; photographic images circulated as posters, brochures, and the like granted audiences an opportunity for more sustained consideration of what was often fleeting on the television. Created by everyday producers and distributed in mobile forms meant to be looked at, studied, and reflected upon by broader and mostly marginalized audiences - consumers given hardly a second thought by network television - photography constituted a democratic practice that strove for the fullest representation possible. Photography offered, literally, what historian Charles Payne has called "a view from the trenches."

P1133 "In July 1962, nineteen-year old Danny Lyon, a white man from Forest Hills, Queens, hitchhiked from Chicago 390 miles south to Cairo, Illinois. Lyon was studying photography and history at the University of Chicago, where he had just completed his junior year. Inspired by the nineteenth century "historian with a camera" Matthew Brady, renowned for visually chronicling the Civil War, Lyon set out

to photograph another civil war and sought to document the activities of the radical youth organization SNCC. Arriving in Cairo under cover of night, Lyon was greeted by SNCC field secretaries Carver "Chico" Neblett, a sharecropper's son and Southern Illinois College student from Tennessee, and Selyn McCollum, a northern white female Freedom Rider. Neblett and McCollum found Lyon housing, and the next day, July 14, 1962, escorted him to a small church. After listening to a number of stirring speeches, Lyon followed SNCC field secretary John Lewis, local high school student leader Charles Koen, and the small gathering of mostly children, as they marched out into the street and down to the segregated "public" pool.

Lyon possessed the only camera to document the small yet effective demonstration, one of nearly a hundred to take place that summer and fall in Cairo, one of thousands during the course of the movement to take place outside the glare of the national news media. Lyon photographed the group of demonstrators standing on line, some with towels tucked under their arms, some with their arms folded or with their hands on their hips in bold exasperation. He captured the anxious white men hiding, contained, corralled behind a large sign propped up on a desk spelling out their resistance: "Private Pool. Members Only." And he recorded as the protesters knelt down in prayer in front of the pool building. It was this last photograph that one year later SNCC would reframe and reproduce as a poster with the caption: "COME LET US BUILD A NEW world together." Ten thousand copies were printed and offered "for a dollar each, mostly in the North." The posters sold out."



P1152-3 In Maria Varelas "We Marched," demonstrators in the 1966 Mississippi March Against Fear move away from us as their reflections progress in our direction. Of this photograph, Varela writes: "We marched through valleys of dread, reflections in two centuries of tears . . . not knowing where we would sleep or if morning would come . . . not knowing, would it do any good?" This is an elusive photograph, one that defies easy assignment to a particular place or time. Framed slightly off-center, the marcher continues beyond the photograph's edge; what remains is mostly empty space and empty time. The image's aqueous mirroring is further destabilizing, at once in motion and still, both in ascension and already inherited. We are offered a reflection, a backward gaze at forward motion, not unlike Benjamin's angel of history propelled "irresistibly . . . into the future to which his back is turned" by the "storm ... we call progress." A radical decontextualization of a historic event, Varela's photograph attempts to capture what will always remain fugitive and out of reach of King's "gigantic circling spotlights." This photograph reminds us, as we look back with the benefit of forty years of history, of the uncertainty of civil rights work, that protesters risked their lives for unsure and indeterminate rewards.

SNCC utilized photography as another organized, public opportunity to challenge and dismantle the fact of political and social disfranchisement and fear of integration constructed by centuries of white domination. These photographs literally envision "the beloved community," "the band of brothers and sisters within a circle of trust" that up until 1964 served as SNCC's model for organizing, protesting, living, and working together. Photographs gave a face to the young vanguard organization. And more than that, the photographs gave form to the multiracial, integrated, and just society SNCC participants were risking their lives to create. In this sense then, SNCC photographs served as both performances of liberatory possibility and as documents of democracy in action. The images functioned as idealized visions of the redeemed and healing community SNCC participants were working to actualize, and evidence of the kinship the organization had already achieved. These still photographs hand down to us what corporate-controlled television cannot: a vision of Utopia as seen from the frontlines.



Source 3:

Tempo J. (n.d.)Photography as a Voice: Documenting #BlackLivesMatter.
<https://www.eyeem.com/blog/photography-as-a-voice-documenting-blacklivesmatter>

Photographer Jordan Tempo talks about taking pictures at the protests in New York City – and why the police were arresting protesters.

Jordan Tempo works as a photographer in New York City. He recently took startling photos of the Black Lives Matter protest in Manhattan. We asked him what it's like to take pictures during police arrests and what role photography can play in political issues.

First, tell us a little bit about yourself.

I have been shooting for almost three years now and have mostly taken landscape photography and pictures of cityscapes. Recently, I have been moving into a more professional role with my photography: I work at a medical company called ZocDoc, where we help people find doctors around the world – I am on the photo team here, ensuring we have high-quality photos.

You have also been taking photos of events lately.

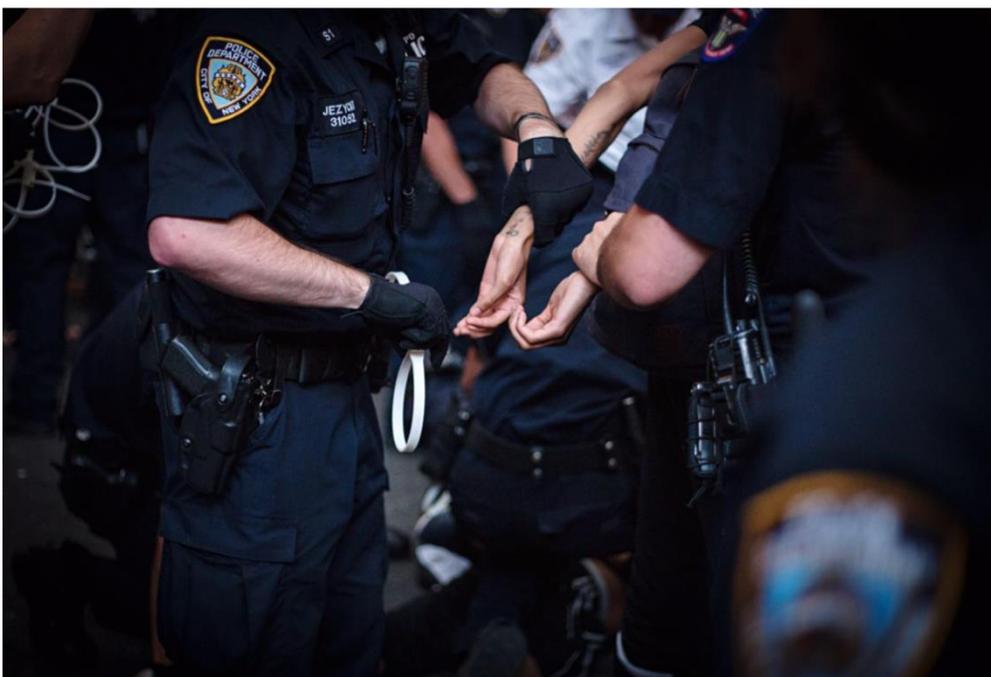
My favorite thing to photograph is people. I love talking to them, finding out where they come from and making a connection. I love documenting situations and events that are going on in the moment – whether that is a fun party or a not-so-fun protest.

How did you end up taking photos at the recent Black Lives Matter protest in New York City?

I happen to be living in an apartment about three blocks away from Times Square. At the end of the workday, as I was back in my neighborhood, I noticed that there were a lot more cop cars out than usual. They had their sirens on and were going into the west side of Manhattan, where I know the previous protests started after people had been killed by the police. I checked social media and by the location tags I could tell that people were protesting in Times Square. So I threw my camera and my 50mm lens in my bag, checked my battery and SD card, and went over.

What was it like?

At first, the atmosphere was really tense. When I first got there, protesters – myself included – were on a major intersection in the center of Times Square, blocking four ways of traffic. The police were using their crowd control tactics to get everyone out of the middle of the street. I watched people get arrested on the spot, get dragged and tackled by police officers...



...it looks very dramatic in the photos.

The atmosphere was tense, but nobody was fighting the police. People were willing to be apprehended, willing to be arrested to send the message that this was an issue they felt strongly about. There wasn't anyone trying to hurt police officers or trying to resist, but things remained pretty tense until people got out off of the streets.

What was it like to be taking photos at that moment?

When I was in the middle of the street, a cop tried to grab me as well. Fortunately, I saw him coming, got out of their grasp, and relocated to the other side of the protest. They didn't want us to take pictures, but once we were out of the street, they had no grounds to stop us. We weren't breaking any laws, and taking photos is nothing they can forbid.



How did protesters react to you being there?

They really wanted to be photographed. They wanted to be recognized and have someone see that they were out there. They were holding signs, were screaming, or live-streaming the protest on their phones. Several folks said "hey, take my photo", as they held up their sign or their fist. It was an empowering feeling. As a photographer I see my camera as an extension of myself, as part of my voice. And to me, documenting these civil issues of our time felt like an obligation, like I had to show the peaceful protest to share it with people across the world.

What role do you think photography can play when it comes to hot politics issues like these?

Well, social media is at the forefront of how we communicate, how we get words and opinions out. And as more and more people become photographers and use social media to show what they see, the role of photography is going to be massive. Everyone has a unique way of looking at things and will therefore capture what is going on differently, from different points of view. That's a peaceful way to be involved and to protest. I checked the #BlackLivesMatter tag on EyeEm and saw other photographers who were there that same night. So to see my photos next to those of other people's and to see how they interpreted the same event speaks volumes.

Interestingly, photography is also at the root of these protests: The #BlackLivesMatter movement really began because the police killings have been recorded in graphic detail and could be shared on the internet.

It does line up very well with the origins of the protests. Photography is an appropriate response. These protests are a part of history, I think they will eventually be in some students' textbooks 10, 20 years down the line. And having different perspectives of it means that the learning around it can continue even after the situation has passed.

Source 4:

Cox, J. (2008) Road to Freedom: Photographs of the Civil Rights Movement 1956 – 1968. Atlanta: High Museum of Art.

P19 "The civil rights movement and direct action social protests took many forms in the 1950s and 1960s: protest marches, nose to nose showdowns between demonstrators who offered no resistance and city police, national guardsmen, state troopers, and sheriff's deputies wielding billy clubs, cattle prods, tear gas, fire hoses, and dogs in response. It also involved court fights against segregation in schools and libraries and on buses and trains, and opposition to segregation at drinking fountains, in restrooms, and in voting booths. It sparked sit-ins at lunch counters, boycotts, and "freedom rides" on buses travelling from the North to the South. Asserting civil rights became a cause, a social revolution unlike anything the country had experienced since the Civil War. It involved thousands of acts of individual courage undertaken in the pursuit of freedom. While nonviolent protest was the dominant tactic, shock waves of violence broke out across the nation, with civil disturbances erupting in Detroit, Chicago, Newark, and Los Angeles. For the media and for photographers, it was an engaging, demanding, and sometimes highly dangerous story.

P40 "The examples of Clark and Hamer greatly inspired another young educator and activist, Doris Derby, who studied anthropology at the University of Illinois and sought to establish vibrant local organizations capable of responding to conditions in the rural South. A native of New York, Derby became involved in civil rights action in the summer of 1962, when she travelled to Albany, Georgia, to visit a friend who had been arrested there for demonstrating. After spending the summer going back and forth between Albany and Atlanta, during which time she worked with James Forman, Septima Clark, and Dr. King, Derby returned to New York and became a founding member of SNCC's office there. She proved able and resourceful. Derby staged several fundraising events that brought much-needed dollars to the organization. For one such effort she invited Bob Moses, the de facto leader of SNCC's efforts in Mississippi. Moses suggested that Derby move south to help implement an experimental adult literacy program, which she did at Tougaloo College. She developed instructional materials and methods to prepare black men and women to take the literacy test required to gain voting rights.

Having studied painting as an undergraduate, Doris Derby had a background in the visual arts and firmly believed in the power of creative endeavours to raise the consciousness of black people, in both education and employment. She attended the first meeting of the Poor People's Corporation at Tougaloo College on August 29, 1965, the main purpose of which was to assist low-income groups in their efforts to initiate and sustain self-help projects of a cooperative nature. These projects were designed to ameliorate the effects of poverty. Derby was also intimately involved with an offshoot agency of the Poor People's Corporation called Southern Media, Inc., based in Jackson, Mississippi. Its staff coached media and communication skills to black community groups – which included training in the use of still and movie cameras – with the goal of enabling those living in isolated rural areas to document their own lives and communities. It was in this environment that Derby first practiced and taught photography."

Derby was largely self-taught in the medium and used her camera primarily to document the role of women in the movement such as L. C. Dorsey, who worked with the Southern Coalition on Jails and Prisons and the Mississippi Council on Human Relations. Dorsey founded the North Bolivar Country Farm Cooperative to encourage subsistence farming and vocational training for women who had been dismissed from their jobs (mostly as maids and housekeepers in white homes) because they registered to vote. Derby's study of a volunteer math teacher in Mound Bayou, Mississippi, is typical of the kind of picture she made, melding her passion for community activism with a desire to record a social fabric that was largely ignored by the mainstream media."

Source 5:

Schwarz, B. (2011). 'Our Unadmitted Sorrow': the Rhetorics of Civil Rights Photography.' *History Workshop Journal*, 72(1), pp. 138-155. <https://doi.org/10.1093/hwj/dbr018>

In the spring of 1963 Martin Luther King, after a series of dispiriting stalemates, moved his Civil Rights forces to Birmingham, Alabama, reasoning that if they could destroy segregation where it was most entrenched, then across the entire South the edifice of racial injustice would collapse. SCLC protests began with sit-ins at lunch counters, marches on City Hall and a boycott of local merchants. On 12 April King was arrested for flouting an injunction which had made further protest illegal: while in prison, on the margins of the Birmingham News (in effect, actively rewriting the news provided by the Southern press) he drafted his extraordinary Letter from Birmingham Jail.⁹ Day by day momentum in the city was being lost. In desperation, the Civil Rights leaders turned to the children of Birmingham – James Bevel forceful, King unsure – reckoning that as it wasn't the children who were paying the bills, local black families could afford for them to go to jail. (Malcolm X, for one, was hostile to the strategy.) This was a breath-taking political calculation, in which the emotional, psychic costs involved were carefully weighed and accepted, by adults and children alike. Parents and teachers were prepared to see their young children, girls and boys, carried off in paddy wagons to the jails of Alabama, where the grisly mechanics of white supremacy, away from the public eye of the media, had free reign. Early on, Civil Rights activists had learned the first rule of protest: the moment an arrest occurred the greatest publicity had to be organized, for when this failed to happen people died. These were the circumstances in which parents encouraged their children to take to the streets and the circumstances, too, in which the children volunteered.

There were few opportunities to take photographs inside segregated jails in the US in the 1960s, although some did get through to the public media. The most well-known occasion occurred in the summer of 1963, with a photo taken not in Alabama but in Georgia. Danny Lyon, at this point one of the official photographers working for SNCC, through a combination of characteristic audacity and subterfuge, took the following photo through the broken glass of a barred window (Photo 3). Some of the girls had spent the entire summer incarcerated in the stockade, with no bedding, no sanitation, and little fresh water and food. The photos were published by SNCC, and sent also to a sympathetic congressman who entered them into the congressional record: as such, the photos themselves came to be part of the official memory sanctioned by the federal state. When I saw on television the Obama girls, in 2008, beaming on the public stage in Chicago, it was these juxtaposed images which insinuated themselves: connecting the present to the past, but at the same time complicating any given teleology in which the travails of the past disappear in the triumphs of the present.



Leesburg Georgia, summer 1963. Young girls are held in the Leesburg stockade after being arrested for demonstrating in Americus, Georgia.

In Birmingham on 2 May 1963, when all public demonstrations had been declared illegal by the city authorities, the streets were chock-full of protesting children, the youngest being six or seven or eight, the oldest coming to the end of high school.¹⁰ On the first day 900 children were arrested. On the following day, with the numbers of demonstrators multiplying to some two and a half thousand, the police commissioner, Bull Connor, ordered the city's firefighters to aim their high-pressure hoses at the demonstrators; and – when they tried to flee – the dogs were unleashed to chase them. This was a terrifying moment. Three teenagers, attacked by the dogs, needed hospital treatment.

Notwithstanding this brutality the city's black children queued up to be arrested, dressed as if for school, although heading instead not to the city jails – which were soon filled to capacity – but to outlying prisons and improvised stockades throughout the state. Adults – teachers maybe, or parents – who supported the children, led them to be arrested, the fear of the city's police and of the Alabama National Guard temporarily broken, breaching the traditional racial order for which Alabama had long been infamous (Photo 4). Pride, even humour, were evident, suggesting the degree to which the axis of power in the city was shifting, while others expressed their sense of power in more raucous manner, taunting the authorities as if they were a paper tiger.



Birmingham, Alabama, May 1963. African American protesters taunt a white police officer during a civil rights demonstration.

Source 6:

Smith, S. (2015). 'The Afterimages of Emmett Till.' *American Art*, 29(1), pp. 22-27.

P22-23 - "In the summer of 1955 Emmett Till, a fourteen-year-old African American boy, left his home in Chicago to spend some time in Money, Mississippi, with his great-uncle, Mose Wright. On August 24, Till and his friends visited Bryant's Grocery & Meat Market, where Till had some kind of an interaction with Carolyn Bryant, a white woman and the market owner's wife. Early in the morning of August 28, Carolyn's husband, Roy Bryant, his half brother J. W. Milam, and at least one other person abducted Till from his uncle's home. They beat him, shot him in the head, fastened a large metal cotton gin fan to his neck with barbed wire, and sank his body in the Tallahatchie River. On August 31, Till's naked body was found floating in the river, the metal fan still attached to his neck. Till's mother, Mamie Bradley, made the extraordinary decision to leave the casket open at her son's funeral because she wanted the world to see the brutality of the crime perpetrated against him. For four days, tens of thousands of people came to view Till's body in a Chicago church. *Jet* magazine and the *Chicago Defender* published photographs of his maimed face, and the murder became international news that highlighted the violent racism of the Jim Crow South. The trial of Bryant and Milam was held in September in a Mississippi State Court, and the all-male, all-white jury acquitted the men, who later bragged about their crime."

P23-24 - "In current national memory, the crisis and catalyst of Till's murder figures photographically. Paired images of Till are iconic. In one, the beaming boy, smiling in hat and tie; in the other, the horribly distorted, mutilated face. Today one cannot see the first image without conjuring the second; they are forever joined by a brutal murder and by the decision of a mother to expose its gruesome face to the world. Mamie Bradley wanted to "make the whole world see" the white supremacist violence perpetrated against her son, and "African Americans who lived during the time of Till's murder ... often speak of a photograph that jolted them into recognizing the historic importance of lynching's cultural logic."

In 1955 paired images of Till incited outrage among African Americans and helped to catalyze the growing civil rights movement in the United States. They provided a kind of visual shorthand that aroused and inspired African Americans to action. As Leigh Raiford reminds us, "Photography does not do the work of community-building and consciousness-raising alone." It can, however, encourage these processes, and "the 1955 circulation of the Till post mortem photographs offered a refocusing of the liberatory and galvanizing potential of visual technology for black political communities." In other words, African American viewers saw in the Till photographs not only the brutality of white racism but also the efficacy of photography and the mass media as tools in political campaigns."

Source 7:

Kaplan, J. (2000). 'The Life Magazine Civil Rights Photography of Charles Moore 1958-1965.' *Journalism History*, 25(4), 126-139. DOI: 10.1080/00947679.2000.12062526

P127 – On September 3, 1958, Charles Moore, a young photographer for the Montgomery Advertiser, witnessed an argument between the Reverend Martin Luther King Jr. and two policemen on the steps of the City Records' Court. Moore's good fortune that day was in stark contrast with King's. Moore was the only member of the media to witness King's subsequent arrest, and his picture of the local minister being manhandled during the police booking became one of the most significant photographs of the civil rights movement. King was taken to the back of the jail where he was frisked, roughed-up, and tossed into a cell.

When Life picked up the picture from the Associated Press wire on September 15, it would be the first of Moore's celebrated civil rights photos to be published in the magazine. By 1965, the photographer would grow weary of years of violence – of hatred, street battles and the searing taste of tear gas – having witnessed many of the most significant events of the era. After documenting the fighting surrounding James Meredith's bloody admission to the University of Mississippi, the dogs being turned on protesters in Birmingham, and the savagery of the civil rights march at Selma, Moore booked an around-the-world ticket on Pan Am in 1965 and would not return home for eight months.

The impact of Charles Moore's civil rights photography endures more than forty years after Life first published his dramatic work. His photographs are among the most significant of the period and his coverage of the 1963 Birmingham riots would do far more than help publicize King's efforts; they would also lead to national outrage culminating in President Johnson's signing of the Civil Rights Act of 1964. By that time, Moore's Life photos were given credit for helping to influence the legislation's passage.

Source 8:

Varela, M. (2008). 'If You Have Come to Help Us... Go Home!' *U.S. Catholic Historian*, 26(1), pp. 67-82.

P76 - My job was to help local organizers with educational and training materials. I raised grant money to create books where the text was people's own words about organizing precincts, cooperatives or whatever else local movements were engaged in. I learned photography and how to make filmstrips with the purpose of showing black people in action working on local issues. But the photographs did more. They opened up a connection to the world to many who had never travelled outside the South. Rev. A. J. McKnight, an African-American priest who founded several southern cooperatives invited me to a meeting in Louisiana of black farm workers from all over the region. I showed a filmstrip about the United Farm Workers of America's movement to organize crop pickers. Flickering up on the parish hall walls were photographs of Mexican American union organizers and field workers being assaulted by white growers and hauled away to jail by white police officers.

P77 - When the strip ended, there was a long silence. In the audience was an older gentleman who had worked all his life on a plantation in Tennessee and was now homeless, evicted as a result of his participation in the movement. He rose up and with tears in his eyes said "you don't know how it feels to know that we are not the only ones." It was as though his life's burden of racism was now shared with other people of color. Racism was no longer only white vs. black.

P77 - "In addition to creating educational materials, as a SNCC photographer I also had the responsibility to attend marches on the theory that the presence of cameras might protect marchers. I photographed the 1966 "James Meredith's March against Fear" in Mississippi and witnessed first-hand the impact of "black power" on the march. Many chroniclers of the movement ascribe the origin of the black power phenomenon in SNCC primarily to northern, urban-raised African-Americans. But SNCC's growing insistence on black self-determination and power was seeded by the persistent resistance found in the southern black experience, fertilized by encounters with overt racism in the South and, equally important, by the covert racism exhibited by some of our 'allies.'

P68 - How did this young, naive, middle class woman, a product of 16 years of Catholic education, end up working in the Civil Rights movement and living in the South for nearly 6 years? My roots of resistance ran deep into the rich soil made up of family, spirituality and personal identity. Growing up, we moved so often, (five times by the time I was nine), that I would joke I was from a '52 Pontiac station wagon. Our family became our tribe, nation and state. My father was a Mexican national born in the state of Zacatecas. During the Mexican revolution his father brought the family across the border to San Antonio, Texas to wait out the war. But the revolution persisted and because of severe anti-Mexican sentiment my Grandpa moved the family to New Jersey where my father met my mother (of Irish-German descent) in high school. My mother's mother worked in an embroidery factory in New York before she married and was eventually to die of tuberculosis when mom was eleven years old. When in her 80's, my mother told me that she had only recently remembered how, after her mother died, her childhood memories were laced with hunger.

Online, Audio and Visual Sources

Source A:

Photos From the Civil Rights Movement: From Rosa Park's arrest to the Freedom Rides

<https://artsandculture.google.com/exhibit/photos-from-the-civil-rights-movement-high-museum-of-art/9wSPkiyouv-Lw?hl=en-GB>

A good overview, high quality photographs, and various photographers.

Source B:

The Civil Rights Era in the U.S. News and World Report Photographs Collection, Library of Congress

https://www.loc.gov/rr/print/list/084_civil.html

Images that appeared in the press of several key events.

Source C:

Magnum Photos, The Civil Rights Movement

<https://www.magnumphotos.com/newsroom/magnum-photographers-the-civil-rights-movement/>

A link to the various photographs taken by members of the photographic society Magnum photographs.

Source D:

How Emmett Till's murder revolutionized civil rights movement

<https://www.youtube.com/watch?v=bFEC2kSdX-0>

This video informs about the murder of Emmett Till, how it is memorialised, and how this links to the Black Lives Matter movement.

Source E:

Photos show undeniable history of the civil rights movement

<https://www.youtube.com/watch?v=X2bSJfjreg>

This video gives an overview of the importance of photography to the movement, including interviews with an activist.

Source F:

Photographing the Civil Rights Movement – National Geographic

<https://www.youtube.com/watch?v=zjXHTMdj19M>

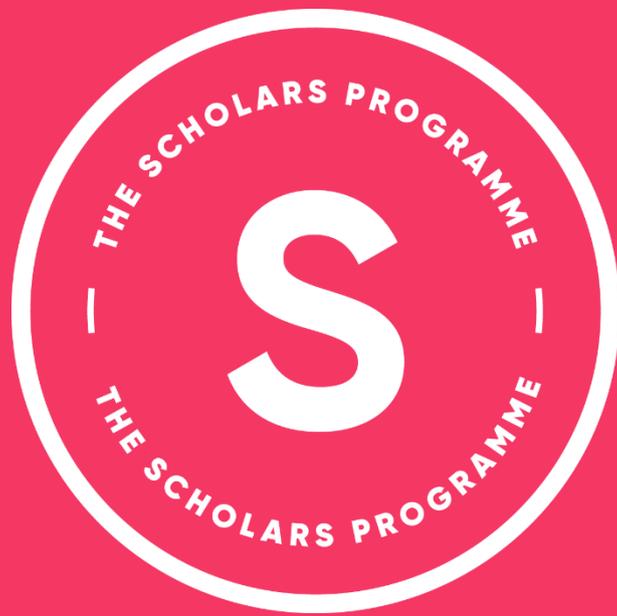
Interview with photographer Danny Lyon.

Source G:

Georgia State University – Dr Doris Derby

<https://www.youtube.com/watch?v=1GYOwpeAvDI>

Interview with and mini-documentary on photographer Dr. Doris Derby.



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