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**Perspectives in U.S. History**  
**The Civil Rights Movement**

21:510:316

Fall 2018

Class Location: Engelhard Hall 203

Class Meeting Time: Tuesday, 6-9 pm

Writing Intensive

**Course description**

The Civil Rights movement had roots in activism that dated back to the early twentieth century and developed into a broad range of transnational activism in the post-World War II decades; it was arguably the most significant social movement in U.S. History. And yet, most people encounter civil rights for a class or two in elementary and high school, and through a few iconic figures and moments: Martin Luther King Jr. addressing the crowd at the March on Washington in 1963 declaring “I have a dream”; Rosa Parks declining to give up her seat on a bus in Montgomery because she was “old” and “tired”; protesters singing “We Shall Overcome.”

In this course, we will look more deeply at just a few select episodes that comprised this transformative era of black activism. Rather than aim for breadth or anything resembling systematic coverage, we instead will probe more deeply, and from various perspectives, key moments and/or themes in civil rights history: the murder of Emmett Till in 1955; the March on Washington in 1963; and the intersections of sports and civil rights in different eras. In each of these three units, we will examine a range of primary sources—newspapers, photographs, speeches, legislation, trial transcripts, interviews, poetry, memoirs, letters, music, and more. We will work on how to interpret, analyze, read between the lines, and question the sources; we will ask how and where they were produced, who produced them, and not only what the sources reveal but how they do so (and what they might not reveal, and why that can matter). As we interpret the past together, we will be peeling away the layers of what might at first seem to be simple stories to reveal the complexity and messiness of history. In other words, through this “detective work,” we will be “doing” history: pulling together a large body of often-discordant evidence as we work to make sense of the past.

The format of the course will be a combination of lecture, discussion, and smaller group activities. We will often read, watch, listen to, and discuss primary sources together. Because of the central role discussion will play, **it is essential that you complete the required reading and/or the required viewing and listening by the date indicated on the syllabus.** Note that you will be evaluated on your understanding of sources that are assigned for homework *and* those you first encounter in class; as such, you will need to attend class regularly, take notes, and engage actively in order to succeed.

**Goals and Learning Objectives**

By the end of the semester, students in this writing-intensive course will have learned:

- How to analyze and evaluate a range of primary sources—written, visual, and aural—critically and as historical documents;
- How to write an essay (including drafting and revising) in clear terms about civil rights activism, with a focus on argument, historical evidence, and clarity.
- How to make sense of pivotal events in the history of the civil rights movement and to think about race relations in conjunction with issues of class, gender, sexuality, and place.
- How to find relevant evidence: over the course of the semester, students will take on the investigative work of finding their own original newspaper sources.

## Required Texts

Most required readings and most required clips and viewings will either be available through links on the syllabus or on blackboard under course documents.

One book is for sale at the Rutgers Bookstore (and available elsewhere as well.... I encourage you to get it as inexpensively as possible):

Christopher Metress, *The Lynching of Emmett Till: A Documentary Narrative* (University of Virginia Press, 2002).

## Grading and Requirements

Attendance and Participation: 25%

Quizzes: 20%

Two 3-4 page papers: 30% combined; 15% each

One final essay, 6-7 pages: 25%

### 1. Attendance and Class Participation (25%).

This crucial component of the course includes:

- Showing up and being prepared. Attendance *combined with* consistent and thoughtful participation in class discussions is required. Simply attending class is not factored into the participation grade – students are required to come to class ready with questions or observations about the readings and ready to take part in the discussion to earn a good participation grade. You must do all of the assigned reading/listening/watching, and come to class **with required texts in hand**. This is a seminar and not a passive learning environment; it is your responsibility to engage thoughtfully and respectfully—with the material and with each other. This means: no talking in private conversations, no cell phone use or any other form of texting, no use of computers or laptops (unless you get specific permission based on your learning style), no working on other homework.

- Please notify me in advance if you need to miss a class meeting and your absence may be excused; if an emergency arises, please email when it is possible to do so. If you miss more than one class for medical reasons, you must provide a doctor's note. You must attend the entire class to be counted as present on any given day. Missing more than **two classes total** will affect a final grade. **Any student who misses four or more class sessions through any combination of excused and unexcused absences may not earn credit in this class.** Such students should withdraw to avoid getting an F. Arriving late or leaving early is disruptive to other students, and is only acceptable in an emergency situation.

- Source Analysis. To support your participation and (even more), to help you prepare for the essay-writing part of the class, you must come to class with a typed 1-2 page response analyzing one of the sources assigned that week at **four** points during the semester. All students must complete the first source analysis on **September 11**, and the fourth source analysis on **November 6**; you have two possible dates to submit the second and third source analyses. I must receive these source analyses by NOON on Tuesdays through bb, and they **must relate to the material we will be covering in class that day**. You will receive comments and a check/check +, or check – on these source analyses, and not a letter grade. However, they will count toward the numeric grade of class participation and are essential building blocks to other writing assignments. (You may also bring hard copy to class, but you must submit these on bb.)

- Discussion Questions. To facilitate participation and assist with writing, at TWO points during the semester (at any point when you are not writing a source analysis), you must submit TWO discussion questions based on the required materials for that week. These discussions questions must be posted on blackboard by Tuesdays at noon. These questions must show that you have read/watched/listened with care, and are asking thoughtful questions about the material. In other words, these questions should not generate answers that simply summarize the material. I encourage you to check the discussion board each week to see what questions others have posted and to respond, but these responses are not required.

### 2. FOUR unannounced quizzes (20%).

During the first —OR THE LAST—10 minute of four classes, there will be a quiz, based on the material required for that day of class OR based on the material we cover that day in class. These quizzes are designed both to ensure that you keep up with the homework, and to encourage you to pay attention and take notes during class. The lowest quiz grade may be dropped at the end of the semester. Please note that class will begin promptly at 6:05 pm each week

and we will generally meet until 9 pm. If you arrive late or leave early without being in touch first for an excused absence, you may not take the quiz and you will receive an F/60 for that quiz. If you have specific issues complying with this rule on a consistent basis, please be in touch as soon as possible.

3. Two 3-4 page essays (15% each, 30% combined). These essays will build off the source analyses and will be based only on materials we have covered together in class. You will have a choice of topics.

- Essay one: **Tuesday October 16.**
- Essay two: **FRIDAY, November 9.**

4. Final essay, 6-7 page essay (25%). In this final essay, you will revise *and expand* upon one of your two shorter essays. You will draw on additional sources from the syllabus and at least one new primary source from off the syllabus. Your final essay grade will be based on how you engage with the revision/expansion process as a whole and not just your final essay. More TBA.

- One paragraph description of your final essay: Due Tuesday, **December 4**, in class and BB
- Outline and tentative thesis, due in class for workshop, **December 11.**
- Due **Tuesday, December 18**

### A few other things...

--Deadlines matter. All assignments are due on the dates indicated. **Grades will be lowered on late (or missing) papers**, unless you have talked with me in advance and received an official extension.

--Academic integrity matters. Rutgers University treats cheating and plagiarism as serious offenses. In any/all of your papers, you must cite and provide a reference for all language **and/or** ideas that are not your own (including response papers). The essays for this class are based ONLY on required readings on the syllabus. You need not—and indeed should not—be going to any sources beyond the syllabus as you write your papers. However, should you make the choice to look at other sources, you **must** cite those sources. Violations of the university honor code will be prosecuted to the full extent that is permitted. All students will sign the Rutgers University Honor Code Pledge.

--Respect matters. In this course, we will be reading and discussing material that can be upsetting, and topics on which we may not all agree; some of the themes and imagery we encounter in the sources may seem offensive or otherwise controversial. In this context especially, it is crucial for us to combine the free expression of ideas with respect for each other.

Food and drink are permissible as long as neither is disruptive. We will usually have a 5-10 minute break during the class, but not always. During class, only one student may leave the class at a time.

--Technology matters. Please turn cell phones off and **put phones and all devices away** before class begins. You **MUST** bring hard copy of readings to class. Laptops and other devices are **not allowed**. If you feel that it is particularly important for you to take notes on a laptop, please email me in advance to explain why and to receive written permission (and note that I may say no unless you have a documented reason for needing technology in the classroom); if you do receive permission to have a laptop in class, only class-related materials may be open. Texting or emailing or otherwise using technology in an inappropriate way at any time during class is **prohibited**. If your phone rings during class, I will ask you to leave the room to turn it off. If this happens more than once, a student will be counted as absent for that entire day. If any phones or other devices are visible during class, this will create an impression of texting, etc. That student will be counted as absent for that day.

--Communication matters. Note that this syllabus is **a work in progress**; there will be modifications along the way. I will use email through blackboard to communicate and will assume that you receive and read these emails. If you do not use your Rutgers email regularly, please have these emails forwarded to you so that you can keep up.

--Writing matters: While we will be talking a great deal about writing over the course of the semester, it is important to note that this is not a “writing” class per se, and we will focus more on how to write about historical sources than on issues of grammar/technique, etc. With that in mind, there may be times when I feel, and/or you may feel, that you need additional support to strengthen your writing. At the R-N Writing Center, students can take advantage of trained tutors whose job it is to help students succeed with writing and reading skills. This is a terrific

resource; I encourage all of you – and at times I may strongly encourage or expect some of you-- to take advantage of the Writing Center. I have heard that it can be difficult to get an appointment, especially toward the end of the semester, so please plan accordingly and do not wait until the last minute to make an appointment. For more information, see: <http://www.ncas.rutgers.edu/writingcenter>

--Rutgers University welcomes students with disabilities into all of the University's educational programs. In order to receive consideration for reasonable accommodations, a student with a disability must contact the appropriate disability services office at the campus where you are officially enrolled, participate in an intake interview, and provide documentation: <https://ods.rutgers.edu/students/documentation-guidelines>. If the documentation supports your request for reasonable accommodations, your campus's disability services office will provide you with a Letter of Accommodations. Please share this letter with your instructors and discuss the accommodations with them as early in your courses as possible. To begin this process, please complete the Registration form on the ODS web site at: <https://ods.rutgers.edu/students/registration-form>. For more information please contact Kate Torres at (973) 353-5375 or in the Office of Disability Services in the Paul Robeson Campus Center, in suite 219 or by contacting [odsnewark@rutgers.edu](mailto:odsnewark@rutgers.edu).

### **CLASS SCHEDULE:**

#### **September 4: Introductions and Preliminary Questions**

#### **UNIT I**

#### **September 11: The death of Emmett Till, I: Murder and Mourning**

##### **Required Reading/Viewing/Listening:**

- Christopher Metress, ed., *The Lynching of Emmett Till: A Documentary Narrative*, selected newspaper coverage, pp. 14-38.
- David Jackson, "Images of Emmett Till," *Jet Magazine*, September 15, 1955, pp. 6-9 (please look at the cover of the issue and skim around some other areas as well, but focus on these pages):  
[https://books.google.com/books?id=57EDAAAAMBAJ&printsec=frontcover&source=gbs\\_ge\\_summary\\_r&cad=0#v=onepage&q&f=false](https://books.google.com/books?id=57EDAAAAMBAJ&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false)
- Watch: short video on Time.Com, "100 photos: The Body of Emmett Till":  
<http://100photos.time.com/photos/emmett-till-david-jackson#photograph>
- Listen: NPR: <https://www.npr.org/templates/story/story.php?storyId=1969702>

##### **Source analysis, I: (1-2 pages; required for all)**

Choose one newspaper article and **describe** what story that article tells. You need not have a thesis or a specific argument that you are trying to develop for this response, but you should focus on details from the article itself. What does the article focus on? What does it *not* focus on? Describe the words and the tone as well as the story itself. After your description, please include 2-3 quotes from the article that you think are particularly relevant to what you've described. (These quotes can stand alone and do not need to be part of the response itself.)

#### **September 18: NO CLASS.**

#### **September 25: The death of Emmett Till, II: Trial**

##### **Required Reading/Listening:**

- "The Emmett Till Murder Trial, Selected Testimony": <http://famous-trials.com/emmettill/1757-tilltestimony> (specifics to focus on TBA).
- Metress, ed. *The Lynching of Emmett Till*, selected newspaper coverage, pp. 44-112.
- Dan Wakefield, "Justice in Sumner" *The Nation*, October 1, 1955, pp. 284-285.
- Interviews, defense attorney J.W. Kellum and civil rights activist Amzie Moore.  
<http://repository.wustl.edu/concern/videos/xp68kh89g>

Source analysis, II (due date 1; choose 1, 2 pages):

1. Choose one newspaper article or even a paragraph of one article and **analyze how** it depicts any one particular aspect of the trial (a certain witness, a certain space, a certain scene). Focus in on one feature of the article to consider what kinds of language and imagery it uses to create meanings of Till's death and/or the trial. What emotions is it trying to evoke? Include 2 quotes as examples in the body of your response.
2. Choose one witness and one aspect of the testimony and **analyze how** it depicts Till or his death; focus on one feature (or segment from) the testimony to consider what kinds of language and imagery the participants use to create meanings of Till's death and/or the trial. What emotions is it trying to evoke? Include 2 quotes as examples in the body of your response.

### **October 2: The death of Emmett Till, III: Aftermath**

#### **Required Reading:**

- William Bradford Huie, "The Shocking Story of Approved Killing in Mississippi." *Look*, January 24, 1956: 46–48: <http://famous-trials.com/emmettill/1766-confession>
- William Bradford Huie, "What's Happened to the Emmett Till Killers?" *Look*, January 22, 1957: 63–68, in Mettress, ed., *The Lynching of Emmett Till*, pp. 208-213.
- James L. Hicks, "An Open Letter to U.S. Attorney General Herbert Brownell and FBI Chief J. Edgar Hoover," *Washington Afro-American*, November 19, 1955, in Metress ed, *The Lynching of Emmett Till*, pp. 194-199.
- "Mamie Bradley's Untold Story," *Chicago Defender*, April-June 1956, in Metress, ed, *The Lynching of Emmett Till*, pp. 226-235.

Source analysis, II (due date 2; choose 1, 2 pages):

1. Choose one passage from either of Huie's articles and **analyze how** he depicts any of the "protagonists" in the death of Emmett Till. Focus on the language and imagery Huie uses--and what kind of story he tells as a result—to consider what he (Huie) is suggesting about this person. What emotions is he trying to evoke? Include 2 quotes as examples in the body of your response.
2. Choose one passage from either Hicks or Bradley's articles and **analyze how** it depicts the trial (for Hicks) or Till (for Bradley). Focus on the language and imagery that either uses—and what kind of story either Hicks or Bradley tells as a result—to consider what either one is suggesting about the trial and/or Till. What emotions is either trying to evoke? Include 2 quotes as examples in the body of your response.

### **October 9 The death of Emmett Till, IV: Popular Culture "Remembers" Emmett Till**

#### **Required Reading/Listening/Viewing**

- Gwendolyn Brooks, "A Bronzeville Mother Loiters in Mississippi. Meanwhile a Mississippi Mother Burns Bacon" (1960). <https://www.poemhunter.com/poem/a-bronzeville-mother-loiters-in-mississippi-mean/>
- Gwendolyn Brooks, "The Last Quatrain of the Ballad of Emmett Till" (1960). <https://allpoetry.com/The-Last-Quatrain-Of-The-Ballad-Of-Emmett-Till>
- Bob Dylan, "The Death of Emmett Till," (1962), listen: <https://www.youtube.com/watch?v=RVKTx9YIKIs>  
read lyrics: <http://famous-trials.com/emmettill/1764-murdersong>.
- Emmy Lou Harris, "My Name is Emmett Till" (2011), listen or watch: <https://www.youtube.com/watch?v=qlHAr5IZhp8>; [https://www.youtube.com/watch?v=\\_8uNOyn\\_75o](https://www.youtube.com/watch?v=_8uNOyn_75o)  
read lyrics: <https://www.azlyrics.com/lyrics/emmylouharris/mynameisemmettill.html>
- Controversy over the Whitney Biennial:

Look closely at the painting: <https://hyperallergic.com/wp-content/uploads/2017/03/Dana-Schutz-22Open-Casket22-2016-1-720x535.jpg> Then read:

•Michael Harriot, “This white woman’s painting of Emmett Till...” *The Root*, March 21, 2017.

<https://www.theroot.com/this-white-womans-painting-of-emmett-till-belongs-under-1793483717>

•Lisa Larson Walker, “The Problem with the Whitney Biennial’s...” *Slate*, March 29, 2017.

[http://www.slate.com/blogs/browbeat/2017/03/29/the\\_problem\\_with\\_the\\_whitney\\_biennial\\_s\\_emmett\\_till\\_painting\\_isn\\_t\\_that.html](http://www.slate.com/blogs/browbeat/2017/03/29/the_problem_with_the_whitney_biennial_s_emmett_till_painting_isn_t_that.html)

• Timothy Tyson, *The Blood of Emmett Till* (Simon and Schuster 2017), chapter 1, “Nothing That Boy Did,” pp. 1-7.

• **OPTIONAL:** Recent efforts to reopen the case:

Kristine Phillips et.al., “New Details in Book About Emmett Till’s Death Prompted Officials to Reopen Investigation,” *Washington Post*, July 12, 2018:

[https://www.washingtonpost.com/news/retropolis/wp/2018/07/12/emmett-tills-case-has-been-reopened-his-brutal-death-in-1955-put-a-spotlight-on-racial-violence/?noredirect=on&utm\\_term=.2a32a6794e41](https://www.washingtonpost.com/news/retropolis/wp/2018/07/12/emmett-tills-case-has-been-reopened-his-brutal-death-in-1955-put-a-spotlight-on-racial-violence/?noredirect=on&utm_term=.2a32a6794e41)

All Things Considered, “Justice Department Reopens Investigation into 1955 Lynching of Emmett Till,” *All Things Considered*, NPR, July 12, 2018. <https://www.npr.org/2018/07/12/628546616/justice-department-reopens-investigation-into-1955-lynching-of-emmett-till>

Optional source analysis, **extra credit:** Open response to any of the sources.

### **October 16: Transitions**

Paper one due, in class and on bb.

## **UNIT II**

### **October 23: March on Washington, I: Planning and Planners**

#### **Required Reading/Viewing:**

• Bayard Rustin, “Organizing Manual #2, Final Plans for the March on Washington for Jobs and Freedom, August 28, 1963,” <http://www.crmvet.org/docs/moworg2.pdf>

• Listen/read: <https://www.npr.org/sections/codeswitch/2013/08/15/212338844/bayard-rustin-the-man-who-organized-the-march-on-washington>

• Read: “March on Washington, official flyer”: <http://americanhistory.si.edu/changing-america-emancipation-proclamation-1863-and-march-washington-1963/1963/march-washington>

(scroll down to the bottom and the top left link is the flyer).

• Look and read (scroll to the bottom of this link and focus on the buttons and other posters): <http://americanhistory.si.edu/changing-america-emancipation-proclamation-1863-and-march-washington-1963/1963/march-washington>

• Listen: speeches by Randolph and Rustin. **Links TBA.**

**Randolph**, text and audio:

[http://openvault.wgbh.org/catalog/A\\_CB387942466C46F6BAE6528BAFD53055](http://openvault.wgbh.org/catalog/A_CB387942466C46F6BAE6528BAFD53055)

**Rustin:** short video: <https://www.youtube.com/watch?v=KW7urLULT9k>

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

Source Analysis III (due date 1; choose 1, 2-3 pages):

1. What does organizing manual #2 suggest as the major concern of March organizers? Do a *close reading* of the manual or one aspect of it to build **your argument**. Use 2-3 quotes as examples in the body of your response.
2. What stands out most in either Rustin or Randolph’s remarks? Choose one passage from either speech and do a *close reading* to build **your argument**. Use 2-3 quotes as examples in the body of your response.

3. What do the flyers and buttons suggest about how march organizers represented the march to the world? Consider what is visible/present in these material objects and what is not visible/not present in these material objects to build **your argument**. Do a *close reading* of these paraphernalia and use 2-3 specific examples in the body of your response.

### **October 30: March on Washington, II: Speakers**

#### **Required Reading/Listening/Viewing:**

- March on Washington, program and statement by organizers:  
<http://www.crmvet.org/docs/mowprog.pdf>

- John Lewis, listen/watch and read:

Visual/audio of speech: <https://www.youtube.com/watch?v=tFs1eTsokJg>

Audio of speech: <https://www.wyzant.com/resources/lessons/history/hpol/march/lewis>

Text of speech: <http://voicesofdemocracy.umd.edu/lewis-speech-at-the-march-on-washington-speech-text/>

- Martin Luther King, Jr., listen/watch and read:

Visual/audio of speech: <https://www.youtube.com/watch?v=smEqnklfYs> (his speech begins about a minute into the clip)

Audio and Text of speech: <https://kinginstitute.stanford.edu/king-papers/documents/i-have-dream-address-delivered-march-washington-jobs-and-freedom>

- Malcolm X, “Message to the Grassroots” (November 1963), excerpts:

Text of speech: <http://rcha.rutgers.edu/images/2016-2017/1960s/Documents/12.-RCHA-2016-The-Culture-of-the-Sixties-Malcolm-X-Message-to-the-Grass-Roots-condensed-1963.pdf>

Audio of speech: <https://www.youtube.com/watch?v=a59Kwp35Z80>

Source Analysis III, (due date 2, choose 1, 2-3 pages)

1. Focus on one of the three speeches to explain 1-2 rhetorical strategies the speaker used to convey his main concerns. Do a *close reading* of one passage to build **your argument**. Use 2-3 quotes as examples in the body of your response.
2. What stands out most about the program for the March on Washington? Do a *close reading* of the program or one aspect of it; consider the sequence of events, the agenda, and who or what is present—and absent—in the program to build **your argument**. Use 2-3 quotes as examples in the body of your response.

### **November 6: March on Washington, III: Entertainment and Reception**

#### **Required Reading/Viewing/Listening:** (more details on requirements TBA)

- Lorraine Hansberry, “A Challenge to Artists,” (1962) (on bb)

• Emilie Raymond, *Stars for Freedom: Hollywood, Black Celebrities, and the Civil Rights Movement* (Seattle: University of Washington Press, 2015), chapter 4, “The Arts Group and the March on Washington,” pp. 112-142. (on bb)

March On Washington, assorted entertainers: <https://www.youtube.com/watch?v=10I6HtdJnWE> (not working?)

- MORE TBA. Joan Baez: <https://www.youtube.com/watch?v=7akuOFp-ET8>

Bob Dylan: <https://www.youtube.com/watch?v=KY2IQV3ADfc&t=89s>

Peter Paul and Mary (commentary and performance):

<https://www.youtube.com/watch?v=KY2IQV3ADfc&t=89s>

Mahalia Jackson: <https://www.youtube.com/watch?v=gT0SUMSjMWw>

- Media:

“Civil Rights Roundtable” (with Hollywood celebrities),

<https://www.youtube.com/watch?v=AMFgoQ39KK0&t=11s>

NBC news coverage: [https://www.youtube.com/watch?v=MXa\\_dopI3VQ&t=28s](https://www.youtube.com/watch?v=MXa_dopI3VQ&t=28s)

Source Analysis IV (**required for all**), 1-2 pages:

Please locate, print out and bring to class one article from either the *New York Times* or the *Chicago Defender* from 1963 (either in the time leading up to the March, coverage of the March, or its aftermath) that discusses these events. What stands out about how this publication wrote about the March?

**FRIDAY, November 9.**

Paper 2 due, by 10 pm. BB

More TBA

**UNIT III**

**November 13: Sports and Civil Rights, I: “The Fight of the Century”**

**Required Reading:**

• David Wiggins and Patrick Miller, eds., *The Uneven Playing Field: A Documentary History of the African American Experience in Sport* (Urbana: University of Illinois Press, 2003), pp. 71-82 (start on p. 71 with: “13. William Henry Lewis”).

• Matt Reiman, “When a Black Fighter Won ‘the Fight of the Century,’ Race Riots Erupted Across America,” Timeline.com, March 24, 2017: <https://timeline.com/when-a-black-fighter-won-the-fight-of-the-century-race-riots-erupted-across-america-3730b8bf9c98>. Pay particular attention to the cartoons, photographs, and excerpts from primary sources that he includes.

• Reiman provides links to several primary sources in his article. Please click on one of these (coverage of the fight FROM THE TIME in either Iowa, Houston or Los Angeles), and read this one article carefully. Consider what reporters said about the fight, how they described these events and athletes, and why.

**Required Watching:**

• Ken Burns director, *Unforgivable Blackness*(2005)  
Please watch the first 4 minutes or so (the overview/opening), and then from about 1:11 (when Jim Jeffries comes out of retirement), through the end. (Available on Amazon prime; more information about how/where to watch TBA.)

• trailer: <https://www.youtube.com/watch?v=UH8jA2nm5Vo>  
and this: • <https://www.youtube.com/watch?v=esnq-orAvo8>

**November 20: NO CLASS/THANKSGIVING**

**Nov 27: Sports and Civil Rights, II: Joe Louis, Jackie Robinson and “Remembering” Mid-Century Sports “Heroes”**

**Required Reading:**

• William Wiggins, “Joe Louis, American Folk Hero,” in Patrick Miller and David Wiggins, eds., *Sport and the Color Line: Black Athletes and Race Relations in Twentieth-Century America* (NY: Routledge, 2004), pp. 127-146. (You may skim this article, but focus on the excerpts from primary sources—poems and editorials-- that he includes in this essay).

• Wiggins and Miller, ed., *The Uneven Playing Field*, pp. 169-176 (and the cartoon on p. 168); pp. 207-221.

- Thomas Zeiler, ed., *Jackie Robinson and Race in America: A Brief History with Documents* (Boston: Bedford/St. Martins, 2014), pp. 52-57, pp. 80-88, pp. 91-96.
- Howard Bryant, *The Heritage: Black Athletes, A Divided America, and the Politics of Patriotism* (Boston: Beacon Press, 2018), pp. 31-39.

**Required Watching:**

- Brian Helgeland, director, *42: The Jackie Robinson Story* (2013), available on netflix and inexpensive rentals on Amazon (more info on how/where to watch TBA)

**December 4: Sports and Civil Rights, III: Policing the Bodies of Black Women Athletes**

**Required Reading:**

- Susan Cahn, “‘Cinderellas’ of Sport: Black Women in Track and Field,” in Miller and Wiggins, eds, *Sport and the Color Line*, pp. 211-232.

- Harvey Araton, “Sisters Rise Above, and Emerge on Top,” *New York Times*, September 9, 2001, p. SP4.
- Harvey Araton, “Unruly Crowd in Paris is Too Much to Take,” *New York Times*, June 6, 2003, p. D1.
- “Unsportsmanlike Conduct – A Portrait of Serena,” *Miami Tennis News*, October 14, 2007, <http://miamitennisnews.com/2007/10/14/unsportsmanlike-conduct—a-portrait-of-serena/>.
- Mary O’Shea, “The Two Sides of the Serena Williams Coin: The Arrogant Ace?,” *The Bleacher Report*, Feb. 9, 2010, <http://bleacherreport.com/articles/342391-the-two-sides-of-the-serena-williams-coin-arrogant-but-ace>
- Harvey Araton, “A Champion with Peers, Present Company Excluded,” *New York Times*, September 8, 2014, p. D8.

- Claudie Rankine, *Citizen: An American Lyric* (Graywolf Press, 2014), pp. 23-37.

- Claudia Rankine, “The Meaning of Serena Williams: On Tennis and Black Excellence,” *New York Times*, August 25, 2015: <https://www.nytimes.com/2015/08/30/magazine/the-meaning-of-serena-williams.html>

**TOPIC FOR FINAL ESSAY DUE:** In 1-2 paragraphs, describe which of your short essays you will build on and how you will do so.

**December 11: Conclusions: Rethinking Colin Kaepernick, Rethinking Perspectives on Civil Rights**

**Required Reading (more TBA)**

- “Colin Kaepernick’s Protest is Working,” *Slate*, Sep 12, 2016. [http://www.slate.com/articles/sports/sports\\_nut/2016/09/colin\\_kaepernick\\_s\\_protest\\_is\\_working.html](http://www.slate.com/articles/sports/sports_nut/2016/09/colin_kaepernick_s_protest_is_working.html).
- Jelani Cobb, “From Louis Armstrong to the N.F.L.: Ungrateful as the New Uppity,” *The New Yorker*, September 24, 2017: <https://www.newyorker.com/news/news-desk/from-louis-armstrong-to-the-nfl-ungrateful-as-the-new-uppity>
- The editors of GQ, “Colin Kaepernick Will Not Be Silenced,” *GQ*, December 2017.
- Ken Belson and Mark Leibovich, “Inside the Confidential NFL Meetings to Discuss National Anthem Protests,” *New York Times*, April 25, 2018: <https://www.nytimes.com/2018/04/25/sports/nfl-owners-kaepernick.html>

Final Essay Workshop: Bring outline and tentative thesis to class.

**Last date to submit Final Essay (on bb): Tuesday December 18.**