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Office Hours: Wed, 12-1 and by appointment

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

21:510:315

Fall 2020

REMOTE LEARNING

*Synchronous Class Meeting Time: Tuesday, 6 pm (Zoom) (possible 5:30 start...more TBA)*

*Asynchronous Assignments: Due Monday, 6 pm (Blackboard, discussion board)*

**Course description**

The modern 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 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 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 probe deeply and from various perspectives into key moments and/or themes in civil rights history: the murder of Emmett Till in 1955; the March on Washington in 1963; and a more brief consideration of intersections of sports and civil rights in different eras. In each of these three units, we examine a range of primary sources—newspapers, photographs, speeches, legislation, trial transcripts, interviews, poetry, memoirs, letters, music, and more. We work to interpret, analyze, read between the lines, and question the sources; we ask how and where and why and by whom they were produced; we consider 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 peel 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 “do” history: pulling together a large body of often-discordant evidence as we work to make sense of the past.

**Goals and learning objectives**

By the end of the semester, students will have learned:

- How to analyze and evaluate a range of primary sources—written, visual, and audio—critically and as historical documents;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 sources.

**Format and Technology**

This course combines asynchronous online work and synchronous online meetings. Each component includes reading and writing requirements.

Weekly assignments generally consist of:

1. **Asynchronous work:** Complete readings, review power points, and complete and submit written assignments responding to assigned material. You may do this work at your convenience, but written responses are due by **Monday, 6 pm**.
2. **Prepare for synchronous meeting:** Read/watch/listen to required materials, mainly primary sources, in advance of class meetings.

3. **Attend synchronous meetings:** Attend and participate in our regularly scheduled class meeting time each Tuesday at 6 pm, for discussion, lecture, review of asynchronous materials, and additional written work- which you will be working on in class both individually and collaboratively. (Note: We may be breaking into two groups, and having two synchronous meetings-- from 5:30-7 and from 7:30-9; more TBA.)

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.

All required readings and viewings are available as links on the syllabus, or on Blackboard under course documents and organized by date. Post responses to asynchronous written assignments on Blackboard under the class discussion board.

If you are able, I encourage you to buy Christopher Metress, ed., *The Lynching of Emmett Till: A Documentary Narrative* (University of Virginia Press, 2002) as inexpensively as possible. We will be reading larger sections of this book, and sections that are not assigned could be useful for your final essay. But this is not required.

It is **VERY** important that you have the required readings with you during our discussions, whether that means printing out from BB or having multiple windows open.

I will be using announcements and email through Blackboard to communicate. Please keep your notifications on for announcements or email from Blackboard.

### **Grading and requirements**

1. Attendance **and** class participation in synchronous meetings (20%)
2. Weekly assignments to be completed asynchronously (20%)
3. Two 3-4 page essays (25% combined)
4. Build an archive (10%)
5. Final essay, 6-7 pages (25%)

1. Attendance and Class Participation (20%). This crucial component of the course includes:

- Showing up to our online synchronous meetings prepared. Attendance *combined with* consistent and thoughtful participation in class discussions and breakout rooms is required, and will be counted toward your final grade. Your comments must suggest that you've completed all of the asynchronous and synchronous requirements, and have prepared thoroughly. During our synchronous discussions, please silence cell phones and put all other devices away. Treat this time as you would a "regular" in-person seminar: you should not be cooking or eating dinner, responding to emails, folding laundry, shopping on amazon, texting with friends, or engaging in any other tasks. Please have your camera on. If you have questions about how best to participate in class, please ask.

An online learning environment is *not* a passive learning environment, and simply showing up on zoom will not be enough to succeed in this component of the course. Because participation is so important, missing more than two synchronous classes without an excused absence will affect your final grade. If you miss one synchronous meeting, that will be an excused absence, no questions asked. If you miss more than one, you must be in touch with me for it to be an excused absence. To repeat, more than **two unexcused absences total** will affect a final grade.

**Any student who misses four or more synchronous 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.

- That being said, these are challenging times and challenging circumstances. If possible, please let me know in advance if you will not be in class, OR if you have cannot access our online discussions, OR if you need to be on mute and/or no video because of where you are and what is going on around you. With the coronavirus pandemic ongoing and its course unpredictable, I will do my best to be understanding and to accommodate challenges that you may face in participating in the class. In return, I hope you will try to show the same understanding.

- Source Analysis. To support your participation and to help you prepare for the essays, you must submit a typed response paper analyzing one of the sources assigned that week at **three** points during the semester (12 pt. font, double spaced). All students must complete the first source analysis (1-2 pages) on either **Tuesday September**

**8 OR Tuesday September 15.** The second source analysis (2-pages) is due either **Tuesday September 22 or Tuesday, September 29.** The third source analysis (2-3 pages) is due either on **Tuesday, October 20 or Tuesday, October 27.** You must post these source analyses on bb by NOON on Tuesdays (under assignments), 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. See the syllabus for the specifics assignment for each week.

2. Weekly assignments to be completed asynchronously (20%)

- Most weeks include assigned readings (and sometimes listening/watching), **and** a written assignment. You may do this work on your own time at any point between Tuesday night (after class) and the following Monday night at 6 pm (24 hours before we meet). You can find the readings in course documents, and the written assignments on the discussion board; sometimes you will also need to read and comment on what others have posted on the discussion board as part of your assignment. This asynchronous work will give you the critical context and background information you need to prepare for and participate in the synchronous meetings.

3. Two 3-4 page essays (12.5% each, 25% 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: **October 13.**
- Essay two: **November 10.**

4. Build an Archive. (10%) Due **Tuesday, December 1**

- Over the course of the semester, gather 4-6 primary sources that say something about civil rights activism today in our own era. These sources could range from signs that you see walking down the street to advertisements to a photo that you take yourself or a photo that you see elsewhere; they could be a clip from a song, film, commercial, newscast; a newspaper or magazine article; a speech, a tweet or fb post, etc. etc.
- Paste the source (and/or link for each source), with identifying information (date, location, etc.) and a one-sentence description of each source onto a document. Then write a 2-page summary of your archive as a whole. Post the entire project on the discussion board AND under assignments.

5. 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 1.**
- Outline and tentative thesis, due in class for a writing workshop, **December 8.**
- Due **Friday, December 11**

### **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 your papers, you must cite and provide a reference for all language **and/or** ideas that are not your own. 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 still **must** cite those sources. Violations of the university honor code will be prosecuted to the full extent that is permitted.

- The department **requires** that the following honor pledge is written and signed on every exam, paper, or other major course assignment that is submitted for grading:  
“**On my honor, I have neither received nor given any unauthorized assistance on this examination (assignment).**”

- For more information about academic integrity, see:  
<http://academicintegrity.rutgers.edu>

- Note that lectures and materials utilized in this course, including but not limited to videocasts, podcasts, visual presentations, assessments, and assignments, are protected by United States copyright laws as well as Rutgers University policy. As the instructor of this course, I possess sole copyright ownership. You are permitted to take notes for personal use or to provide to a classmate also currently enrolled in this course. Under no other circumstances is distribution of recorded or written materials associated with this course permitted to any internet site or similar information-sharing platform without my express written consent. Doing so is a violation of the university's [Academic Integrity Policy](#).

- These copyright protections extend to original papers you produce for this course. In the event that I seek to share your work further, I will first obtain your written consent to do so. Finally, as the instructor for this course, I have the responsibility to protect students' right to privacy. Classroom recordings of students will therefore be treated as educational records under the Family Educational Rights and Privacy Act (FERPA), the U.S. federal law that governs access to educational information and records. Instructors and students must provide notification if any part of online sessions are going to be recorded; such recordings cannot be circulated outside the course.

--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.

--Communication matters; support 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.

This class welcomes all learners, and Rutgers University Newark (RU-N) is committed to the creation of an inclusive and safe learning environment for all students and the University as a whole.

- For support and accommodations, please see: [student accommodations and support statement](#).

RU-N has identified the following resources to further the mission of access and support:

- **For Individuals with Disabilities:** The Office of Disability Services (ODS) is responsible for the determination of appropriate accommodations for students who encounter barriers due to disability. Once a student has completed the ODS process (registration, initial appointment, and submitted documentation) and reasonable accommodations are determined to be necessary and appropriate, a Letter of Accommodation (LOA) will be provided. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at [ods.rutgers.edu](https://ods.rutgers.edu). Contact ODS at (973)353-5375 or via email at [ods@newark.rutgers.edu](mailto:ods@newark.rutgers.edu).

- **For Individuals who are Pregnant:** The Office of Title IX and ADA Compliance is available to assist with any concerns or potential accommodations related to pregnancy. Students may contact the Office of Title IX and ADA Compliance at (973) 353-1906 or via email at [TitleIX@newark.rutgers.edu](mailto:TitleIX@newark.rutgers.edu).

- **For Absence Verification:** The Office of the Dean of Students can provide assistance for absences related to religious observance, emergency or unavoidable conflict (e.g., illness, personal or family emergency, etc.). Students should refer to [University Policy 10.2.7](#) for information about expectations and responsibilities. The Office of the Dean of Students can be contacted by calling (973) 353-5063 or emailing [deanofstudents@newark.rutgers.edu](mailto:deanofstudents@newark.rutgers.edu).

- **For Individuals with temporary conditions/injuries:** The Office of the Dean of Students can assist students who are experiencing a temporary condition or injury (e.g., broken or sprained limbs, concussions, or recovery from surgery). Students experiencing a temporary condition or injury should submit a request using the following link: <https://temporaryconditions.rutgers.edu>.

- **For English as a Second Language (ESL):** The Program in American Language Studies (PALS) can support students experiencing difficulty in courses due to English as a Second Language (ESL) and can be reached by emailing [PALS@newark.rutgers.edu](mailto:PALS@newark.rutgers.edu) to discuss potential supports.

• **For Gender or Sex-Based Discrimination or Harassment:** The Office of Title IX and ADA Compliance can assist students who are experiencing any form of gender or sex-based discrimination or harassment, including sexual assault, sexual harassment, relationship violence, or stalking. Students can report an incident to the Office of Title IX and ADA Compliance by calling (973) 353-1906 or emailing [TitleIX@newark.rutgers.edu](mailto:TitleIX@newark.rutgers.edu). Incidents may also be reported by using the following link: [tinyurl.com/RUNReportingForm](https://tinyurl.com/RUNReportingForm). For more information, students should refer to the University's Student Policy Prohibiting Sexual Harassment, Sexual Violence, Relationship Violence, Stalking and Related Misconduct located at <http://compliance.rutgers.edu/title-ix/about-title-ix/title-ix-policies/>.

• **For support related to interpersonal violence:** The Office for Violence Prevention and Victim Assistance can provide any student with confidential support. The office is a **confidential resource** and does *not* have an obligation to report information to the University's Title IX Coordinator. Students can contact the office by calling (973) 353-1918 or emailing [run.vpva@rutgers.edu](mailto:run.vpva@rutgers.edu). There is also a confidential text-based line available to students; students can text (973) 339-0734 for support.

• **For Crisis and Concerns:** The Campus Awareness Response and Education (CARE) Team works with students in crisis to develop a support plan to address personal situations that might impact their academic performance. Students, faculty and staff may contact the CARE Team by using the following link: [tinyurl.com/RUNCARE](https://tinyurl.com/RUNCARE) or emailing [careteam@rutgers.edu](mailto:careteam@rutgers.edu).

• **For Stress, Worry, or Concerns about Well-being:** The Counseling Center has confidential therapists available to support students. Students should reach out to the Counseling Center to schedule an appointment: [counseling@newark.rutgers.edu](mailto:counseling@newark.rutgers.edu) or (973) 353-5805. If you are not quite ready to make an appointment with a therapist but are interested in self-help, check out *TAO at Rutgers-Newark* for an easy, web-based approach to self-care and support: <https://tinyurl.com/RUN-TAO>.

• **For emergencies,** call 911 or contact Rutgers University Police Department (RUPD) by calling (973) 353-5111.

--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.

• Remote tutoring IS available at the writing center. For the writing center, please see: <http://www.ncas.rutgers.edu/writingcenter>, and the link to the MyRun Student Resources page, <https://myrun.newark.rutgers.edu/covid19>

Finally, these are trying times, and we are all doing the best we can. I expect all of us to be patient with each other.

## CLASS SCHEDULE:

### September 1: Introductions and Preliminary Questions

#### -Asynchronous

- See bb, course documents, for relevant background information.

#### -Synchronous

- See you on zoom! See bb for the link.

## UNIT I

### September 8: Background

#### -Asynchronous

- Re-watch the clip from *Eyes on the Prize* that we watched together on 9/1:

<https://www.youtube.com/watch?v=NpY2NVcO17U&t=1153s> (from about minute 3:30-19:30 or so).

• Christopher Metress, ed., *The Lynching of Emmett Till: A Documentary Narrative*, selected newspaper coverage, pp. 14-22. (Note: In completing this assignment, you will be getting a head start on next week's requirements.)

#### **Source analysis, I, due date 1.** Choose one of these options (1-2 pages)

1. Choose one newspaper article from the Metress anthology from 1955 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.) Please make clear at the top of the page which article you are describing, the page from Metress, and its original date and publication.
2. Choose one newspaper article from the Metress anthology and **describe** what story that article tells that is *different from* the story in *Eyes on the Prize*. 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 either the article or the documentary. What does the article (or documentary) 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 (or documentary) 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.) Please make clear at the top of the page which article you are describing, the page from Metress, and its original date and publication.

-Synchronous. No Class. (Tuesday is Monday at RN)

### September 15: The death of Emmett Till, I: Murder and Mourning

#### -Asynchronous

- Timeline: <https://www.pbs.org/wgbh/americanexperience/features/till-timeline/>

• Background on lynching in the U.S.: <https://www.pbs.org/wgbh/americanexperience/features/emmett-lynching-america/>

• Timothy Tyson, *The Blood of Emmett Till* (NY: Simon and Schuster, 2017), chapter 10, "Black Monday," 91-106.

See the discussion board for accompanying written assignment.

### -Synchronous

• Christopher Metress, ed., *The Lynching of Emmett Till: A Documentary Narrative*, selected newspaper coverage, pp. 14-35, focus on pp. 14-26 (until "End the Racist Conspiracy!" headline);

• 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" (you will need to scroll down to get to the video): <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, due date 2. (1-2 pages)

Choose one newspaper or magazine article from 1955 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.) Please make clear at the top of the page which article you are describing, where it comes from in the Metress anthology, and its original date and publication.

### September 22: The death of Emmett Till, II: Trial

#### -Asynchronous

• Tyson, *The Blood of Emmett Till* (NY: Simon and Schuster, 2017), chapter 12, "Fixed Opinions," pp. 122-135.

• "Women in the 1950s": <https://www.khanacademy.org/humanities/us-history/postwarera/1950s-america/a/women-in-the-1950s>

See the discussion board for accompanying written assignment.

#### -Synchronous

• "The Emmett Till Murder Trial, Selected Testimony": <http://famous-trials.com/emmettill/1757-tilltestimony>, read the testimony by Mamie Bradley and Carolyn Bryant carefully (this is our focus), and spend some time on Mose Wright's testimony; pick 1-2 others to read less closely.

• Metress, ed. *The Lynching of Emmett Till*, selected newspaper coverage, pp. 44-112 (see bb for specifics).

• Dan Wakefield, "Justice in Sumner" *The Nation*, Oct. 1, 1955, pp. 284-285; also in Metress, pp. 120-123.

### Source analysis, II, due date 1. Choose 1 of these options (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 on specific features of the article (a headline, a photo caption, a single paragraph, for example), 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 that person's testimony (or a specific exchange in one testimony), and **analyze how** it depicts Till or his death; focus on one specific feature of 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.

### September 29: The death of Emmett Till, III: Aftermath

### -Asynchronous

• Tyson, *The Blood of Emmett Till* (NY: Simon and Schuster, 2017), chapter 17, “Protest Politics,” pp. 190-201.

• “Postwar Foreign Policy and African American Civil Rights”: <https://history.house.gov/Exhibitions-and-Publications/BAIC/Historical-Essays/Keeping-the-Faith/Postwar-Foreign-Policy-Civil-Rights/>

See the discussion board for accompanying written assignment.

### -Synchronous

• 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 Metress, 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 of these options (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 in his readers? 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 how it depicts Emmett 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 in their readers? Include 2 quotes as examples in the body of your response.

### **October 6: The death of Emmett Till, IV: Popular Culture and “Remembering” Emmett Till**

#### -Asynchronous, required.

• Devery Anderson, *Emmett Till: The Murder that Shocked the World and Propelled the Civil Rights Movement* (2017), chapters 11, “Revival,” pp. 287-314.

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

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

See the discussion board for accompanying written assignment.

#### -Synchronous, 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>

• Audra D.S. Burch, et. al., “Emmett Till’s Murder and How America Remembers its Darkest Moments,”  
*New York Times*, February 20, 2019.

### **October 13: Transitions**

#### **DUE: Paper I**

I encourage you to schedule office hours to talk about your papers.

#### **-Asynchronous**

• [https://www.youtube.com/watch?v=5Q\\_I\\_2m5TbA](https://www.youtube.com/watch?v=5Q_I_2m5TbA)

• William P. Jones, *The March on Washington: Jobs, Freedom and the Forgotten History of Civil Rights* (NY: Norton, 2013), chapter 5, “For Jobs and Freedom,” pp. 163-200 (pages to focus on TBA; this assignment may be optional)

#### **-Synchronous, no class**

## **UNIT II**

### **October 20: March on Washington, I: Planning and Planners**

#### **-Asynchronous**

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

• William P. Jones, *The March on Washington: Jobs, Freedom and the Forgotten History of Civil Rights* (NY: Norton, 2013), chapter 5, “For Jobs and Freedom,” pp. 163-200 (pages to focus on TBA)  
See the discussion board for accompanying written assignment.

#### **-Synchronous**

READ:

• 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>

• “March on Washington, official flyer” and other related planning documents (see link below and bb).

• Look and read (scroll to the bottom of this link), focus on the buttons, banners, and other paraphernalia:

<http://americanhistory.si.edu/changing-america-emancipation-proclamation-1863-and-march-washington-1963/1963/march-washington>

LISTEN/WATCH: (Please read and either listen or watch)

• Randolph and Rustin.

Randolph, audio:

[http://openvault.wgbh.org/catalog/A\\_CB387942466C46F6BAE6528BAFD53055](http://openvault.wgbh.org/catalog/A_CB387942466C46F6BAE6528BAFD53055), (just the first 10 minutes of his remarks; scroll down)

Text: <https://www.jacksonville.com/article/20130820/NEWS/801247969>

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 of these options (2-3 pages)

1. What does organizing manual #2 suggest as the major concern of March organizers? Do a *close reading* of the manual –focusing on one aspect of it in particular, 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 27: March on Washington, II: Speakers**

#### **-Asynchronous**

- March on Washington, program and statement by organizers:

<http://www.crmvet.org/docs/mowprog.pdf>

- Start reading/listening/watching the speeches below.

See the discussion board for accompanying written assignment.

#### **-Synchronous**

LISTEN/WATCH/READ (please read and either listen or watch)

- John Lewis, 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., 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>

[NOTE: These assignments may be modified, as we may not have time to get to Malcolm X’s speech/]

#### **Source analysis, III, due date 2.** Choose 1 of these options (2-3 pages)

1. Focus on one of the three speeches and explain 1-2 rhetorical strategies the speaker uses 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 3: March on Washington, III: Entertainment and Reception**

#### **-Asynchronous**

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

• 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)

- See required listening/watching for next week and prepare in advance.
- Begin work on second paper

See the discussion board for accompanying written assignment.

**-Synchronous, no class. (VOTE!)**

- I encourage you to schedule office hours to discuss your second paper.

**November 10: March on Washington, III: Entertainment, Reception and “Memories” in Mass Culture**

**-Asynchronous**

- No requirements

**-Synchronous**

- 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: <https://www.youtube.com/watch?v=AKgm9ARmOMM>
- Mahalia Jackson: <https://www.youtube.com/watch?v=gTOSUMSjMWw>
  
- NBC news coverage: [https://www.youtube.com/watch?v=MXa\\_dopI3VQ&t=28s](https://www.youtube.com/watch?v=MXa_dopI3VQ&t=28s) (first 15 minutes)
- **OPTIONAL:** “Civil Rights Roundtable” (with Hollywood celebrities), <https://www.youtube.com/watch?v=AMFgoQ39KK0&t=11s>
  
- Build an Archive: Be prepared to discuss what sources you have located and are considering including in your archive.

**Due: Paper II**

**UNIT III: Sports and Civil Rights**

**November 17: Sports and Civil Rights, I: “The Fight of the Century”**

**-Asynchronous**

• 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.

- 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 of Part I (around 1:48, “Jack Johnson’s troubles were just beginning”). (Available online through the Dana Library; more information about how/where to watch TBA.) See the discussion board for accompanying written assignment.

**-Synchronous**

• 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”).

- Footage from 1910: <https://www.youtube.com/watch?v=esnq-orAvo8>

• 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.

## **November 24: Sports and Civil Rights, II: Joe Louis, Race, and Nation**

### **-Asynchronous**

- TBA

See the discussion board for accompanying written assignment.

### **-Synchronous**

- Jack Miley, “Courage in Opening Round....,” *Detroit Free Press*, June 20, 1938:  
[http://www.shoppbs.pbs.org/wgbh/amex/fight/filmmore/ps\\_apology.html](http://www.shoppbs.pbs.org/wgbh/amex/fight/filmmore/ps_apology.html)
- H.G., Salsinger, “The Umpire,” *Detroit News*, June 23, 1938:  
[http://www.shoppbs.pbs.org/wgbh/amex/fight/filmmore/ps\\_ambition.html](http://www.shoppbs.pbs.org/wgbh/amex/fight/filmmore/ps_ambition.html)
- 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).
- Three images of Louis from the 1940s; click on each and pay attention to the visuals and the copy:  
[https://www.docsteach.org/documents?filter\\_searchterm=Joe+louis&searchType=all&filterEras=&filterDocTypes=&sortBy=relevance&filter\\_order=&filter\\_order\\_Dir=&rt=kr7p6YwvPswa](https://www.docsteach.org/documents?filter_searchterm=Joe+louis&searchType=all&filterEras=&filterDocTypes=&sortBy=relevance&filter_order=&filter_order_Dir=&rt=kr7p6YwvPswa)

## **December 1: Sports and activism more recently**

### **-Asynchronous**

- TBA

### **-Synchronous**

- TBA

**Due:** Build an Archive project.

**Due:** 1-paragraph summary of your final paper topic.

## **December 8: Conclusions?**

### **-Asynchronous**

- TBA

### **-Synchronous**

- Build an archive: Presentations
- Writing workshop for final essay
- **DUE:** outline and tentative thesis

**Final Essay Due December 11, 5 pm.**