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

21:510:315
21:526:395:Q1
Fall 2022

Class Location: Honors LLLC, 48NewStreet, Room 211A
Class Meeting Time: Tuesday, 2:30-5:10
Writing Intensive

Course description
The modern Civil Rights movement was arguably the most significant social movement in U.S. History. It had roots in activism that dated back to the early twentieth century; in the post-World War II decades, it developed into a broad range of activists that crossed borders. And yet, most people encounter civil rights activism for a class or two in elementary and high school and through just 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 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 broader context for the March on Washington in 1963; and a more brief consideration of a topic that all of you will help to choose. In our two main 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 sources; we ask how and where and why and by whom these sources were produced; we consider not only what they 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 a simple story about “who did what” 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.

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 readings and/or the required viewings 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 will have learned:

- How to analyze and evaluate a range of primary sources—written, visual, and audio—as historical documents;
- 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 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 find relevant evidence: over the course of the semester, students will take on the investigative work of finding their own original newspaper sources.

Names and Pronouns
An important part of creating a respectful learning environment is knowing and using the name you use, which may differ from your legal name, as well as the gendered pronouns you use (for example, I go by she/her/hers). Please
feel free to let me know your name and/or the pronouns you use at any time. If I do not pronounce your name correctly, please let me know.

**Grading and Requirements**

1. Attendance and class participation (25%)

2. Asynchronous assignments (10%)

3. Two 3-4 page essays (30% combined)

4. Archive/creative project (10%)

5. Final essay, 6-7 pages (25%)

1. Attendance and Class Participation (25%). This crucial component of the course includes:

   - Showing up to class prepared. Attendance *combined with* consistent and thoughtful participation in class discussions is required, and will be counted toward your final grade. Your comments must suggest that you’ve completed all of the weekly requirements, and have prepared thoroughly. This is not a passive learning environment, and simply showing up is not enough to receive an “A” in this component of the course. Because participation is so important, missing more than two classes without an excused absence will affect your final grade. If you miss one class, 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 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 remain challenging times. If possible, please let me know in advance if you will not be in class. With covid ongoing and its course remaining unpredictable, I will do my best to be understanding and to accommodate challenges that you may face.

   - You may only use devices in class to access class-related materials. Any student who is texting, shopping, or doing anything online not DIRECTLY related to class will be marked as absent (unexcused) for that day. Please silence all cell phones.

   - Source Analysis. To support your participation and to help you prepare for the essays, you must submit THREE source analyses. These are typed response papers analyzing one of the sources assigned that week (12 pt. font, double spaced). You must complete the first source analysis (1-2 pages) on Tuesday, September 13. The second source analysis (2-pagers) is due either on Tuesday September 20, or Tuesday, September 27. The third source analysis (3 pages) is due either on Tuesday, October 18 or Tuesday, October 25. You must post these source analyses on canvas by NOON on Tuesdays and they must relate to the material we will be covering in class that day. You will receive comments and a score of 1-10 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 and canvas for the specific source analysis assignments.

2. Weekly asynchronous assignments (10%)

   - Most weeks include assigned readings and an online written assignment, in addition to the homework required for class meetings. You must complete these asynchronous written assignments at FIVE points during the semester, and post them on canvas by Monday night at 10 pm. You will receive comments and a score of 1-10 on these assignments, and not a letter grade. However, they will count toward the final numeric grade for asynchronous written work.

   - Note: You are responsible for keeping track to ensure that you complete 5 of these assignments. Also note that the readings/viewings are required whether or not you complete the accompanying written assignment. This asynchronous work will give you the critical context and background information you need to prepare for and participate in our class meetings.

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 11, by 2 pm.
   - Essay two: Thursday, November 10, by 2 pm.

4. Build an Archive/Creative Project. (10%) Due Tuesday, December 6, by 2 pm.
• Over the course of the semester, you will gather 4-6 primary sources that either say something about civil
rights activism today in our own era, or sources that build off and elaborate on one of our two main units of the
course. This creative project assignment is an opportunity for you to connect the themes and materials we have
covered in class to your own lives. It is also an opportunity to communicate your ideas in a format that is not the
“traditional” academic exam or essay. MORE TBA.

5. Final essay, 6-7 pages (25%)
• In this final essay, you will revise and expand upon one of your two shorter essays. You will draw on one
additional primary source 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.
  • Find a new source research exercise: Tuesday November 22.
  • One paragraph description of your final essay: Tuesday, November 29.
  • Outline and tentative thesis, due in class for a writing workshop: Due Tuesday, December 13 (at the latest);
  • Final essay due Thursday, December 15

Required Materials
All required readings and viewings are available as links on the syllabus, or on Canvas, organized by module
chronologically by date. Nevertheless, 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 AND as soon as possible. We will be reading larger sections of this book, and sections that are not
assigned could be useful for your final essay. Again, this is optional.

It is VERY important that you have the required readings with you during our discussions, whether that
means printing out from canvas or using your laptop in class. To repeat: If you have your laptop open during class,
you should only be looking at class-related materials. Students who I see texting, shopping, or doing anything online
unrelated to class during our meetings will be marked as absent for that day. Please silence cell phones and put all
other devices away.

A few other important 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.

--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 feel 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. I will be providing information in advance about materials that may be disturbing, but
throughout the semester, please take care of yourselves and prioritize your own well-being with regard to the
difficult materials we may be discussing.

--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

--Academic integrity matters. Rutgers University treats cheating and plagiarism as serious offenses. Cheating is
both a moral and an ethical offense. It violates both your own integrity and the ethics of group commitment: when
you cut corners and cheat, you undermine those students who took the time to work on the assignment honestly. Please resist the urge to cut and paste, either literally or figuratively, by using other people’s ideas. If I find that you have used other people’s ideas (e.g., Wikipedia, Amazon reviews, book jacket descriptions, etc.), I will not accept the assignment because I will not be able to consider it your own work. You will get a failing grade for that assignment and will not be able to make it up. 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.

- As a standard minimum penalty, students who are suspected of cheating or plagiarism are reported to the Office of Academic Integrity. Pending investigation, further penalties can include failure of the course, disciplinary probation, and a formal warning that further cheating will be grounds for expulsion from the University. 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 parts of online sessions are going to be recorded; such recordings cannot be circulated outside the course.

--Communication matters; support matters. Note that this syllabus is a work in progress; there will be modifications along the way. I will use canvas email 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 and provides students with a Letter of Accommodation (LOA). Please reach out to the ODS as early in the semester as possible as accommodations are not retroactive. More information can be found at ods.rutgers.edu. Contact ODS at (973)353-5375 or via email at 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.

- 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.
• **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](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 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. Incidents may also be reported by using the following link: 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. 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 or emailing 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 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.

Finally, let us all do the best we can. I expect all of us to be patient with each other.
CLASS SCHEDULE:

**September 6:** Introductions and Preliminary Questions
- **Asynchronous**
  - **Before** our first class meeting, please read the syllabus all the way through and post 2 questions you may have (with regard to organization, deadlines and assignments, content, etc.) See canvas for specifics.

- **Class meeting**
  - See you there!

**UNIT I**
*(This unit includes upsetting images and content, including racist violence and bodily harm—most explicitly in the required sources for 9/13; as you engage with this material in your homework and in class, please prioritize your own well-being.)*

**September 13:** The death of Emmett Till, I: Murder and Mourning
- **Asynchronous**
  - Review “context” powerpoint
  - Complete written assignment (due by Monday night, 10 pm).

- **Class: Required Reading/Viewing/Listening:**
  - 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 6-9):
    - [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,” ONLY through 4:15:
    - [https://www.youtube.com/watch?v=4V6ffUEvM](https://www.youtube.com/watch?v=4V6ffUEvM)

**Source analysis, I. REQUIRED FOR ALL.** 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? Pay careful attention to the text and 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* clip that we watched last week. 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? Pay careful attention to the source and 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.
September 20: The death of Emmett Till, II: Trial
- Asynchronous
  • Complete asynchronous written assignment (due by Monday night, 10 pm).
- Class: Required Reading/Viewing/Listening:
  • “The Emmett Till Murder Trial, Selected Testimony”: [http://famous-trials.com/emmetttill/1757-tilltestimony](http://famous-trials.com/emmetttill/1757-tilltestimony), read the testimonies by Mamie Bradley and Carolyn Bryant carefully (these are 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 canvas for specifics).

Source analysis, II, due date option 1. Choose 1 of these topics (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 (or even just a specific feature) 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 27: The death of Emmett Till, III: Aftermath
- Asynchronous
  • Complete asynchronous written assignment (due by Monday night, 10 pm).
- Class: Required Reading/Viewing/Listening:

Source analysis, II, due date option 2. Choose 1 of these topics (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 4  The death of Emmett Till, IV: “Remembering” Emmett Till in Popular Culture
-Required reading/listening/watching.  NOTE: You will need to complete this week’s primary sources—read two poems by Gwendolyn Brooks, listen to and read the lyrics for two songs—AND read chapter 1 of Timothy Tyson’s book in order to complete the asynchronous online assignment for this week; with that in mind, should this be one of your five submissions, it is due on Tuesday by noon (and not the usual Monday night at 10 pm deadline).


• Bob Dylan, “The Death of Emmett Till,” (1962),
  - listen: https://www.youtube.com/watch?v=RVKTx9Y1KJs
  - read lyrics: http://famous-trials.com/emmetttill/1764-murdersong
• Emmy Lou Harris, “My Name is Emmett Till” (2011),
  - listen: https://www.youtube.com/watch?v=qlHAr5IZhp8; or watch: https://www.youtube.com/watch?v=1iuRvDbxjv0
  - read lyrics: https://www.azlyrics.com/lyrics/emmylouharris/mynameisemmetttill.html

•Complete asynchronous written assignment (due by Tuesday at noon).


OPTIONAL: Source Analysis (2 pages), extra credit: Open response to any of the primary source required for this week. Due on canvas by Tuesday at 2.

OPTIONAL reading:

October 11: Transitions
DUE: Paper I
I encourage you to schedule office hours to talk about your papers in the week leading up to this due date.

UNIT II
October 18: 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


  • Complete asynchronous written assignment (due by Monday night, 10 pm).

-Synchronous

  READ:
  • “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_CB387942466C46F6BเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอเอAES

Source analysis, III, due date 1. Choose 1 of these options (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 25: 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.
  • Complete asynchronous written assignment (due by Monday night, 10 pm).

-Synchronous

  LISTEN/WATCH/READ (please read and then 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/
Source analysis, III, due date 2. Choose 1 of these options (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 1: March on Washington, III: Entertainment and Reception

- Asynchronous

- Synchronous
  - Joan Baez: https://www.youtube.com/watch?v=7akuOFp-ET8
  - Bob Dylan: https://www.youtube.com/watch?v=KY2lQV3ADfc&t=89s
  - Peter Paul and Mary: https://www.youtube.com/watch?v=AKgm9ARmOMM
  - Mahalia Jackson: https://www.youtube.com/watch?v=gT0SUMSjMWw
  - NBC news coverage: 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

November 8: Transitions, Writing Workshop.

Paper 2 DUE on THURSDAY November 10.

November 15:

- TBD
  - Build an Archive/Creative Project, Introduction/Discussion. Be prepared to discuss what sources you have been locating and are considering including in your archive.

November 22: NO CLASS

- Due: Research exercise/find a new primary source. MORE TBA
November 29:
  • TBD
  • Writing workshop: Preparing for final essay

December 6:
  • TBD
  • Due: 1-paragraph summary of your final paper topic.
  • Due: Archive/Creative Project
  • Presentations, I

December 13: Conclusions?
  • Due: Final essay, outline and/or tentative thesis
  • Presentations, II.

Final Essay Due December 15, 5 pm.