

SAS HONORS SEMINAR 01:090:264:01: RACE MATTERS

BOOKS REQUIRED FOR PURCHASE

1. C. Vann Woodward, *The Strange Career of Jim Crow*. A Commemorative Edition with a new Afterword by William S. McFeely. 1955; reprinted New York: Oxford University Press, 2001. \$17.95.
2. Kevin Mumford, *Interzones: Black/White Sex Districts in Chicago and New York in the Early Twentieth Century*. New York: Columbia University Press, 1997. \$24.50.
3. Angela Davis, *Blues Legacies and Black Feminism: Ma Rainey, Bessie Smith, and Billie Holiday*. 1998; reprinted New York: Vintage Books, 1999. \$12.00.
4. Nella Larsen, *Passing*. Introduction by Thadious Davis. 1929; reprinted New York: Penguin Classics, 2003. \$11.00.
5. Jennifer Ritterhouse, *Growing Up Jim Crow: How Black and White Southern Children Learned Race*. Chapel Hill: University of North Carolina Press, 2006. \$19.95.
6. Richard Wright, *Eight Men: Short Stories*. Introduction by Paul Gilroy. 1961; reprinted New York: Harper Perennial, 1996. \$13.00.
7. Matthew Frye Jacobson, *Whiteness of a Different Color: European Immigrants and the Alchemy of Race*. 1998; reprinted Cambridge: Harvard University Press, 1999. \$19.95.
8. Renee Christine Romano, *Race Mixing: Black-White Marriage in Postwar America*. 2003; reprinted University Press of Florida, 2006. \$24.95.
9. Cheryl Lynn Greenberg, *A Circle of Trust: Remembering the SNCC*. New Brunswick: Rutgers University Press, 1998. \$23.95.
10. Audre Lorde, *Zami: A New Spelling of My Name*. New York: Crossing Press, 1982. \$16.95.
11. Claire Jean Kim, *Bitter Fruit: The Politics of Black-Korean Conflict in New York City*. New Haven: Yale University Press, 2003. \$20.00.
12. Richard Rodriguez, *Brown: The Last Discovery of America*. New York: Penguin Books, 2002. \$15.00.

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COURSE REQUIREMENTS:

THE SYLLABUS FOR THIS COURSE AND ALL OTHER INSTRUCTIONAL MATERIALS ARE AVAILABLE FOR DOWNLOAD AT <https://sakai.rutgers.edu/>. THEY SHOULD BE PRINTED OUT AND BROUGHT TO CLASS. ANY COMMUNICATIONS WITH ME SHOULD BE SENT DIRECTLY TO MY E-MAIL ADDRESS: fishbei@rci.rutgers.edu.

NOTE: ALL PAPERS MUST BE SUBMITTED TO THE INSTRUCTOR IN HARD COPY ON THE DATE ASSIGNED. PENALTIES FOR LATENESS MAY INCLUDE FAILURE ON THE ASSIGNMENT. HELP IN WRITING PAPERS MAY BE FOUND IN THE RESOURCE SECTION OF THE SAKAI WEB SITE: ACKNOWLEDGING SOURCES, GUIDE TO FOOTNOTES AND ENDNOTES, AND GUIDE TO WRITING ESSAYS AND TERM PAPERS IN AMERICAN STUDIES.

Full Attendance and Spirited Class Participation = 30%. This is a seminar. Its success depends on your active and informed participation in our weekly discussions. Therefore, attendance is required at ALL class meetings (only ONE unexcused absence will be permitted without penalty), and class participation constitutes an essential part of the final grade. Chronic lateness will lower your final class grade. To have an absence counted as “excused,” it must be accompanied by appropriate documentation from your dean or other verifiable evidence such as a dated note from a physician, which must be presented to the instructor. Missing more than four class sessions will result in an automatic failing grade (F) for the course. If you miss a screening, you are responsible for arranging with Media Services to make it up.

Participation in class discussion: (10% of final grade).

Each student will be the primary moderator of one class and the assistant moderator of another: (10% of final grade).

Five one-page (two-paragraph) responses to assigned reading for each week. You may choose the weeks on which you write these papers. They will be graded on a scale of 1-5, based on the originality of your insights and the clarity, intelligence, wit or humor of your perceptions. They should be e-mailed to me at (fishbei@rci.rutgers.edu) no later than 7:00 P.M. on the night preceding class. These papers will allow us to work on your writing on a regular basis. They will also improve class discussion. (10% of final grade)

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COURSE REQUIREMENTS, CONTINUED:

2-3 page Jim Crow visual image paper due: Monday, October 1st

Select **a single image** from either The Distorted Mirror Collection (click on each image to enlarge):

<http://www.jimcrowhistory.org/scripts/jimcrow/gallery.cgi?collection=popculture>

<http://www.jimcrowhistory.org/scripts/jimcrow/gallery.cgi?term=&collection=popculture&index=6> or The Jim Crow Collection (entire):

<http://www.jimcrowhistory.org/scripts/jimcrow/gallery.cgi?collection=crow>.

Provide a detailed description of the image and explicate its relationship to prevailing racial ideologies, to the image's intended audience, and to the tensions and contradictions, if any, in prevailing racial ideologies. C. Vann Woodward argues in *The Strange Career of Jim Crow* that racial segregation was an innovation that often rationalized itself via a nostalgic and ostensibly conservative view of the Confederate past. Does Woodward's argument apply as well to the visual imagery that was created to celebrate Jim Crow practices and/or ideology? Provide both the image of your single source and cite it fully and properly in your paper. (10% of final grade)

4-5 page critical paper due on assigned reading and film on date specified in syllabus. Select one of the following two films and analyze their construction of racial issues in terms of assigned reading. Outside reading is not required, but all readings and film needs to be cited properly in footnotes and bibliography. (20% of final grade)

Tuesday, October 29th: *To Kill a Mockingbird* (1962, 130 minutes) paper due

Compare and contrast the effects of Jim Crow racial practices in the segregated South as described by Jean Ritterhouse in *Growing Up Jim Crow: How Black and White Southern Children Learned Race* (2006) with the experience of the black and white children portrayed in the film *To Kill a Mockingbird*. How did such practices shape southern childhoods and children's understanding of the black and white worlds in which they were forced to operate and the nature of the intersections of those segregated worlds?

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COURSE REQUIREMENTS, CONTINUED:

**Tuesday, November 5th: *Nothing but a Man* (1964, 94 minutes)
paper due**

Compare and contrast the tensions and conflicts inherent in experiencing and asserting black manhood in a racist society as portrayed in Richard Wright's *Eight Men: Short Stories* (1961) and the 1986 film based on Wright's eponymous short story *Almos' a Man* on the one hand and the film *Nothing but a Man* (1964)? How does gender shape the experience of racial oppression? How does family life imperil and enhance the ability of African-Americans of both sexes to respond to racial stigma and racial oppression?

8-10 page term paper on topic to be decided in personal consultation with instructor by Monday, October 8th; due Monday, December 10th (40% of final grade)

PROFESSOR FISHBEIN'S OFFICE HOURS:

OFFICE: Adams Hall 024C **OFFICE HOURS:** Monday: 12:15 – 1:45
Tuesday 12:15 – 1:45
And by appointment

TELEPHONE: 732-932-8650
E-MAIL: fishbei@rci.rutgers.edu

STUDENTS WITH DISABILITIES: Students with documented disabilities should present their documentation to the instructor at the beginning of the semester in order to be afforded appropriate accommodations.

ACADEMIC INTEGRITY:

Except for collaborative assignments officially approved by the instructor in advance, all work a student submits must be his/her own independent effort. Students must cite properly all outside sources consulted in preparing written assignments. Students should review the university policy on Academic Integrity (see the website for the Center for the Advancement of Teaching: <http://teachx.rutgers.edu/integrity/policy.html>). The Writing Program maintains a website that defines and discusses plagiarism: http://wp.rutgers.edu/courses/201/plagiarism_policy/. This site clarifies many issues regarding the University's policy on academic integrity. Failure to comply with this policy can result in failure of the course.

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ACADEMIC INTEGRITY, CONTINUED:

Plagiarism is the representation of the words or ideas of another as one's own in any academic exercise. To avoid plagiarism, every direct quotation must be identified by quotation marks or by appropriate indentation and must be promptly cited in the text or in a footnote. Acknowledgement is required when material from another source is stored in print, electronic, or other medium and is paraphrased or summarized in whole or in part in one's words. To acknowledge a paraphrase properly, one might state: "to paraphrase Plato's comment ..." and conclude with a footnote identifying the exact reference. A footnote acknowledging only a directly quoted statement does not suffice to notify the reader of any preceding or succeeding paraphrased material. Information which is common knowledge, such as names of leaders of prominent nations, basic scientific laws, etc., need not be footnoted; however, all facts or information obtained in reading or research that are not common knowledge among students in the course must be acknowledged. In addition to materials specifically cited in the text, only materials that contribute to one's general understanding of the subject may be acknowledged in the bibliography. Plagiarism can, in some cases, be a subtle issue. Any questions about what constitutes plagiarism should be discussed with the faculty member. For information on proper documentation, consult Acknowledging Sources: <http://amerstudies.rutgers.edu/documents/AcknowledgingSources.pdf>, the guide prepared by the Rutgers American Studies Department, which is available on the American Studies Department web site and on the course Sakai web site.

FILM SHOWINGS:

<u>FILM</u>	<u>SHOW DATE</u>
<i>Ethnic Notions</i> (1986)	September 10 th
<i>Unforgivable Blackness: The Rise and Fall of Jack Johnson</i> (2004)	October 1 st
<i>St. Louis Blues</i> (1933, 15 minutes)	October 8 th
<i>Strange Fruit</i> (2002, 58 minutes)	October 8 th
<i>Almos' a Man</i> (1986, 52 minutes)	October 29 th
<i>The Time Has Come, 1964-1965, Eyes on the Prize II</i> (1995, 60 minutes)	November 19 th
<i>A Litany for Survival: The Life and Work of Audre Lord</i> (2006, 52 minutes)	November 26 th
<i>Sa-i-gu</i> (1995, 42 minutes)	December 3 rd

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FILMS PLACED ON RESERVE AT MEDIA SERVICES, MABEL SMITH DOUGLASS LIBRARY (CALL 732-932-9411, EXT. 34 TO BOOK MEDIA TO INSURE AVAILABILITY AND TO CHECK MEDIA LIBRARY HOURS)

<i>Imitation of Life</i> (1959, 124 minutes)	Tuesday, October 8 th - Tuesday, October 22 nd
<i>To Kill a Mockingbird</i> (1962, 130 minutes)	Tuesday, October 15 th - Tuesday, October 29 th
<i>Nothing but a Man</i> (1964, 94 minutes)	Tuesday, October 22 nd - Tuesday, November 5 th
<i>Jungle Fever</i> (1991, 132 minutes)	Tuesday, October 29 th - Tuesday, November 12 th

ASSIGNMENTS: All readings on reserve at Mabel Smith Douglass Reserve Desk and all articles available on electronic reserve or as class handouts.

<u>No.</u>	<u>Week of:</u>	<u>Readings and Films:</u>
I.	September 10 th	Introduction <i>ETHNIC NOTIONS (1986, 58 MINUTES)</i> SHOWN IN CLASS CHRIS ROCK, "BULLET CONTROL" SHOWN IN CLASS: http://www.youtube.com/watch?v=juLQBeZXmPU
II.	September 17 th	Winthrop D. Jordan, <i>White Over Black: American Attitudes toward the Negro, 1550-1812</i> . Published for the Institute of Early American History and Culture at Williamsburg, Virginia, by The University of North Carolina Press, Chapel Hill, 1968. Chapter VI: The Bodies of Men: The Negro's Physical Nature: pp. 216-265.

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<u>No.</u>	<u>Week of:</u>	<u>Readings and Films:</u>
II.	September 17 th (continued)	<p>George M. Frederickson, <i>The Black Image in the White Mind: The Debate on Afro-American Character and Destiny, 1817-1914</i>. 1971; reprinted Middletown, Connecticut: Wesleyan University Press, 1987. Chapter Two: Slavery and Race: The Southern Dilemma: pp. 43-70; Chapter Three: Science, Polygenesis, and the Proslavery Argument: pp. 71-96.</p> <p>Mia Bay, <i>The White Image in the Black Mind: African-American Ideas about White People, 1830-1925</i>. New York: Oxford University Press, 2000. II: The Racial Thought of the Slaves: pp. 113-116; Chapter Four: "Us Is Human Flesh": Race and Humanity in Black Folk Thought: pp. 117-149; Chapter Five: "Devils and Good People Walking de Road at de Same Time: White People in Black Folk Thought," pp. 150-183.</p>
III.	September 24 th	<p>C. Vann Woodward, <i>The Strange Career of Jim Crow</i>. A Commemorative Edition with a new Afterword by William S. McFeely. 1955; reprinted New York: Oxford University Press, 2001. Preface to the Third Revised Edition: v-viii; Preface to the Second Revised Edition: pp. ix-xiii; Preface to the First Edition: pp xv-xvii; Acknowledgments: p. [xix]; Introduction: pp. 3-10; pp. 11-220; Afterword by William S. McFeely: pp. 221-232.</p> <p>Examine Jim Crow imagery: The Distorted Mirror Collection (click on each image to enlarge):</p> <p>http://www.jimcrowhistory.org/scripts/jimcrow/gallery.cgi?collection=popculture http://www.jimcrowhistory.org/scripts/jimcrow/gallery.cgi?term=&collection=popculture&index=6</p> <p>The Jim Crow Collection (entire): http://www.jimcrowhistory.org/scripts/jimcrow/gallery.cgi?collection=crow</p>

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- | <u>No.</u> | <u>Week of:</u> | <u>Readings and Films:</u> |
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| IV. | October 1 st | Kevin Mumford, <i>Interzones: Black/White Sex Districts in Chicago and New York in the Early Twentieth Century</i> . New York: Columbia University Press, 1997. Dedication; Acknowledgments: pp. ix-x; Introduction: pp. xi-xix; pp. 3-171; Epilogue: Sexual Racisms: pp. 181; Notes: pp. 183-215. |
| | JIM CROW
VISUAL IMAGE
PAPER DUE | <i>UNFORGIVABLE BLACKNESS: THE RISE AND FALL OF JACK JOHNSON (2004), EXCERPT SHOWN IN CLASS</i> |
| V. | October 8 th | Angela Davis, <i>Blues Legacies and Black Feminism: Ma Rainey, Bessie Smith, and Billie Holiday</i> . 1998; reprinted New York: Vintage Books, 1999. Acknowledgments: pp. ix-x; Introduction: pp. xi-xx; pp. 3-197; Lyrics to Songs Recorded by Gertrude “Ma” Rainey: pp. 200-255; Lyrics to Songs Recorded by Bessie Smith: pp. 358-358; Notes: pp. 359-392. |
| | LAST DATE TO
CONSULT ON
TERM PAPER | <i>ST. LOUIS BLUES (1933, 15 MINUTES) AND STRANGE FRUIT (2002, 58 MINUTES) SHOWN IN CLASS</i> |
| | | <i>IMITATION OF LIFE (1959, 124 MINUTES) ON RESERVE MUSIC LIBRARY, MABEL SMITH DOUGLASS LIBRARY, TUESDAY, OCTOBER 8TH-TUESDAY, OCTOBER 22ND</i> |
| VI. | October 15 th | Nella Larsen, <i>Passing</i> . Introduction by Thadious Davis. 1929; reprinted New York: Penguin Classics, 2003. Biographical sketches of Nella Larsen and Thadious M. Davis; Introduction by Thadious M. Davis: pp. vii-xxxii; A Note on the Text: p. xxxv; Dedication; Quotation from Countée Cullen; pp. 9-114; Explanatory Notes: pp. 115-122. |
| | | Langston Hughes, “Passing” in <i>The Ways of White Folks</i> . New York: Alfred A. Knopf, 1947. Pp. 49-53. – continued on page 9 |

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<u>No.</u>	<u>Week of:</u>	<u>Readings and Films:</u>
VI.	October 15 th (continued)	<i>IMITATION OF LIFE</i> (1959, 124 MINUTES) TO BE DISCUSSED IN CLASS <i>TO KILL A MOCKINGBIRD</i> (1962, 130 MINUTES) ON RESERVE MUSIC LIBRARY, MABEL SMITH DOUGLASS LIBRARY, TUESDAY, OCTOBER 15TH-TUESDAY, OCTOBER 29TH
VII.	October 22 nd	Jennifer Ritterhouse, <i>Growing Up Jim Crow: How Black and White Southern Children Learned Race</i> . Chapel Hill: University of North Carolina Press, 2006. Acknowledgments: pp. ix-xii; Introduction: Forgotten Alternatives: pp. 1-21; pp. 22-223; Conclusion: Children of the Sun: pp. 224-237; Notes: pp. 239-268. <i>NOTHING BUT A MAN</i> (1964, 94 MINUTES) ON RESERVE MUSIC LIBRARY, MABEL SMITH DOUGLASS LIBRARY, TUESDAY, OCTOBER 22ND-TUESDAY, NOVEMBER 5TH
VIII.	October 29 th <i>TO KILL A MOCKINGBIRD PAPER DUE</i>	Richard Wright, <i>Eight Men: Short Stories</i> . Introduction by Paul Gilroy. 1961; reprinted New York: Harper Perennial, 1996. Introduction to the Harper Perennial Edition by Paul Gilroy: pp. xi-xxi; pp. 3-242. <i>ALMOS' A MAN</i> (1986, 52 MINUTES) SHOWN IN CLASS <i>JUNGLE FEVER</i> (1991, 132 MINUTES) ON RESERVE MUSIC LIBRARY, MABEL SMITH DOUGLASS LIBRARY, TUESDAY, OCTOBER 29TH-TUESDAY, NOVEMBER 12TH

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- | <u>No.</u> | <u>Week of:</u> | <u>Readings and Films:</u> |
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| IX. | November 5 th | Matthew Frye Jacobson, <i>Whiteness of a Different Color: European Immigrants and the Alchemy of Race</i> . 1998; reprinted Cambridge: Harvard University Press, 1999. Note on Usage: pp. ix-x; Quotation from Brewton Berry, "A Southerner Learns about Race," p. xi; Introduction: The Fabrication of Race: pp. 1-12; pp. 13-273; Epilogue: Ethnic Revival and the Denial of White Privilege: pp. 274-280; Notes: pp. 283-323; Acknowledgments: pp. 325-327. |
| | <i>NOTHING BUT A MAN PAPER DUE</i> | |
| | | View immigration cartoons:

"The Naturalization Debate and its Phases,"
<i>Harper's Weekly</i> : http://www.harpweek.com/09Cartoon/BrowseByDateCartoon-Large.asp?Month=September&Date=17

"Uncle Sam's Thanksgiving Dinner," <i>Harper's Weekly</i> : http://www.harpweek.com/09Cartoon/BrowseByDateCartoon-Large.asp?Month=November&Date=22

"Holy Horror of Mrs. McCaffraty . . .," <i>Harper's Weekly</i> :
http://www.harpweek.com/09Cartoon/BrowseByDateCartoon.asp?Month=February&Date=24 |
| X. | November 12 th | Renee Christine Romano, <i>Race Mixing: Black-White Marriage in Postwar America</i> . 2003; reprinted University Press of Florida, 2006. Acknowledgments: pp. xi-xiii; Prologue: Explaining a Taboo: pp. 1-11; pp. 12-295; Notes: pp. 297-356. |
| | | <i>JUNGLE FEVER (1991, 132 MINUTES)</i>
DISCUSSED IN CLASS |

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- | <u>No.</u> | <u>Week of:</u> | <u>Readings and Films:</u> |
|-------------------|---------------------------|--|
| XI. | November 19 th | <p>Cheryl Lynn Greenberg, <i>A Circle of Trust: Remembering the SNCC</i>. New Brunswick: Rutgers University Press, 1998. Dedication; Foreword by Jack Chatfield: pp. ix-xvi; Introduction: pp. 1-17; 18-219; Glossary of Names and Term: pp. 221-251. Biographies of Participants: pp. 253-260.</p> <p><i>THE TIME HAS COME, 1964-1965, EYES ON THE PRIZE, II (1965, 60 MINUTES) SHOWN IN CLASS</i></p> |
| XII. | November 26 th | <p>Audre Lorde, <i>Zami: A New Spelling of My Name</i>. New York: Crossing Press, 1982. Acknowledgments; Dedication; pp. 3-5; Prologue: p. 7, 9-253; Epilogue: pp. 255-256.</p> <p><i>A LITANY FOR SURVIVAL: THE LIFE AND WORK OF AUDRE LORD (2006, 52 MINUTES) SHOWN IN CLASS</i></p> |
| XIII. | December 3 rd | <p>Claire Jean Kim, <i>Bitter Fruit: The Politics of Black-Korean Conflict in New York City</i>. New Haven: Yale University Press, 2003. Dedication; Acknowledgments: p. ix, A Note on Terminology: p. xi; pp. 1-220; Conclusion: Bitter Fruit: pp. 221-223; Timeline: pp. 225-226; Interviewees: pp. 227-231; Notes: pp. 233-259.</p> <p><i>SA-I-GU (1995, 42 MINUTES) SHOWN IN CLASS</i></p> |
| XIV. | December 10 th | <p>Richard Rodriguez, <i>Brown: The Last Discovery of America</i>. New York: Penguin Books, 2002. Biographical sketch of Richard Rodriguez; Dedication; Preface: pp. xi-xv; pp. 1-230; Acknowledgments: pp. 231-232.</p> <p>TERM PAPER DUE</p> <p>PROVIDE STAMPED SELF-ADDRESSED 9 X 12" MANILA ENVELOPE FOR RETURN OF TERM PAPER WITH INSTRUCTOR'S COMMENTS</p> |