

**American Studies 01:050:300:03/American Studies 01:050:488:01: Race, Culture, and Politics: Blacks and Jews in America; Jewish Studies 01:563:359:01/Africana Studies 01:014:359:01: Blacks and Jews in American History**

**COURSE DESCRIPTION:**

Race, Politics, and Culture: Blacks and Jews in America is the fruit of an international partnership awarded by the American Studies Association to promote cooperation between the Rutgers American Studies Department and that of the Hebrew University. Emily Budick, chair of American Studies at the Hebrew University in Jerusalem, and Leslie Fishbein of the Rutgers American Studies Department will "jointly" teach the seminar, which will include an opportunity for students from both the Israeli and the American seminars to chat about their reactions to common texts: both readings and films. The course will examine the complexities of how black and Jewish political and cultural identities have evolved in relationship to one another and will explore the significance of studying that history from an Israeli and from an American perspective.

**BOOKS REQUIRED FOR PURCHASE:**

1. Philip Roth, *Goodbye, Columbus* in Philip Roth, *Goodbye, Columbus and Five Short Stories*. 1959; reprinted New York: Vintage International, 1993. \$14.95.
2. Alice Walker, *Meridian*. 1976; reprinted Orlando: A Harvest Book, Harcourt, Inc., 2003. \$13.00.
3. Saul Bellow, *Mr. Sammler's Planet*. 1970; reprinted New York: Penguin Books, 1995. \$15.00.
4. James Baldwin, *The Fire Next Time*. 1963; reprinted New York: Vintage International, 1993. \$10.95.
5. Malcolm X, *The Autobiography of Malcolm X*, as told to Alex Haley. 1964; reprinted New York: Ballantine Books, 1999. \$8.00.
6. Jerald E. Podair, *The Strike that Changed New York: Blacks, Whites, and the Ocean Hill-Brownsville Crisis*. New Haven: Yale University Press, 2002. \$25.00.
7. Anna Deavere Smith, *Fires in the Mirror: Crown Heights, Brooklyn and Other Identities*. 1993; reprinted New York: Anchor Books, A Division of Random House, Inc., 1993. \$12.95.
8. James McBride, *The Color of Water: A Black Man's Tribute to his White Mother*. 1996; reprinted New York: Riverhead Books, 1997. \$14.50.

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**BOOKS REQUIRED FOR PURCHASE, CONTINUED:**

9. Philip Roth, *The Human Stain*. 2000; reprinted New York: Vintage International, 2001. \$14.95.

**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 Teaching Excellence Center: <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/](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.

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*, the guide prepared by the Rutgers American Studies Department, which will be distributed in class and is available on the American Studies Department web site:

<http://amerstudies.rutgers.edu/documents/AcknowledgingSources.pdf>

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**ABSENCES:**

Regular class attendance is required by Rutgers and is essential to this class. You will be allowed one unexcused absence without grade penalty. The consequences of unexcused absences are as follows:

- 1 unexcused absence = No penalty
- 2 unexcused absences = 20% grade penalty = final grade no higher than a B
- 3 unexcused absences = 30% grade penalty = final grade no higher than a C
- 4 unexcused absences = failure in the course

Excused absences are those that result from documentable family emergencies, illness, religious observance, court dates, jury service, etc., that is, situations over which you have no individual control. Please inform me as soon as possible if you are unable to attend class on a regular basis.

**ASSIGNMENTS:**

**ASSIGNMENTS AND GRADING:**

Response papers	25% for 10 out of 13 response papers
Moderation	10%
Class participation	10%
Critical paper	15% (1000 words of text)
Term Paper	40% (2500 words of text for 01:050:300:03; 01:563:359:01, 01:014:359:01) (3500 words of text for 01:050:488:01 – four-credit course)

**In-class participation** will consist of the following:

Each student must **contribute to in-class discussion every week**. Therefore, **attendance is required at every class**. Only one unexcused absence is allowed without grade penalty.

Each student will serve as part of a team of **moderators for two classes**. These students should collaborate with each other in advance and will present a **short oral introduction** to their topic of the week and **prepare questions to stimulate class discussion**.

In order to facilitate discussion all students will submit to the professor **ten out of thirteen one-page e-mail response papers** that relate to the reading/film of the

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week. These responses – one for each section -- will be **due by 7:00 P.M. the night prior to the class meeting and must include a question suitable for in-class discussion.**

You should log onto the Discussion and Private Messages section of <https://sakai.rutgers.edu/portal/> initially with your eden e-mail account to post such messages. You can change your log-in once you have established yourself with sakai to reflect the e-mail account that you ordinarily use. You can reaccess the site subsequently to see what other students have posted in preparation for class discussion.

**NOTE:** The response paper is not a summary of the contents of the reading. Instead, the response paper should comment on significant issues raised by the material and should use concrete textual evidence to support a clear argument.

**Monday, February 20<sup>th</sup>: 1000 word (text) critical paper due.** In her Introduction to *In the Almost Promised Land: American Jews and Blacks, 1915-1935* (1977) Hasia R. Diner has argued that Jews benefited from their involvement in the civil rights struggles of the Sixties:

For Jewish leaders in the early twentieth century, the issues of black America provided an attractive and appropriate forum to adapt and blend their cultural heritage with contemporary realities. In the first place, many of the issues raised by black civil rights groups spoke directly to problems faced by American Jews. Job discrimination, restrictive housing markets, exclusion from universities and professional schools were concerns of Jews also. Jewish leaders clearly perceived that the removal of civil disabilities from one group would have a beneficial effect on their own security and well-being. [xv]....

In proclaiming through the medium of black concerns that Jews were “more American” than the Americans, Jewish leaders were filling yet another need. They were as concerned with preserving that which was distinctly Jewish as they were with adapting the group to American life. They believed that the essence of the Jewish tradition involved a commitment to human rights and philanthropy. Jews must expose the world to high moral standards, for this was their role as God’s Chosen People. In America, the desperate plight of blacks provided the forum in which Jews could illustrate their moral and ethical superiority, their “Chosenness.” Thus, through the race issue, the leaders of American Jewry hoped that their culture and heritage could be passed on to future generations of American Jews.” [xvi]

Leslie Fishbein  
American Studies Department  
F.A.S., Rutgers University

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Spring 2006  
Ruth Adams Building 018  
Monday 9:15 A.M.-12:15 P.M.

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Do you agree with Diner's argument that Jewish involvement in civil rights involved a substantial measure of self-interest, whether conscious or not, and that it was meant both to stake a claim to successful acculturation and to preserve their own distinctive cultural heritage? Is there a need to distinguish between the motives of Jewish leadership and Jewish grass roots participants in the civil rights movement? Does a consideration of gender affect the accuracy of Diner's arguments? Did Jewish women who participated in the civil rights movement share such motivations? Was the rise of black anti-Semitism that accompanied black power a reaction against Jewish exploitation of civil rights to advance Jews as a group, or did it have a different motivation or complex of motivations? Please be sure to document accurately in footnotes or endnotes all references used in this critical paper.

**Monday, March 6<sup>th</sup>: Preliminary bibliography due. E-mail to me at [fishbei@rci.rutgers.edu](mailto:fishbei@rci.rutgers.edu).**

**Monday, April 10<sup>th</sup>: thesis statement due. E-mail to me at [fishbei@rci.rutgers.edu](mailto:fishbei@rci.rutgers.edu).**

**Monday, May 1<sup>st</sup>: term paper due on topic to be decided in consultation with instructor by Monday, February 13<sup>th</sup>: (2500 words of text for 01:050:300:03; 01:563:359:01, 01:014:359:01) (3500 words of text for 01:050:488:01 – four-credit course). Please supply stamped self-addressed large (e.g. 9" x 13") manila envelope for return of paper.**

**OFFICE:** Ruth Adams 024C

**TELEPHONE:** 932-8650 direct line

**E-MAIL ADDRESS:** [fishbei@rci.rutgers.edu](mailto:fishbei@rci.rutgers.edu)

**OFFICE HOURS:** Monday: 12:15-1:45

Tuesday: 3:45-5:15

and by appointment

**FILM SCHEDULE:**

**FILMS SHOWN IN CLASS:**

Monday, January 23<sup>rd</sup>

*Black Israel* (2003, 88 minutes)

Monday, February 6<sup>th</sup>

*Goodbye, Columbus* (1969, 105 minutes: excerpts)

Monday, February 13<sup>th</sup>

*Blacks and Jews* (1997, 85 minutes)

Monday, March 27<sup>th</sup>

*Brownsville: Black and White* (2000, 83 minutes)

Monday, April 17<sup>th</sup>

*Strange Fruit* (2002, 58 minutes)

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**FILMS PLACED ON RESERVE AT THE KILMER AREA LIBRARY:**

Monday, January 16<sup>th</sup>-  
Monday, January 30<sup>th</sup>

*The Jazz Singer* (1927, 89 minutes)

Monday, March 6<sup>th</sup>-  
Monday, March 20<sup>th</sup>

*Malcolm X* (1992, 201 minutes)

Monday, March 20<sup>th</sup>-  
Monday, April 3<sup>rd</sup>

*Fires in the Mirror* (1993, 80 minutes)

Monday, April 17<sup>th</sup>-  
Monday, May 1<sup>st</sup>

*The Human Stain* (2003, 105 minutes)

**ASSIGNMENTS:** All readings on reserve at Mabel Smith Douglass Reserve Desk and articles available on electronic reserve.

**No.      Week of:                      Readings and Films: (\*on reserve)**

I.        January 23<sup>rd</sup>

Introduction

***Black Israel* (2003, 88 minutes) shown in class**

**Monday, January 16<sup>th</sup>- Monday, January 30<sup>th</sup>: *The Jazz Singer* (1927, 89 minutes) on reserve at the Kilmer Area Library**

II.        January 30<sup>th</sup>

\*W. E. B. Du Bois, "Of Our Spiritual Strivings" in W. E. B. Du Bois, *The Souls of Black Folk* (1903); reprinted in *Three Negro Classics*. 1965; reprinted New York: Avon Books, 1968. Pp. 213-221.

\*Sampson Raphaelson, "The Day of Atonement," *Everybody's Magazine*, January 1922, pp. 44-55; reprinted in Robert L. Carringer, ed., *The Jazz Singer*. Published for the Wisconsin Center for Film and Theater Research. Madison: The University of Wisconsin Press, 1979. Pp. 147-167.

**View *The Jazz Singer* (1927, 88 minutes) on reserve at the Kilmer Area Library. Film to be discussed in class.**

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**No.**      **Week of:**  
II.        January 30<sup>th</sup>  
            (continued)

**Readings and Films: (\*on reserve)**

\*Jeffrey Melnick, *A Right to Sing the Blues: African Americans, Jews, and American Popular Song*. Cambridge, Massachusetts: Harvard University Press, 1999. Chapter 5: "Melancholy Blues": Making Jews Sacred in African American Music: pp. 165-196, 254-264.

\*Michael Rogin, *Blackface, White Noise: Jewish Immigrants in the Hollywood Melting Pot*. Berkeley: University of California Press, 1996. Chapter 4: Blackface, White Noise: The Jewish Jazz Singer Finds his Voice in Pp. 73-120, 285-294.

\*J. Hoberman and Jeffrey Shandler, *Entertaining America: Jews, Movies, and Broadcasting*. New York: The Jewish Museum, under the auspices of the Jewish Theological Seminary of America. Princeton: Princeton University Press, 2003. Pp. 76-99, 292-295.

\*Donald Weber, *Haunted in the New World: Jewish American Culture from Cahan to **The Goldbergs***. Chapter 3: The Claims of Descent: pp. 49-71, 206-209.

**INTRODUCTORY POSTING: On the Discussions and Private Messages area of <http://sakai.rutgers.edu>:**

- 1. Introduce yourself and explain why you took this course, that is, what knowledge, insight, and/or curiosity you bring to the course and what you hope to learn from it.**
- 2. In one sentence state what you think makes race a problem in your society or culture.**

**QUESTION: Is the use of blackface and of allusions to African-American music in *The Jazz Singer* meant to reflect the double consciousness of the Jew as an outsider in American culture akin to at W. E. B. Du Bois describes with respect to blacks in *Souls of Black Folk* (1905), or is it emblematic of the Jewish desire to acculturate by demonstrating that the "blackness" of the Jew is artificial and can be successfully removed and transcended?**

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<b><u>No.</u></b>	<b><u>Week of:</u></b>	<b><u>Readings and Films:</u> (*on reserve)</b>
III.	February 6 <sup>th</sup>	<p>Philip Roth, <i>Goodbye, Columbus</i> in Philip Roth, <i>Goodbye, Columbus and Five Short Stories</i>. 1959; reprinted New York: Vintage International, 1993. Pp. 1-136.</p> <p>Karen Brodtkin, "How Did Jews Become White Folks?" in Karen Brodtkin, <i>How Jews Became White Folks and What That Says about Race in America</i>. New Brunswick: Rutgers University Press, 2002, pp. 25-52.</p> <p><b><i>Goodbye, Columbus</i> (1969, 105 minutes: excerpts) shown in class</b></p> <p><b>QUESTION: To what degree does Neil Klugman identify with the black child in the Newark Public Library? Is that identification based upon class similarity, a sense of a common outlaw status, and/or a desire to embrace black primitivism? How much weight does this identification carry in the Roth's story?</b></p>
IV.	February 13 <sup>th</sup>	<p>*Jack Salzman, Adina Back, and Gretchin Sullivan Sorin, eds., <i>Bridges and Boundaries: African Americans and American Jews</i>. New York: George Braziller, 1992: Abraham J. Heschel, What Happens to Them Happens to Me, pp. 86-87; Martin Luther King, Jr., What Happens to Them Happens to Me, pp. 88-90; Clayborne Carson, Blacks and Jews in the Civil Rights Movement: The Case of SNCC: pp. 36-49; Taylor Branch, Blacks and Jews: The Uncivil War, pp. 50-69.</p> <p>*Jack Salzman and Cornel West, eds., <i>Struggles in the Promised Land: Toward a History of Black-Jewish Relations in the United States</i>. New York: Oxford University Press, 1997: Cheryl Greenberg, "Negotiating Coalition: Black and Jewish Civil Rights Agencies in the Twentieth Century," 153-175; Clayborne Carson, "Black-Jewish Universalism in the Era of Identity Politics," pp. 177-196.</p> <p>-- continued on page 9</p>

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- | <b><u>No.</u></b> | <b><u>Week of:</u></b>   | <b><u>Readings and Films:</u> (*on reserve)</b>   |
|-------------------|--|---|
| IV.               | February 13th<br>(continued)                                     | *Debra L. Schultz, <i>Going South: Jewish Women in the Civil Rights Movement</i> . New York: New York University Press, 2001. Pp. 31-125 and centerfold photographs.<br><b>Alan Snitow and Deborah Kaufman's documentary film <i>Blacks and Jews</i> (1997, 85 minutes) shown in class</b><br><br><b>QUESTION: Did the civil rights movement have substantially different meaning for the Jews and the blacks who participated in it? Did region, religion, or politics play anywhere near as significant a role in shaping that meaning as identification as black or Jew did?</b> |
| V.                | February 20 <sup>th</sup><br><br><b>Critical paper due</b>       | Alice Walker, <i>Meridian</i> . 1976; reprinted Orlando: A Harvest Book, Harcourt, Inc., 2003. Dedication; Quotation from Black Elk; meridian/meridiana; pp. 1-242; Thanks.<br><br><b>QUESTION: Why does Alice Walker focus so much on tropes of the body, sexuality, and disease in portraying black-Jewish relations in <i>Meridian</i>?</b>  |
| VI.               | February 27 <sup>th</sup>  | Saul Bellow, <i>Mr. Sammler's Planet</i> . 1970; reprinted New York: Penguin Books, 1995. Front page Penguin Classics: <i>Mr. Sammler's Planet</i> ; Stanley Crouch, Introduction: Barbarous on Either Side: The New York Blues of <i>Mr. Sammler's Planet</i> : pp. vii-xxiv; pp. 1-260.<br><br><b>QUESTION: How does Bellow understand the relationship between black and Jewish sexuality and masculinity? What effect, if any, has the Holocaust had on shaping or altering this relationship?</b>  |
| VII.              | March 6 <sup>th</sup><br><br><b>Preliminary bibliography due</b> | *James Baldwin, "The Harlem Ghetto" in James Baldwin, <i>Notes from a Native Son</i> . 1955; reprinted Boston: The Beacon Press, 1963. Pp. 57-72.   |

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**No.**      **Week of:**      **Readings and Films: (\*on reserve)**

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VII. March 6<sup>th</sup>  
(continued)

\*Norman Podhoretz, "My Negro Problem – and Ours," in Paul Berman, ed., *Blacks and Jews: Alliances and Arguments*. New York: Delacorte Press, 1994. Pp. 76-96.

\*James Baldwin, "Negroes are Anti-Semitic Because They're Anti-White" in Paul Berman, ed., *Blacks and Jews: Alliances and Arguments*. New York: Delacorte Press, 1994. Pp. 31-41.

James Baldwin, *The Fire Next Time*. 1963; reprinted New York: Vintage International, 1993. James Baldwin, *The Fire Next Time* page; Dedication; Biblical quotation; My Dungeon Shook: Letter to My Nephew on the One Hundredth Anniversary of the Emancipation, pp. 3-10; Down at the Cross: Letter from a Region in My Mind, Poetry from Kipling and Hymn; pp. 15-106.

**QUESTION: How do race and religion intersect in Baldwin's portrayal of black anti-Semitism? Do blacks expect more religious and moral consistency from Jews than they do from Christians?**

**Monday, March 6<sup>th</sup>- Monday, March 20<sup>th</sup>: *Malcolm X* (1992, 201 minutes) on reserve at the Kilmer Area Library**

VIII. March 13<sup>th</sup>

SPRING BREAK

IX. March 20<sup>th</sup>

Malcolm X, *The Autobiography of Malcolm X*, as told to Alex Haley. 1964; reprinted New York: Ballantine Books, 1999. Dedication; Foreword by Attallah Shabazz: pp. ix-xxiv; Introduction by M. S. Handler: pp. xxv-xxx; pp. 1-389; Epilogue by Alex Haley: pp. 390-463; Ossie Davis, On Malcolm X: pp. 464-466.

**View Spike Lee film *Malcolm X* (1992, 202 minutes) on reserve at the Kilmer Area Library. Film to be discussed in class**

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**Readings and Films: (\*on reserve)**

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- IX. March 20<sup>th</sup>  
(continued)
- QUESTION: Was Malcolm X's anti-Semitism a product of his hatred of whites as oppressors, or did it originate and evolve independently of his racial attitudes? How do race and religion intersect in Malcolm X's anti-Semitism as compared to the way in which they did in James Baldwin's attitude toward Jews? How do Malcolm X and Baldwin produce different relations to the Jew?**

**Monday, March 20<sup>th</sup>- Monday, April 3<sup>rd</sup>: *Fires in the Mirror* (1993, 80 minutes) on reserve at the Kilmer Area Library**

- X. March 27<sup>th</sup>
- Jerald E. Podair, *The Strike that Changed New York: Blacks, Whites, and the Ocean Hill-Brownsville Crisis*. New Haven: Yale University Press, 2002.  
Acknowledgments: ix-xi; Introduction: May 9, 1968: pp. 1-8; pp. 9-214; Notes: pp. 215-247.

**Richard Broadman's documentary film *Brownsville Black and White* (2000, 83 minutes) shown in class**

**QUESTION: Is Jerald Podair correct in arguing that the Ocean Hill-Brownsville dispute was the strike that changed New York? Did this strike in actuality or symbolically represent the end of the black-Jewish alliance in the unions and in the civil rights movement? What was at stake in the dispute, and did all generations and political persuasions of blacks and Jews view the strike in terms primarily of their ethnic affiliation?**

**REQUIRED LECTURE: Thursday, March 30<sup>th</sup>: Jonathan Karp: Performing the Black-Jewish Alliance: Paul Robeson and his "Hassidic Chant," Traves Hall, Douglass College, 7:30 P.M.**

**Students can write an extra credit response paper commenting on the lecture in terms of issues in black-Jewish relations already developed in the course.**

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**No.      Week of:      Readings and Films: (\*on reserve)**

Leslie Fishbein  
American Studies Department 12  
F.A.S., Rutgers University

Spring 2006  
Ruth Adams Building 018  
Monday 9:15 A.M.-12:15 P.M.

**American Studies 01:050:300:03/American Studies 01:050:488:01: Race, Culture,  
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X. March 27<sup>th</sup>  
(continued)

## **Performing the Black-Jewish Alliance: Paul Robeson and His 'Hassidic Chant'**

Thursday, March 30, 2006



Speaker: [Jonathan Karp](#), Binghamton University  
State University of New York  
Time: 7:30 P.M.  
Location: Traves Hall, [Douglass College Center](#)  
100 George Street, New Brunswick

The African American singer and civil rights activist Paul Robeson included a number of Hebrew and Yiddish songs in his concert repertoire. Karp will examine Robeson's performances of the "Hassidic Chant," exploring the complex cultural relations between African Americans and American Jews.

Please RSVP by March 22.  
A reception will follow the lecture.

Photo: © Julius Lazarus Archives and Collection / Special Collections / Rutgers  
University Libraries

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XI. April 3<sup>rd</sup>

\*Philip Gourevitch, "The Crown Heights Riot & Its  
Aftermath," *The Jewish Forward*, January, 1993:

<http://www.ex-iwp.org/docs/1993/Crown%20Heights%20Riot%20Aftermath.htm>

\*Edward S. Shapiro, "Interpretations of the Crown Heights  
Riots," *American Jewish History* 90 (June 2002): 97-122.

Anna Deavere Smith, *Fires in the Mirror: Crown Heights,  
Brooklyn and Other Identities*. 1993; reprinted New York:  
Anchor Books, A Division of Random House, Inc., 1993.  
Dedication; Acknowledgments: pp. xiii-xv; Foreword by  
Cornel West: pp. xvii-xxii; Introduction: pp. xxiii-xlii; The  
Crown Heights Conflict: Background Information: pp.  
xlili-xlv; Crown Heights, Brooklyn: A Chronology: pp.  
xlvii-liii; The Characters: pp. lv-lviii; Production History:  
pp. lix-lx; pp. 2-139; Biographical information on Anna  
Deveare Smith and Cornel West.

**View *Fires in the Mirror* (1993, 80 minutes) on reserve  
at the Kilmer Area Library. Film to be discussed in  
class.**

**QUESTION: Anna Deavere Smith states in her  
Introduction to *Fires in the Mirror*: "My sense is that  
American character lives not in one place or the other,  
but in the gaps between the places, and in our struggle  
to be together in our differences. It lives not in what  
has been fully articulated, but in what is in the process  
of being articulated, not in the smooth-sounding words,  
but in the very moment that the smooth-sounding  
words fail us." Many blacks and Jews have attempted  
to articulate the meaning of the Crown Heights riots  
and their aftermath. Was this a struggle between  
blacks and Jews in general, between blacks and  
Hasidim in particular, or a more complex dispute? Was  
this ethnic conflict local and particular or reflective of  
wider fissures in American character? What, if any,  
are the moral consequences of saying that words will  
not suffice to articulate the fundamental problem  
underlying the Crown Heights riots?**

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XII. April 10<sup>th</sup>

**Thesis statement due**

\*Jack Salzman and Cornel West, eds., *Struggles in the Promised Land: Toward a History of Black-Jewish Relations in the United State.*, New York: Oxford University Press, 1997: Jerome A. Chanes: Affirmative Action: Jewish Ideals, Jewish Interests, pp. 295-321; Theodore A. Shaw, Affirmative Action: African American and Jewish Perspectives, pp. 323-340; Waldo E. Martin, Jr., "NATION TIME!": Black Nationalism, The Third World, and Jews, pp. 341-355; Gary E. Rubin, African Americans and Israel, pp. 357-370; Patricia J. Williams, On Imagining Foes, Imagining Friendship, pp. 371-383; Letty Cottin Pogrebin, Blacks, Jews, and Gender: The History, Politics, and Cultural Anthropology of a Women's Dialogue Group, pp. 385-400; Michael Walzer, Blacks and Jews: A Personal Reflection, pp. 401-409; Cornel West, Walking the Tightrope: Some Personal Reflections on Blacks and Jews, pp. 411-416.

\*Jack Salzman, Adina Back, and Gretchin Sullivan Sorin, eds., *Bridges and Boundaries: African Americans and American Jews*. New York: George Braziller, 1992: Harold Cruse, Negroes and Jews – The Two Nationalisms and the Bloc(ked) Plurality, pp. 118-131; Letty Cottin Pogrebin, Blacks and Jews: Different Kinds of Survival, pp. 132-140; A Conversation between Cornel West and Michael Lerner, pp. 141-151.

**QUESTION: How do black nationalism and Zionism complicate black-Jewish relations? How do they affect the desire of blacks and Jews in terms of their identification with the American gospel of success and the traditional way in which that credo has defined mobility and achievement?**

XIII. April 17<sup>th</sup>

James McBride, *The Color of Water: A Black Man's Tribute to his White Mother*. 1996; reprinted New York: Riverhead Books, 1997. Photographs; Dedication; In Memoriam; Preface: xvii; pp. 1-291; James McBride; Ruth McBride Jordan; Photographs.

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**No.      Week of:**

**Readings and Films: (\*on reserve)**

**American Studies 01:050:300:03/American Studies 01:050:488:01: Race, Culture, and Politics: Blacks and Jews in America; Jewish Studies 01:563:359:01/Africana Studies 01:014:359:01: Blacks and Jews in American History**

XIII. April 17<sup>th</sup>  
(continued)

**QUESTION: What does McBride's portrayal of black and Jewish family life indicate about his views of black and Jewish identity? How is that identity related to issues of class and social and intellectual mobility? Is McBride appropriating a Jewish form – the immigrant novel – and then using it against the Jews?**

**Monday, April 17<sup>th</sup> - Monday, May 1<sup>st</sup>: *The Human Stain* (2003, 105 minutes) on reserve at the Kilmer Area Library**

XIV. April 24<sup>th</sup>

Philip Roth, *The Human Stain*. 2000; reprinted New York: Vintage International, 2001. Quotation from Sophocles, *Oedipus the King*, pp. 1-361.

**QUESTION: What are the consequences of Roth's decision to employ a metaphor of passing rather than one of identification as he had in *Goodbye, Columbus* and to make his protagonist black rather than Jewish? Does something new vex Roth in terms of black-Jewish relations?**

XV. May 1<sup>st</sup>

**Term paper due**

**View *The Human Stain* (2003, 105 minutes) on reserve at the Kilmer Area Library. Film to be discussed in class.**

**QUESTION: Passing historically has involved issues of class as well as issues of race. How are these issues presented in the filmic version of *The Human Stain*? Does their filmic presentation differ substantially from the way in which Philip Roth presents these issues in his novel?**