

THE CIVIL RIGHTS MOVEMENT FROM A COMPARATIVE PERSPECTIVE

HIS 350R / AFR 374D / AMS 370

FALL 2018 Wednesday 3:00 – 6:00 JES A209A

Professor Laurie Green

Office hours: T 2:15-3:15, W 1-2
Office: GAR 2.116

Office phone: 512/475-7245
Email: lbgreen@austin.utexas.edu

This course bears 3 core flags: WRITING COMPONENT, CULTURAL DIVERSITY, INDEPENDENT INQUIRY

This seminar encourages students with some familiarity with mid-20th century civil rights movements to more deeply explore themes discussed only briefly in a broad lecture course. We concentrate primarily on African American and Mexican American struggles involving civil rights and other issues of race. Students consider the distinctiveness of specific struggles while also viewing them in relation to each other, as participants often did in that time period. This comparative and relational approach allows students to develop insights that would be unlikely in courses with traditional approaches. It is vital for grasping complex histories of the University of Texas, Austin, Texas, and the South.



We also explore understandings of race, gender, national identity and class that may have impacted these movements. Most broadly put, the course encourages fresh understandings of the mid-20th century U.S.

Readings range broadly, but this year the research project will be Race and Civil Rights at the University of Texas, 1945-1975. The goal is for each student to contribute to a larger body of knowledge, which will emerge out of both individual research projects, participation in group presentations, and a digital humanities project. Despite much interest in this subject—sparked by debate over Confederate memorials, affirmative action, status of immigrant students, hate incidents, achievement of new departments in African American and Mexican American studies and more—there are few studies about the the historical roots of these contemporary issues. As Longhorns, we want to know more about UT history, but we will work on discerning how this research illuminates and perhaps even challenges current narratives of national struggles over race and civil rights.

OBJECTIVES OF THE COURSE

- ◆ To deepen knowledge of the history of campus and wider struggles around race and civil rights.
- ◆ To gain familiarity with a comparative and relational approach to this history.
- ◆ To further understand how cultural ideas such as those of race, class, gender, and national identity impacted these conflicts.
- ◆ To develop research and writing skills employed by historians, such as analyzing documents, using Chicago-style footnotes, and articulating original perspectives based on research.
- ◆ To write a substantial research essay based on a sustained semester-long project.
- ◆ To adapt this research for other forms of presentation, both oral and digital.
- ◆ To dig deeply, have adventures in the archives, and HAVE FUN!

STRUCTURE

This course is organized around weekly seminars, and your engagement will determine the success of the course! I've built in ways for you to get involved: writing out thoughts on readings, participating in group projects, leaving the classroom for visits to archives and a "Racial Geography Tour." Leave uncomfortable shoes at home! Until the final weeks, I divide classes between discussing readings and other activities. DON'T BE DAUNTED by the reading. I can highlight key points, help you improve reading and note-taking skills, and consider adjustments if need be. IT'S YOUR RESPONSIBILITY TO LET ME KNOW.

Work outside class contributes to your projects: reading comments, a "Sweatt v. Painter Scavenger Hunt," research, writing, developing your oral presentation and working with your group to coordinate the panel; and contributing to the digital humanities project. NEVER WRITTEN SUCH A PAPER? DON'T PANIC! I won't assign the paper and desert you. I will give you a list of possible subjects and resources and walk you through tasks leading to the final paper. I create class time to coordinate panel discussions and work on the digital project. YOUR RESPONSIBILITY IS TO HIT ALL DEADLINES FOR THOSE BUILDING BLOCKS.

SNACKS FOR CLASS: If you'd like, I will create a schedule for each of you to bring a snack for everyone, to consume mid-way through the class.

REQUIRED COURSE MATERIALS

BOOKS: Available at University Co-Op AND on reserve at PCL.

- ◆ Biondi, Martha. *The Black Revolution on Campus*
- ◆ Goldstone, Dwonna. *Integrating the 40 Acres: The 50-Year Struggle for Racial Equality at the University of Texas*
- ◆ Montejano, David. *Quixote's Soldiers: A Local History of the Chicano Movement, 1966-1981*
- ◆ Theoharis, Jeanne. *A More Beautiful and Terrible History: The Uses and Misuses of Civil Rights History*
- ◆ Turabian, Kate L. *A Manual for Writers of Research Papers, Theses, and Dissertations (9th edition)*

Highly recommended but optional:

- ◆ Vincent, Cumberbatch, and Blair, eds. *As We Saw It: The Story of Integration at the University of Texas at Austin*. For a 20% discount, order directly from UNIVERSITY OF TEXAS PRESS and use ASWESAWIT at checkout.

ARTICLES AND HISTORICAL DOCUMENTS: Download from Canvas

COURSE EVALUATION

Class participation	5%
250-word Commentaries on Readings	10% (Submission, 2% each)
<i>Sweatt v. Painter</i> Scavenger Hunt	5%
Research Project	
Stepping stone assignments	21%
Penultimate draft (based on fullness of draft)	10%
Final paper of 4,500-5,000 words	30%
Oral presentation, Fri. 12/14, 6:00-10 p.m.	10% (roughly 10 minutes)
Contribution to digital history project	9%
	<u>TOTAL</u>
	<u>100%</u>
Attendance – required	Possible deductions. See policy.

GRADE VALUES (Reflects university equivalencies)

A+ = 97-100; A = 94-96; A- = 90-93
B+ = 87-89; B = 84-86; B- = 80-83
C+ = 77-79; C = 74-76; C- = 70-73
D+ = 67-69; D = 64-66; D- = 60-63
F = below 60

- ◆ Final grades ending in .5 or above are rounded up; grades ending in .49 or below are not.
- ◆ *The registrar does not allow A+, but I use it for extraordinary work. It becomes part of your average.*

HOW TO DO WELL

Attend class! (See attendance policy.)
 Submit all assignments on time.
 Participate in class.
 Complete readings by date on syllabus.

Visit me in office hours
 Visit Undergraduate Writing Center.
 Attend extra credit event.

ATTENDANCE

Since this class meets once a week, you get 1 unexcused absence freebie, but for each unexcused absence beyond that I deduct 2 points from your final grade. Documented medical and family emergencies are excused, as are religious holidays and official UT business requiring out-of-town travel with advance written notice (excluding job interviews). Frequent late arrivals or early departures may add up to an unexcused absence, at my discretion, especially if they involve more than a few minutes. IF you anticipate having regular problems arriving no later than 3 p.m. sharp, please speak to me now.

ASSIGNMENTS: BRIEF DESCRIPTIONS

250-Word Commentaries on Readings of the Week

DUE 5 P.M. THE EVENING BEFORE CLASS, typed, double-spaced, and uploaded on Canvas. Each of you will write 5 of these. Everyone writes the first one, then you'll be divided into Group A and Group B. They're meant to provide the basis for a lively, thoughtful discussion on the readings. You may use an informal style, but check for spelling and grammar. I'm looking for insights into central issues addressed by the readings, including what they mean to you, positively or negatively (or both). Sometimes I'll ask you to compare and contrast 2 readings. AVOID: TANGENTS ABOUT TODAY, SUMMARIES INSTEAD OF COMMENTARIES, AND BIG GENERALIZATIONS NOT REALLY ROOTED IN THESE READINGS.

Sweatt v. Painter Scavenger Hunt: Focuses on the 1950 Supreme Court case that desegregated the UT Law School as well as graduate study at other universities. You'll have exactly two hours to survey and study documents in an assigned collection at one of the research libraries, assess the files, and select the document you think is most significant. You'll complete a form and bring it to class for a group project.

Overall Research Project: "Race and Civil Rights at the University of Texas, 1945-1975"

- ◆ Final Papers of 4,500-5,000 words will center on an aspect of UT history while also addressing a key theme in national narratives. They include: an introduction centered on a "problematic" (i.e., why your paper matters); discussion of your project in light of published scholarship on contexts outside UT; a sustained argument based on primary documents and oral histories; sections that form building blocks for the paper; a conclusion; and footnotes and bibliography in Chicago style.
- ◆ Stepping Stone Assignments: I have broken down the development of your paper into a series of smaller assignments such as submitting a brief proposal, formulating a research question, developing a bibliography, analyzing a key document, and writing an introduction.
- ◆ Penultimate Draft: This is a key element of the project. To the best of your ability, you will have drafted an introduction, the sections of the paper, and a tentative conclusion. It's usually the case that after one completes a full draft, one gains new insight into the larger argument. You will now have the opportunity to get my feedback to help you turn the draft into a final paper.

Oral Presentations: I will organize you into conference-style thematic panels of 3-5 students. Most of you will not pursue projects that are comparative in nature, but you will begin to think in comparative and relational terms once you work with your co-panelists. These are also intended to: 1) challenge you to distill the most important point(s) of your research paper; 2) Learn how to project your ideas to an audience outside of class; 3) present your findings more formally than class discussion, I WILL HELP!

Digital Humanities Project: It truly pains me when undergraduates undertake important historical projects on topics of much interest to people outside of class, and they end with submitting it for a grade, perhaps showing it to a family member. We will be partnering with the Division of Diversity and Community Engagement and/or the History Department on a project such as a timeline that will ultimately be publicly accessible. Each of you will submit an element, completed in the final class session.

OFFICE HOURS

At certain points I require you to talk with me in office hours, but I welcome you to come at other times. Contact me if you can't make my hours. Familiarize yourself with my concealed carry policy.

LATE ASSIGNMENTS

IF YOU SUBMIT AN ASSIGNMENT after the end of the day it is due because of an excused absence, you will receive full credit. If you submit it after the end of the day it is due because of an unexcused absence, you will lose 25% of your submission grade for each day it is late.

CLASSROOM COMPORTMENT

- ◆ I expect you to arrive by 3:00 and stay until class is over.
- ◆ I encourage discussion and try to create a safe environment for it. To ensure we can have conversations about difficult issues, I ask you to speak respectfully to others, especially if you strongly disagree.
- ◆ I expect you to silence and stow your phones the entire class. This means taking notes on paper or a different device.
- ◆ You may use laptops to take notes but not for any other reasons.
- ◆ Any weapon brought to class must be 100% concealed and always with you or 911 will be called.

CANVAS (<https://utexas.instructure.com>)

Assignment details, announcements, helpful tips, readings, grades, and more are on Canvas. You can navigate to most material by clicking on PAGES > VIEW ALL PAGES. You'll also upload assignments to Canvas.

SPECIAL ACCOMMODATIONS

Most accommodations approved by Services for Students with Disabilities will be provided, only after you bring the form to me in office hours and discuss accommodations in person. Do this early in the semester so your accommodations are in place when you need them. If you don't have accommodations but think you should, visit <http://ddce.utexas.edu/disability/> to schedule an appointment.

ACADEMIC INTEGRITY

UT adheres to strict guidelines regarding academic integrity including plagiarism. This is especially pertinent for writing intensive courses. *These guidelines extend to all material found on the Internet*, in addition to print materials. They also pertain to certain kinds of sharing work among students, such that a student submits work that is not her/his own. Penalties for violations may include loss of credit for the course and a report to the Student Judicial Services. Familiarize yourself with this History Dept. website. <http://www.utexas.edu/cola/history/about/academic-integrity.php>

SPECIAL NOTES

- ◆ THIS COURSE FULFILLS 3 HOURS of the U.S. history component of the university core curriculum and covers Texas Higher Education Coordinating Board objectives for communication skills, critical thinking, personal responsibility, social responsibility.
 - ◆ I RESERVE THE RIGHT to make changes to this syllabus, although no assignment dates will be changed (unless they are extended).
 - ◆ THE SYLLABUS AND OTHER COURSE MATERIALS are my property and may not be reproduced in written or electronic form, in full or in part, without written permission.
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COURSE SCHEDULE

Please pay attention to meeting location. We have several classes scheduled away from the classroom.

Week 1, 8/29: Introduction

What does it mean (and not mean) to study the history of the Civil Rights *Movement* from a comparative perspective?

Week 2, 9/5: Conceptual Approaches

READ: - Natalia Molina, "Examining Chicana/o History Through a Relational Lens," *Pacific Historical Review* 82:4 (Nov. 2013): 520-41 (C)
- Frederick Cooper, "Race, Ideology, and the Perils of Comparative History," *American Historical Review* (October 1996): 1122-1138 (C)
- Laurie Green, Battling the Plantation Mentality, Introduction (C)

ASSIGNMENT: EVERYONE: 250-word commentary on two of these.

IN CLASS: 1) Discussion of reading; 2) Film segments from *Austin Revealed* and discussion

Week 3, 9/12: Setting the Stage

READ: - Goldstone, *Integrating the 40 Acres*, chs. 1-6

ASSIGNMENT: GROUP A: 250-word commentary on Goldstone reading

IN CLASS 1) Discussion of reading; 2) Intro to projects and resources; 3) Watch oral histories
Begin thinking about the topic for your research project.

SPECIAL EVENT Fri., 9/14: WE HAVE BEEN SPECIALLY INVITED TO ATTEND A SESSION AT THE BLACK STUDENT REUNION, CLASS OF '68., 2-4 p.m., Bass Lecture Hall. PLEASE, please, make every effort to attend this once in a lifetime event. We may be asked to help more fragile alumni to their seats.

Week 4, 9/19: Questioning Narratives

MEET AT DOLPH BRISCOE CENTER FOR AMERICAN HISTORY (near LBJ Library)

READ: - Theoharis, *A More Beautiful and Terrible Story*, Chs. 2 – 8

ASSIGNMENTS: -GROUP B: 250-word commentary on 2-3 chapters you like the most

IN CLASS 1) Intro. to research at the Briscoe Center for American History; 2) Discussion of reading

Week 5, 9/26: Community and University

MEET AT NETTIE L. BENSON LATIN AMERICA COLLECTION (near LBJ Library)

READ: - Montejano, *Quixote's Soldiers*, Intro, Chs. 1-4, Appendix: "On Interpreting the Chicano Movement"

ASSIGNMENT: GROUP A: 250-word commentary on Montejano reading

PROJECT ASSIGNMENT #1, DUE FRIDAY, 9/27: One paragraph on your chosen research topic. If not one of those on list, please talk with me beforehand.

IN CLASS: 1) Intro. to research at the Benson Latin America Collection; 2) Discussion of reading

Week 6, 10/3: Into the UT Archives: *Sweatt v. Painter*

WE WILL MEET IN THE HISTORY DEPARTMENT CONFERENCE ROOM, GAR 1.102.

NO READING

BRING TO CLASS: - Turabian, *Manual*

ASSIGNMENT: *Sweatt v Painter* Scavenger Hunt and completion of form (download from Canvas and bring to class)

IN CLASS: 1) Workshop: *Sweat v Painter* Scavenger Hunt; 2) Turning topics into research questions

Week 7, 10/10: Racial Geography

CLASS RUNS UNTIL 6 P.M. FOR "RACIAL GEOGRAPHY TOUR." PLEASE PLAN AHEAD. MEET AT CLASSROOM.

READ: - Eliot Tretter, "The Value of Knowledge: The Expansion of the University of Texas, Urban Renewal, and the Blackland"

BRING TO CLASS: Turabian *Manual*

ASSIGNMENT: GROUP B: 250-word commentary on Tretter reading

PROJECT ASSIGNMENT #2: Approximately 350 words (but I'm not counting) articulating your research question along lines discussed in last week's workshop, along with primary sources you expect to use.

Over the next week, finish securing published books and articles for your bibliography due next week.

IN CLASS: 1) Discussion of reading; 2) Prep for bibliography; 3) TOUR WITH Prof. Gordon

OFFICE HOURS: Schedule a time for office hours this week or next week.

Week 8, 10/17: Rising Militancy in Texas: The Brown Berets

READ: - Montejano, *Quixote's Soldiers*, chs. 5-9

ASSIGNMENT: GROUP A: 250-word commentary on Montejano reading

PROJECT ASSIGNMENT #3: Annotated bibliography with 3 or more books and 3 scholarly articles. *Be sure you have actually looked through each item before including it!* You'll add to this bibliography as you go. Include 1-2 sentences only on why this source is important for your project. I want books and articles that address your theme outside of UT and Austin.

IN CLASS: 1) Discussion of reading; 2) Workshop with primary documents

OFFICE HOURS: Schedule a time for office hours if you didn't see me last week.

Week 9, 10/24: Connecting the Dots Between Activism, Ideology, and Academia

READ - Biondi, *Black Revolution on Campus*, Intro., chs. 1-3

BRING TO CLASS: - Turabian, *Manual*

ASSIGNMENT: GROUP B: 250-word commentary comparing two chapters

PROJECT ASSIGNMENT #4: Analysis of most meaningful document in your research thus far (1 only please). Download form from Canvas. Upload completed form to Canvas and bring copy to class.

IN CLASS: 1) Discussion of reading; 2) Discussion of Outline due next week; 3) Sharing documents and discussing progress

Week 10, 10/31: More Black Studies: Where is the South?

READ: - Biondi, *Black Revolution on Campus*, Chs. 5-6

ASSIGNMENT: GROUP A: 250-word commentary on Biondi reading

PROJECT ASSIGNMENT: No written assignment due. Work on research!

IN CLASS: 1) Discuss Biondi reading. Those of you working on topics related to Black Studies are encouraged to jump in!; 2) Discussion of outline due next week and project issues

Week 11, 11/7: Comparative Perspectives on Black and Chicana/o Studies

READ: - Rodolfo F. Acuna, *The Making of Chicana/o Studies: In the Trenches of Academe*, ch. 3
- Brenda Sendejo, "The Space Between: Exploring the Development of Chicana Feminist Thought in Central Texas"

BRING TO CLASS - Turabian, *Manual*

ASSIGNMENT: GROUP B: 250-word commentary comparing and contrasting readings

PROJECT ASSIGNMENT #5: Submit Tentative Annotated Outline on Canvas. You will likely make changes in the coming weeks. Outside class over the next week work on your research. Many of you will want to talk with me in office hours about your draft introductions. If so, I will add extra hours on Mon., 11/12.

IN CLASS: 1) Discussion of reading; Workshop on writing an introduction and proper citations

Week 12, 11/14: Introduction to Digital Humanities Platform; Writing Workshop

NO READING.

BRING TO CLASS - Turabian, *Manual*

PROJECT ASSIGNMENT #6: Draft Introduction. Submit to Canvas.

IN CLASS: 1) Speaker on Digital Humanities project; 2) Workshop on common writing challenges and draft due on 11/28

SPECIAL EVENT 11/15-17, SAN ANTONIO: 50TH ANNIVERSARY OF THE U.S. CIVIL RIGHTS COMMISSION HEARING ON MEXICAN-AMERICANS IN THE SOUTHWEST. SEE www.50yearsater.org . I will go Fri., 11/16, and would be happy to carpool.

Week 13, 11/21 THANKSGIVING BREAK!

Enjoy! But please also continue to work on your draft, particularly the sections due next week.

Week 14, 11/28: Moving Forward: Planning Presentations and Peer Reviewing

NO READING.

BRING TO CLASS: - Hard Copy of Draft Intro, Historical Context section and 1 Body Section
- Turabian, *Manual*

PROJECT ASSIGNMENT #7: Submit Historical Context section and 1 Body Section. If you finish these early, work on the rest of the draft.

IN CLASS: 1) Peer reviewing; 2) Workshop on finalizing your draft. 3) What to consider for Digital Humanities project we'll do in class next time.

***** SAT, 12/1, NOON: SUBMIT PENULTIMATE DRAFT *****

They will be returned by next class.

Week 15, 12/5: LAST CLASS!! TURNING PAPERS INTO PRESENTATIONS AND DIGITAL MEDIA

NO READING

BRING TO CLASS: Turabian, *Manual*

IN CLASS: 1) Coordination of presentations with your co-panelists; 2) Digital Humanities Project. We will actually complete entries during class time.

***** END OF FORMAL CLASSES *****

FRI. 12/14, 6:00-10 p.m. COMPARATIVE CIVIL RIGHTS SYMPOSIUM WITH PANEL PRESENTATIONS

- ◆ MEET IN HISTORY DEPT. CONFERENCE ROOM, GAR 1.102.
- ◆ DINNER! I'll provide enchiladas, rice, beans. Please bring sides and desserts. I'll pass a sign-up sheet.
- ◆ PLEASE ARRIVE BY 5:30 SO WE CAN START RIGHT AT 6:00 and YOU CAN GET FOOD AND DRINK

SAT. 12/15, midnight. FINAL PAPER DUE

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