

SEMESTER AT SEA COURSE SYLLABUS

University of Virginia, Academic Sponsor

Voyage: Spring 2016

Discipline: History

HIST 3559-101: The Civil Rights Movement and Education in Global Context

Division: Upper

Instructor: Derrick P. Alridge

Credit Hours: 3; Contact Hours: 38

“I have great belief in the fact that whenever there is chaos, it creates wonderful thinking. I consider chaos a gift.”

-- Septima Clark
Teacher and civil rights activist in
the Citizenship Schools

Course Description

The *Civil Rights Movement and Education in Global Context* intersects the fields of intellectual and civil rights history and explores ideas of equality, democracy, and social justice from the civil rights era of the 1950s and 1960s to the present. At the core of this course is the argument that the ideas of civil rights era activists and educators in the United States influenced and were influenced by their counterparts in social movements in Japan, China, South Africa, Ghana, and other countries in Asia and Africa. As such, this course casts the civil rights movement in a global context as a social and educational movement for civil and human rights. The term education in the course title denotes something larger than formal schooling. In this course, we refer to education as the *broad dissemination of knowledge* shared by civil rights activists in the United States and social movement activists in destination countries for Spring 2016 Semester at Sea.

Course Objectives:

In this course, students will:

1. Understand how Jim Crow laws, socio-political ideology, race, and class permeated U.S. society and reverberated around the world.
2. Learn how civil rights activism in the United States influenced and was influenced by social activism around the world in the twentieth century.
3. Discern the role of activists and educators in the civil rights movement in the U.S. and social movements around the world.
4. Determine the role that youth have played in civil rights and social justice activism.
5. Comprehend the relevance of the civil rights movement in contemporary society and education.

ELECTRONIC COURSE MATERIALS

Chapters from the texts below will be posted in the course folder on the shipboard intranet system.

Arsenault, Raymond. *The Freedom Riders: 1961 and the Struggle for Racial Justice*. New York: Oxford University Press, 2006.

Chan, Jennifer. (ed.). *Another Japan is Possible: New Social Movements and Global Citizenship*. Palo Alto, CA: Stanford University Press, 2008.

Coates, Ken S. *A Global History of Indigenous Peoples: Struggle and Survival*. New York: Palgrave Macmillan, 2004.

Fredrickson, George M. *Black Liberation. A Comparative History of Black Ideologies in the United States and South Africa*. New York: Oxford University Press, 1995.

Friere, Paulo. *Pedagogy of the Oppressed*. New York: Bloomsbury Academic, 2000.

Gaines, Kevin K. *African Americans in Ghana: Black Expatriates in the Civil Rights Era*. Chapel Hill: University of North Carolina Press, 2006.

Kern, Ann. *Who Will Shout If Not Us?: Student Activists and the Tiananmen Square Protest, China, 1989*. Minneapolis, MN: Twenty First Century Books, 2010.

King, Jr. Martin L. *Where Do We Go From Here: Chaos or Community?* New York: Beacon Press, 2010.

Litwack, Leon. *Trouble in Mind: Black Southerners in the Age of Jim Crow*. New York: Vintage, 1999.

Nojeim, Michael. *Gandhi and King: The Power of Nonviolent Resistance*. New York: Praeger, 2004.

Nkrumah, Kwame. *Consciencism*. New York: Monthly Review Press, 1964.

Ray, Raka & Katzenstein, Mary F. *Social Movements in India: Poverty, Power, and Politics*. New York: Rowman and Littlefield, 2013.

Sapire, Hilary and Saunders, Chris. *Southern African Liberation Struggles: New Local, Regional and Global Perspectives*. South Africa: University of Cape Town Press, 2014.

Zinn, Howard. *SNCC: The New Abolitionists*. New York: Haymarket Books, 2013.

TOPICAL OUTLINE OF COURSE

Depart Ensenada- January 5:

B1- January 8: Introduction and course overview

Reading: Gaines, “The Civil Rights Movement in World Perspective”

In-Class Activities: Introductions and small group discussions; Mini-lecture; Writing Activity

Objectives: 3, 5

B2- January 10: Jim Crow in America

Readings: Ch. 2 and 6 from *Trouble in Mind*

In-Class Activities: Film: *The Road to Brown*; Discussion and Activity

Objectives: 1, 2

B3- January 13: The Civil Rights Movement in America

Readings: Chapters 1-2 from *The Freedom Riders*

In-Class Activities: Film: *American Experience: Freedom Riders*; Discussion and Activity

Objectives: 1, 2, 3

Honolulu: January 12

B4- January 15: The Civil Rights Movement in America

Readings: Chapters 1, 3, 6 from *Where do We Go from Here?*; Chapters 1-2 from *SNCC*

In-Class Activities: Debrief of Honolulu; Discussion and Group Activity

Objectives: 2, 3, 5

B5- January 18: The Civil Rights Movement and Global Contexts

Readings: Chapter 2 from *Pedagogy of the Oppressed*

In-Class Activities: Mini-lecture; Group Activity

Objectives: 1, 2, 3

Study Day: January 19

B6- January 21: Youth and Civil Rights in Japan

Readings: Chapters 1-2 from *Another Japan is Possible*

In-Class Activities: Group Activity

Objectives: 2, 5

B7- January 23: Youth and Civil Rights in Japan

Readings: Chapters 5-6 from *Another Japan is Possible*

In-Class Activities: Mini-lecture; Group Activity

Objectives: 2, 5

Yokohama: January 24-25

In-Transit: January 26

Kobe: January 27-28

B8- January 30: Youth and Civil Rights in China

Readings: Chapters 1-2 from *Who Will Shout if Not Us?*

In-Class Activities: Debrief Activity

Objectives: 1-5

Shanghai: January 31-February 1

In-Transit: February 2-3

Hong Kong: February 4-5

B9- February 7: Youth and Civil Rights in China

Readings: Chapters 3-4 from *Who Will Shout if Not Us?*

In-Class Activities: Debrief on Hong Kong

Objectives: 1-5

Ho Chi Minh: February 8-12

B10- February 14: Indigenous Knowledge and Activism

Readings: Chapters 1-2 from *A Global History of Indigenous Peoples*

In-Class Activities: Group Discussion; Debrief on Ho Chi Minh City

Objectives: 1, 2, 4

Study Day: February 15

B11-February 17: Midterm

Readings: None

In-Class Activities: None

Objectives: 1-5

Yangon: February 18-22

B12- February 24: Indigenous Knowledge and Activism

Readings: Chapters 6 and 9 from *A Global History of Indigenous Peoples*

In-Class Activities: Debrief on Singapore and Rangoon

Objectives: 1, 2

B13- February 26: Social Movements and Civil Rights in India

Readings: Chapters 1-2 from *Social Movements in India* and Chapter 9 from *Gandhi and King: The Power of Nonviolent Resistance*

In-Class Activities: Mini-lecture; View *In Search of Gandhi*

Objectives: 1-5

Cochin: February 27-March 3

B14- March 5: The Multicultural World

Readings: Chapter 4 from *Social Movements in India*

In-Class Activities: Debrief on Cochin; Mini-lecture; View *Citizen King*

Objectives: 1-5

Study Day: March 6

B15- March 8: The Multicultural World

Readings: Chapter 5 from *Social Movements in India*

In-Class Activities: Continue Debrief on Cochin

Objectives: 1-5

Port Louis: March 9

B16- March 11: Comparative History of the Black Freedom Struggle in the US and South Africa

Readings: Chapter 6 from *Black Liberation*

In-Class Activities: Debrief on Port Louis

Objectives: 1-5

Study Day: March 12

B17- March 14: Comparative History of the Black Freedom Struggle in the US and South Africa

Readings: Chapter 7 from *Black Liberation*

In-Class Activities: Mini-Lecture; Group Activity; Debrief on Port Louis

Objectives: 1-5

Cape Town: March 15-20

B18- March 22: Comparative History of the Black Freedom Struggle in the U.S. and South Africa

Readings: Chapter 8 from *Black Liberation*

In-Class Activities: Group Activity

Objectives: 1-5

B19- March 24: Kwame Nkrumah and the Black Freedom Struggle

Readings: Chapter 3 from *Consciencism*

In-Class Activities: Mini-Lecture; Debrief on South Africa; Group Activity

Objectives: 1-5

B20- March 25: Kwame Nkrumah and the Black Freedom Struggle

Readings: Chapter 4 from *Consciencism*

In-Class Activities: Group Activity

Objectives: 1-5

Takoradi: March 27-28

Tema: March 29-31

B21- April 2: Kwame Nkrumah and the Black Freedom Struggle

Readings: Introduction and Chapter 6 from *Black Expatriates in the Civil Rights Era: African Americans in Ghana*

In-Class Activities: Group Activity

Objectives: 1-5

B22- April 4: Indigenous Music Presentations, Group Papers Due

Objectives: 1-5

B23- April 6: Indigenous Music Presentations, Group Papers Due

Objectives: 1-5

Casablanca: April 7-11

Study Day: April 12

B24- B Day Finals, April 14: Final Papers Due

April 16: Arrive in Southampton

FIELD WORK

Experiential course work on Semester at Sea is comprised of the required field lab led by your instructor and additional field assignments that span multiple ports.

FIELD LAB (At least 20 percent of the contact hours for each course, to be led by the instructor.)

Field lab attendance is mandatory for all students enrolled in this course. Do not book individual travel plans or a Semester at Sea sponsored trip on the day of your field lab.

The field lab for this course takes place in Cochin, India on March 3.

Description

The purpose of the Field Lab assignment is to provide students with an opportunity to engage with the countries and peoples on the voyage and to connect the course readings and discussions to "real world" activities and experiences. The lab will be held at the Mahatma Gandhi Trust in Cochin, India. The Trust notes that its goal is to "educate, empower and develop the weaker sections of the society, particularly the scheduled castes and scheduled tribes so that they become part of the mainstream in society."

Prior to the field activity in Cochin, India, we will study the ideas of nonviolence and passive resistance as strategies and pedagogies of liberation promulgated by Mohandes K. Gandhi and Martin Luther King, Jr. We will also discuss Gandhi's and King's ideas on class and caste. In Cochin, we will meet with individuals at the Mahatma Gandhi Trust to discuss Gandhian thought and activism, the history of class and caste in India, and King's use of Gandhian methods to address race and class in the U.S. and around the world. *Date of the field lab to be determined.*

Field Lab Essay

Write an 8-10 page essay on your field lab experience. The essay should include the following elements:

- A brief statement about your prior expectations of the field lab.
- Your interpretation of the discussions and activities related to the field lab.
- A discussion and analysis of readings and class discussions on Gandhi and King as they relate to the field lab.

METHODS OF EVALUATION / GRADING RUBRIC

1. Reading Critiques	15%
2. Midterm Exam	20%
3. Group Indigenous Artist Project	20%
4. Final Research Paper	25%
5. Field Lab	20%

Attendance:

Full participation in the course (including class and field lab attendance and completion of assignments and exams) is expected. Absences are only excused when accompanied by a note from the doctor in the clinic.

Email Policy

Students are expected to activate and then check on a frequent and consistent basis their official Semester at Sea email address to remain informed of course communications, as certain communications may be time sensitive. Students who fail to check their email on a regular basis are responsible for any resulting consequences.

Learning Activity Descriptions:

1. Reading Critiques

You are required to write a one-page critique of the readings before class. Over the course of the semester, each student will turn in five reading critiques. Please post your critique in the Reading Critique folder on the Intranet site for this course one hour before class. I will average your grades on the reading critiques. The purpose of the reading critiques is to help stimulate meaningful and deep discussion during class and prepare you to participate in various group and class activities.

2. Midterm Exam

The purpose the midterm exam is for you to demonstrate what you have learned in the class. You will do so by synthesizing and analyzing ideas from the readings, class discussions, and your experiences in various destinations of the voyage. This assignment will be given during class.

3. Group Indigenous Artist Project

Art has always served as a means of raising consciousness in social movements. It soothes the spirits of activists and gives them the courage to push forward. The purpose of this project is to explore the ways that art has raised awareness in civil and human rights movements around the world. You will work in groups of four for this project.

4. Final Research Paper

The purpose of this assignment is to write a scholarly paper on some aspect of civil or human rights, social justice, and education discussed during the semester. You will be encouraged to begin thinking about ideas for the final paper at the beginning of the semester.

5. Field Lab

The purpose of the Field Lab assignment is to provide students with an opportunity to engage with the countries and peoples on the voyage and to connect the course readings and discussions to "real world" activities and experiences.

Grading Scale:

A	Exemplary (95-100)
A-	Excellent (90-94)
B+	Very good (85-89)
B	Good (80-84)
B-	Slightly above satisfactory (75-79)
C+	Satisfactory (70-74)
C	Satisfactory (66-69)
C-	Barely Satisfactory (62-65)
D	Unsatisfactory (58-61)
F	Failure (Below 58)

A Note About the Instructor:

I was born in Rock Hill, South Carolina during the 1960s, came of age during the late 1970s, and entered college in the 1980s. In the 1990s, I taught middle school social studies and high school AP history. I am a southern Baptist and politically independent. As a professor whose scholarship focuses primarily on the history of American education, the civil rights movement, and the history of ideas, I've written on civil rights and education, American educational thought and hip hop as a social movement. Much of my view of the world is shaped by 1960s-1990s U.S. history. However, I continue to seek intellectual growth and look forward to hearing your ideas in class. An exchange of ideas can lead to understanding and intellectual transformation.

Reading Critiques

The discussions will be intense in this course. As a result, it is very important to stay abreast of the readings. Write a one-page critique of the reading assignment before each class. In your critique, address the following: 1) The author's main point; 2) Three substantive observations of the reading; 3) How the reading relates to the course; and 4) Whether or not you like the reading, why or why not?

Rubric for Reading Critiques

Excellent (Above average analysis, well-written)	100%
Good (Good analysis, well-written)	85%
Below average (Rudimentary overview)	70%
Missing Assignment	0%

Group Indigenous Artist Project Guidelines

The Group Indigenous Artist Project is a formal assignment that prompts your group to analyze an artist's work (music, art, poetry, etc.) that raises awareness of a social issue in her or his country. Please choose an artist from one of the countries on the voyage. The presentation may be in the form of a PowerPoint or video and should last no longer than 15 minutes. For the written part of the project, you should cite references and texts used in class, as well as sources that were not discussed in class. In length, the analysis should be no more than eight double-spaced pages. The format described below should be used for the final draft of the paper. Provide a bibliography with no more than ten sources at the end of the paper.

I. Bibliographic information

Provide pertinent information about the artist and a summary of several pieces of her/his work.

II. Brief background information on the artist

Provide information on the artist, which will help provide a context for your analysis.

III. Social Activism of the Artist

Discuss the major arguments and points the artist makes in her/his music. While you may discuss several individual pieces of art, I want you to conclude with a summary of three major points made by the artist. How successful is the artist in making her or his arguments? What contradictions, if any, exist in the artist's attempt to make her or his arguments? What tensions or complexities might a new person, unfamiliar with the artist, find in analyzing this artist?

IV. Your evaluation of the artist

Develop clear criteria to critique the artist. I will be looking for you to develop these criteria based on class readings and discussions. You may use a combination of these criteria if you like. You should also discuss the negative and positive aspects of the artist's work, but in the end I would like your group to reach a consensus based on the criteria you developed.

Rubric for Group Indigenous Artist Project

#	Components of Paper	<i>Criteria</i>	<i>Point Value</i>	<i>Points Earned</i>
1	Presentation	Stayed within the 15 minutes allotted for presentation. Provided exemplar presentation via creative PowerPoint, video, or other format. Presentation was lively and intellectually stimulating. Group was prepared and worked well together.	33	
2	Written Component	Very well-written narrative. Extensive details and citations from books and articles to support the argument or thesis. Very close attention to citation format. Very few grammatical errors. Correct use of Chicago Manual of Style (Documentation Style 1, with endnotes).	33	
3	Overall Analysis	Presentation and paper offer exceptional depth of analysis. Exhibits clear understanding of proposed album or artist within historical context.	33	

Key:

- 33 Excellent
- 30 Good
- 27 Average
- 24 Sufficient
- 21 Insufficient

Self and Peer Evaluation for Group Indigenous Artist Project

#	Components of Paper	Criteria	Yourself	Member 1 Name	Member 2 Name	Member 3 Name
1	Participation	Member attended and participated in all meetings. Responded in a timely manner to meeting polls. Exhibited high level of leadership on her/his component of the project.				
2	Idea Generation	Contributed significantly to the intellectual aspect of the project. Provided creative and useful ideas.				
3	Quality of Work	Produced very high quality of work for her/his part of the project. Provided part of her/his project to the group on the date agreed upon.				
4	Overall Assessment	A good colleague and pleasant to work with. Would want to work with this individual again.				

Key:

- 25** **Excellent and Very Impressive**
- 23** **Very good**
- 20** **Good**
- 17** **Sufficient**
- 15** **Insufficien**

Midterm

The purpose of this assignment is to synthesize and analyze the concepts and ideas from the readings and class discussion. This assignment will entail responding to three or four essay questions. A study guide will be provided a few days before the midterm.

Holistic Rubric for Midterm

- 95-100 Above Average:** The instructor can easily identify the focus of the work and is engaged by its clear focus and relevant details. Information is presented logically and naturally. Mechanical errors or misspelled words do not distract the reader.
- 88-94 Very Good:** The instructor can identify the focus of the student work which is supported by relevant ideas and supporting details. Information is presented in a logical manner that is easily followed. Minimal interruption to the work due to misspellings and/or mechanical errors.
- 82-87 Good:** The instructor can identify the central purpose of the student work without little difficulty and supporting ideas are present and clear. The information is presented in an orderly fashion that can be followed with little difficulty. There are some misspellings and/or mechanical errors, but they do not seriously distract from the work.
- 75-81 Needs Improvement:** The instructor cannot clearly or easily identify the central ideas or purpose of the student work. Information is presented in a disorganized fashion causing the audience to have difficulty following the author's ideas. There are many misspellings and/or mechanical errors that negatively affect the audience's ability to read the work.
- Below 75 Unacceptable.** Arrange a meeting with me as soon as possible.

Final Research Paper

The Research Paper is a formal project that requires you to examine an event, issue, or individual related to this course. Using primary and secondary sources, you should construct a story or narrative that will add some new dimension to the historiography on civil rights and/or social activism. **A topical report is not acceptable.** In length, your paper should be about 10-12 pages. We will discuss the guidelines for the paper in great detail during class. Use the format described below for the final presentation of your paper.

Cover

This one page summary should contain the following information:

- 1) Your full name
- 2) Your email address
- 3) Project Title
- 4) Project Abstract (a concise description of the project in one paragraph)

Project Description

1. *Introduction:* Give a brief description of the project as a whole. What is the event or situation you have identified for your project? What makes this event or situation peculiar, interesting, or deserving of further study? What aspect of the event or situation are you exploring for your project? 2 pages.

2. *Discussion.* Discuss, in detail, the story you want to tell or event you want to analyze. Who are the major players and characters in your research? What are the highlights of your study? What are some of the nuances in your study? Where has the project led you in understanding your chosen topic? Approximately 7-8 pages.

3. *Conclusion:* Restate what you have attempted to accomplish in your paper. What are the implications of your study as it pertains to the existing literature and to the topic of study in general? What can we learn from reading your paper? Approximately 1-2 pages.

Style and Bibliography

Please provide footnotes at the bottom of the page. See the 15th edition of the Chicago Manual's footnote style for writing this paper. For instructions on using Chicago footnote style, see <http://owl.english.purdue.edu/owl/resource/717/1/>. Please use one-inch margins for your paper.

Standards

This project is a serious and formal piece of writing. It should, therefore, be as professional in form as possible. Please do not use colloquialisms and/or informal language in your paper.

Holistic Rubric for Research Paper

- 95-100** **Above Average:** The instructor is able to easily identify the focus of the work and is engaged by its clear focus and relevant details. Information is presented logically and naturally. Mechanical errors or misspelled words do not distract the reader.
- 88-94** **Very Good:** The instructor is easily able to identify the focus of the student work which is supported by relevant ideas and supporting details. Information is presented in a logical manner that is easily followed. Minimal interruption to the work due to misspellings and/or mechanical errors.
- 82-87** **Good:** The instructor can identify the central purpose of the student work without little difficulty and supporting ideas are present and clear. The information is presented in an orderly fashion that can be followed with little difficulty. There are some misspellings and/or mechanical errors, but they do not seriously distract from the work.
- 75-81** **Needs Improvement:** The instructor cannot clearly or easily identify the central ideas or purpose of the student work. Information is presented in a disorganized fashion causing the audience to have difficulty following the author's ideas. There are many misspellings and/or mechanical errors that negatively affect the audience's ability to read the work.

Holistic Rubric for Field Lab Essay

- 95-100 Above Average:** The instructor is able to easily identify the focus of the essay and is engaged by its clear focus and relevant details. Information is presented logically and naturally. Mechanical errors or misspelled words do not distract the reader.
- 88-94 Very Good:** The instructor is easily able to identify the focus of the essay, which is supported by relevant ideas and supporting details. Information is presented in a logical manner that is easily followed. Minimal interruption to the work due to misspellings and/or mechanical errors.
- 82-87 Good:** The instructor can identify the central purpose of the student work without little difficulty and supporting ideas are present and clear. The information is presented in an orderly fashion that can be followed with little difficulty. There are some misspellings and/or mechanical errors, but they do not seriously distract from the work.
- 75-81 Needs Improvement:** The instructor cannot clearly or easily identify the central ideas or purpose of the student work. Information is presented in a disorganized fashion causing the audience to have difficulty following the author's ideas. There are many misspellings and/or mechanical errors that negatively affect the audience's ability to read the work.

HONOR CODE

Semester at Sea students enroll in an academic program administered the University of Virginia, and thus, bind themselves to the University's honor code. The code prohibits all acts of lying, cheating, and stealing. Please consult the Voyager's Handbook for further explanation of what constitutes an honor offense.

Each written assignment for this course must be pledged by the student as follows: "On my honor as a student, I pledge that I have neither given nor received aid on this assignment." The pledge must be signed or, in the case of an electronic file, signed "[signed]."