EXHIBITION RESEARCH: CONSTRUCTING THE NARRATIVE

DUE: WEEK #13, WEDNESDAY, APRIL 16 BY 2:00pm

As McKenna-Cress and Kamien have emphasized more than once this term, research forms the backbone of every sound exhibition. This assignment moves the class from theory to application. Over the last two weeks, you have been asked to brainstorm ideas, events and people that would best exemplify south Jersey during the Civil Rights era. That draft narrative is summarized below and includes:

1. PRELUDE TO CHANGE (Konrad, Voorman, and Velott): an opening section that provides background on the development of African American communities in southern New Jersey. This might include trends in migration during the late 19th and early 20th centuries, the rise of black churches, the impact of African Americans on south Jersey’s entertainment and sports industries—including the local Negro League—and the role of African Americans in building the service industry that formed the backbone of emerging seaside destinations such as Atlantic City.

2. NEW JERSEY'S STRUGGLE FOR CIVIL RIGHTS (Ridings, Andronico, and Sederholm): a second section exploring how segregation operated both in policy and practice in southern New Jersey, and the memories of those who experienced such circumstances. One unanticipated element of this semester explores the positive aspects of segregation in creating vibrant African American community forced to rely on its members.

3. MARCHING FROM AC to DC (Battle, Price, and Williams): a third section explores New Jerseys's role in Civil Rights struggles both within the state and further afield. A local rabbi befriended Martin Luther King and became involved in the Supreme Court Case Brown v. Board of Education, and Ralph Hunter, along with several members of his museum's board of trustees, participated in the 1963 March on Washington; still others remember the 1968 Black Miss America protests on the Atlantic City boardwalk.
4. **CHALLENGING A NATION (Stout, Lacey, and Widen):** given her significance both locally and nationally, a fourth section focuses on Fannie Lou Hamer and her historic speech in Atlantic City before the Democratic National Convention in 1964. Particular significance could be placed on the language of her speech, which not only spoke to the injustices and prejudice faced by African Americans but also to the particular concerns of women as activists, allowing an important consideration of the role of gender.

5. **THE POETRY OF REVOLUTION (Crawley, Meldrum, Blades):** a fifth section examines how the arts were used in the service of social justice through such examples as LeRoi Jones, whose inflammatory poetry became the marching orders of a generation and who literary critic Arnold Rampersad places in the pantheon of genre-changing African-American writers that includes Langston Hughes, Richard Wright and Zora Neale Hurston.

6. **IMPACT OF INTEGRATION (Anglero, Allen, and Rivera):** the final section of the exhibition traces the effect on de-segregation in schools and neighborhoods. Particular focus might be given to the desegregation of Atlantic City’s high school, the Newark race riots in 1967, and the economic decline of Atlantic City’s Northside.

This assignment asks each group to spend the two weeks researching their assigned topic. While students are encouraged to work collaboratively, EACH student is required to submit a paper individually. This paper (5-6 double-spaced pages) should include the following:

1. 2-3 page description of your research process. This needs to be more than a web-based analysis; while there are many good website about the Civil Rights movement, we need sound research (i.e. published in peer-reviewed journals and/or scholarly presses). In other words, books and articles should be part of your research process (you can draw on readings assigned in class, but please understand that we are looking for more!). Please also consider museums (especially the AAHMSNJ) as sources, and also realize that it takes times to contact such institutions and work with their staff.

2. 1 page list of quotations. Think of this as your trial run at label copy. Each quotation should be no more than 50 words and should help illustrate an event or idea that you think is central to the section of the exhibition you have been assigned. You should also provide a brief description of this quotation—where did it come from, why do you find it significant, and what do you think it demonstrates? Between the annotation and the quotation itself, you will likely only be able to include two such examples—so chose wisely.

3. 2 pages of potential visual images or objects (that might be photographed). Like the quotations above, images should be fully cited (we need to know where they come from and who holds the copyright) as well as annotated—why these images? What do they allow you to suggest? Again, you will likely only have room for 2 images plus annotation.
4. The final page should be a bibliography of ALL material you consulted for this assignment. You are helping to building a cumulative class database of source material. Please annotate each source (1-2 sentences), including format, content, and utility for this project.

**We’re hoping to gather as much material as possible, so encourage you to share your research with other members of your group so that we don’t collect duplicate quotations and images.**

As with the all assignments for this class, please be careful in quoting and paraphrasing statements from the readings. There is a zero-tolerance policy for plagiarism in this course. You are expected to footnote all direct quotations as well as any time you draw on ideas or information from outside your own personal experience (Chicago Manual of Style or MLA, either is fine).

**Please proofread all papers before submitting them.** Papers are submitted to the course Blackboard Site, and can be uploaded at any time the week before the assignment due date, but should be submitted by 2:00 pm on that day (thereafter they will be marked as late). Grading will be based on (1) effective use of English including spelling, grammar, organization, and clarity of expression, and (2) content, including your choice of topics and use of supporting detail.

Good luck!