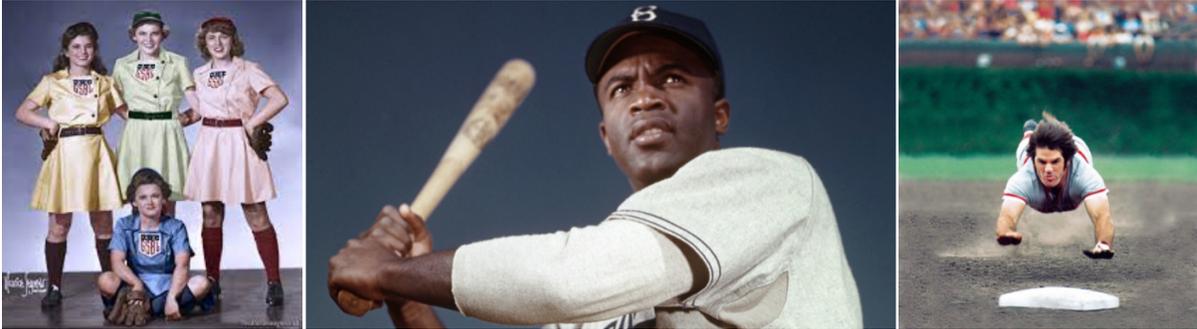


**HISTORY 362  
BASEBALL AND AMERICAN HISTORY**

**UNC CHAPEL HILL  
SPRING 2023**



Dr. Matthew Andrews

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*Baseball seems to have been invented solely for the purpose of explaining all other things in life.*

- Roger Angell

**COURSE THEMES**

The story of baseball is the story of modern America. To study the history of this peculiar game is to learn about immigrants and the native-born pursuing the “American Dream.” Baseball can teach us about the rise of big business and how laborers coped with the new urban industrial order. The story of baseball is the story of racial prejudice and the construction of a wall of segregation; but it is also the story of desegregation and integration—and there is a difference between those two terms, a difference we will consider. The game can teach us about men and women and the evolving contest over their “place” in public life. We can use baseball to learn about patriotism, imperialism, globalization, and competing definitions of what it means to be a “real” American. To talk about baseball’s past is to tap into the power of myth, memory, and nostalgia in American culture.

This is a course about baseball. But it is, first and foremost, an American history course. Though we will hear, read, and watch entertaining accounts of home runs hit, shutouts pitched, and pennant races won, as historians our task is to make connections between the game of baseball and the larger themes (listed above) from American history. How well you do in making and articulating these connections will determine how well you do (grade-wise) in this course.

## COURSE STRUCTURE AND ATTENDANCE

The rhythm of this course is as follows—there are **two lectures every week** (Tuesdays and Thursdays from 2:00-3:15 p.m.) in Global Fed Ex 1015. Though these meetings are labeled as “lectures,” they will often be interactive. I will ask you questions about short primary-source readings that I have assigned; you can ask me questions about course content; I will project text or images on the screen—perhaps a photograph, a poem, or a film clip—and we will work to interpret these sources together. In other words, please do not come to lecture expecting to passively sit back and listen, as I will often ask you to be an active participant.

**Eight times** during the semester you will meet for **Document Workshops** (the Registrar calls them “recitations”). Your document workshop will be led by one of the Teaching Assistants and will be 50 minutes. Depending on which one you registered for, your document workshop will be on Tuesdays, Wednesdays, or Thursdays in a room assigned to us by the Registrar. *The dates/weeks we have document workshops are marked clearly in this syllabus.*

Though I do not plan to take **attendance** in lecture (I reserve the right to do so), you are responsible for all information covered in lecture. You are also expected to **attend every scheduled document workshop**, where your TA will take attendance (see more about document workshops below).

I plan to **record classroom lectures** on my phone and upload them to Sakai where you can pair the audio of the lecture with the .pdf of the in-class Keynote presentation.

My policy about **excused absences** in document workshops comes from the Office of the Dean of Students: Your absence from a document workshop will only be excused if you provide university paperwork attesting to the reason of your absence and you notify your TA about your upcoming absence *in advance*. There is no need to contact me if you will be missing a lecture meeting.

## READING

The following books are mandatory and are available for purchase at the campus bookstore (and on-line):

Luke Epplin, *Our Team: The Epic Story of Four Men and the World Series That Changed Baseball*  
Kostya Kennedy, *True: The Four Seasons of Jackie Robinson*

There are also assigned readings on the **course Sakai page**. You can access the documents on Sakai by clicking the **“Resources”** tab on the left side of the page. The documents are listed (top to bottom) in the order that we will be considering them. Course readings fall into one of three categories on this syllabus:

**Discuss:** We will discuss this document in lecture/document workshop, so make sure to read the document ahead of time and ***have it available for easy reference***. You will need to consider the relevance of this document when constructing your essays.

**Read:** I will likely reference the document in lecture, but we will not discuss the document together in class. You will need to consider the relevance of this document when constructing your essays. This, most definitely, includes the textbook!

**Optional Read:** These readings are not required for the course and you will not be expected to consider these when writing your essays, though you are free to use them. But if you are interested in both baseball and fun, compelling writing about baseball, I suggest you give these a look.

## WATCHING

Baseball films are another source in our course. We will watch and discuss two baseball movies this semester (*The Pride of the Yankees* and *Sugar*) and, in lecture, discuss and/or watch parts of others (like *Field of Dreams*, *Bull Durham*,

and, most definitely, *The Bad News Bears*). In every case, we will consider baseball movies as historical documents—like our readings.

*The Pride of the Yankees* can be streamed for free and I have provided a link on Sakai. You will watch that film on your own and we will discuss it in the document workshop, “Baseball Heroes.”

For *Sugar*, we will gather the evening of Monday April 17 (at 7:00 p.m.) and watch it together in a room tba. We will then discuss the film in our document workshop, “The (Latin) American Dream. If you cannot make that evening viewing, I will put a copy of the film on reserve at the Media Resources Library on the bottom floor of the House Undergraduate Library and you may be able to find it on-line.

## ASSIGNMENTS AND GRADES

Your course grade will be determined by the quality of your **two argument essays** (5-6 pp. each), your **final exam**, your performance on **quizzes**, and your **document workshop input** (attendance and level of participation). *Let’s break these down:*

You will be asked to write **two argument essays** this semester. An argument essay is a thesis-driven, evidence-based response to a question we will pose. The prompt (i.e., the question we want you to answer) will be posted on Sakai and discussed in lecture at least two weeks before the essay is due.

Your **final exam** will take the form of an essay question(s) and short answers that we will ask you about the course material this semester (similar to the argument essay questions).

Every two weeks I will open on Sakai a **short quiz**. Quizzes are open book and open notes. Once you begin a quiz and attest to the honor code, you will have **five minutes** to complete the quiz. Each quiz will consist of five multiple-choice questions that will cover material from the lecture meetings and readings/watchings from the previous two weeks. To take the quiz, go to the course Sakai site, select “**Tests and Quizzes**” from the menu on the left side of the page, and then select the relevant quiz. Once a quiz is open, it will remain open until the end of the semester (i.e., until May 2 at 3:00 p.m.), but I recommend that you take each quiz when the information is fresh in your head. Sakai will drop your lowest quiz score from your final overall quiz grade. *If you attend lectures, watch the films, and do the readings, you will do well on the quizzes.*

We will calculate your **final grade** as follows:

First Argument Essay	25%
Second Argument Essay	30%
Final Exam	25%
Quizzes	10%
Document Workshop Engagement	10%
<i>Total</i>	<hr/> 100%

**Policy regarding late work:** Argument essays are due at the beginning of class on the dates noted in this syllabus (we will give you specific instruction for how to submit your essay later). An essay will be marked down a half letter grade (five points) if it is late and then five points for every additional day it is late. *But again, we will strive to be flexible and understanding here, so should issues arise, please let us know.*

## DOCUMENT WORKSHOPS

Document Workshops are a critical part of a large lecture course. They are where you have your best opportunity to do the work of a historian. You can miss one Document Workshop with no penalty, but if you miss more than one Document Workshop without reasonable explanation, your course grade will be negatively affected. As the

name implies, the point of the Document Workshop is to “work” and engage with the documents. Therefore, it is **mandatory that you have the document with you** for reference and discussion.

To help you prepare for document workshop, listed among the readings for that day is a **Guiding Question** for you to consider as you do the readings. We will invariably explore multiple themes, ideas, and questions in every document workshop—and we will want to hear what you find especially interesting—but at the very least, you should be prepared to answer our particular “guiding question” before you arrive at your document workshop.

Here is the general **grading rubric** for document workshops:

- If you attend *every* document workshop, *always* bring the assigned documents for reference, and speak every once in a while, it will be hard for you to get below a “**C**” for your document workshop grade.
- If you attend *every* document workshop, *always* bring the assigned documents for reference, and speak regularly, it will be hard for you to get below a “**B**” for your document workshop grade.
- If you attend *every* document workshop, *always* bring the assigned documents for reference, speak often, and provide comments that demonstrate that you have spent time thinking about the assigned readings and what they can illuminate about American history—in other words, are you one of the people your TA came to depend upon at each meeting—you will likely be in the “**A** range” for your document workshop grade.

If you ever want to know how you are doing in your document workshops, visit your Teaching Assistant during their office hours—they will be happy to discuss this with you.

## GRADING SCALE

We will keep your grades on the Sakai Gradebook. At the end of the semester you will have a numerical score between 0-100. That number will be translated into a letter grade. Here is the grading scale (note that all final grades will be “rounded up.” So if your final mark is 92.50 it will be rounded up to a 93 and, thus, an A (a 92.49 would still be an A-):

100-93: A	89-87: B+	79-77: C+	69-67: D+	below 60: F
92-90: A-	86-83: B	76-73: C	66-60 D	
	82-80: B-	72-70: C-		

## LAPTOP COMPUTERS

*PLEASE* only use your laptop for notetaking and accessing course documents when in class. Using your laptop for shoe-shopping, sports-watching, social media-browsing, and other personal tasks is distracting and rude to those around you. I will do my best to remind you at the start of each class to turn off your internet in order to better avoid absent-mindedly doing these things. Thank you for your consideration and help with this. *Note:* I reserve the right to change this policy if laptop usage becomes disruptive.

## SUPPORT SERVICES

We want this course to be accessible for everyone, so please let us know if you encounter any issues. UNC-Chapel Hill facilitates the implementation of reasonable accommodations, including resources and services, for students with disabilities, chronic medical conditions, a temporary disability or pregnancy complications resulting in barriers to fully accessing University courses, programs and activities. Accommodations are determined through the **Office of Accessibility Resources and Service** (ARS) for individuals with documented qualifying disabilities in accordance with applicable state and federal laws. See the ARS Website for contact information:

<https://ars.unc.edu> or email [ars@unc.edu](mailto:ars@unc.edu).

**CAPS** (Counseling and Psychological Services) is committed to addressing the mental health needs of a diverse student body through timely access to consultation and connection to clinically appropriate services, whether for short or long-term needs. Go to their website: <https://caps.unc.edu/> or visit their facilities on the third floor of the Campus Health Services building for a walk-in evaluation to learn more.

Any student who is impacted by discrimination, harassment, interpersonal (relationship) violence, sexual violence, sexual exploitation, or stalking is encouraged to seek resources on campus or in the community. Please contact the Director of **Title IX Compliance** (Adrienne Allison – [Adrienne.allison@unc.edu](mailto:Adrienne.allison@unc.edu)), Report and Response Coordinators in the Equal Opportunity and Compliance Office ([reportandresponse@unc.edu](mailto:reportandresponse@unc.edu)), Counseling and Psychological Services (confidential), or the Gender Violence Services Coordinators ([gvsc@unc.edu](mailto:gvsc@unc.edu); confidential) to discuss your specific needs. Additional resources are available at [safe.unc.edu](http://safe.unc.edu). *Please consider me your ally, as well. If you have been confronted by any of these modes of violence and need to talk to someone, I am here to help.*

### **ACADEMIC SUPPORT SERVICES**

The College of Arts and Sciences has several support programs to assist students. Accessibility Services provides individual support to students with diagnosed learning disabilities. The Learning Skills Center offers free instruction in a variety of academic learning strategies (<http://learningcenter.unc.edu/>). The Writing Center, which fills up quickly, provides free tutorial services (<http://www.unc.edu/depts/wcweb/about.html>).

### **OFFICE HOURS AND CONTACTING ME**

I am glad you are in this class and I want you to do well. One of the best ways of doing so is to come and ask questions or just chat with me during office hours. We can talk about baseball, we can talk about American history, or we can talk about both. I genuinely enjoy meeting students and learning from and about them. If you cannot make my office hours (they are listed on the front page of this syllabus) please contact me and we will arrange an alternate meeting time. Just like the Teaching Assistants, I am here to help.



*Reggie Jackson  
Oakland A's (1972)*

## **COURSE SCHEDULE**

**10 January (Tue)                      Opening Day**

**12 January (Thu)                      The Myth of Baseball**

**17 January (Tue)                      The Cradle of Baseball**

***17 – 19 January (Tue – Thu)                      Document Workshops – Baseball Primary Sources***

Discuss:                      “A Defense of Baseball as Manly Exercise,” *New York Times* (September 27, 1856).

Discuss:                      “‘A Base-Ball Burlesque’: A Woman’s Game,” *New York Times* (September 23, 1883).

Discuss:                      “Baseball Promotes ‘Local Pride’ in New York City,” *New York Times* (September 23, 1888).

Guiding Question:        Read the three brief baseball articles from nineteenth-century newspapers and interrogate these sources for historical meaning. What can we *learn about baseball* from these primary-source documents; and what can we *learn about the larger American past* (i.e., “non-baseball” American history)?

**19 January (Thu)                      The “National Pastime”**

Read:                      Ronald Story, “The Country of the Young: The Meaning of Baseball in Early American Culture,” in John E. Dreifort, ed., *Baseball History From Outside the Lines: A Reader* (Lincoln and London: University of Nebraska Press, 2001), 19-33.

***Quiz #1 opens on Sakai Friday 20 January at 12:00 noon***

**24 January (Tue)                      Great Baseball Wars**

Discuss:                      National Brotherhood of Base Ball Players, “The Brotherhood Manifesto”; and Albert G. Spalding, “The NL Responds to the Brotherhood Manifesto” (1889).

***24 – 26 January (Tue – Thu)                      Document Workshops – The National Pastime?***

Discuss:                      Albert G. Spalding, *America’s National Game: Historic Facts Concerning the Beginning, Evolution, Development and Popularity of Base Ball* (1911; reprint, Lincoln and London: University of Nebraska Press, 1992), 3-14.

Discuss: M’Cready Sykes, “The Most Perfect Thing in America,” *Everybody’s Magazine* 25 (October 1911): 435-446.

Discuss: Hugh S. Fullerton, “Fans,” *American Magazine* 74 (August 1912): 462-467.

Discuss: Lawrence Ritter, “Original Preface,” “Rube Marquard,” “Stanley Coveleski,” and “Chief Myers,” in *The Glory of Their Times: The Story of the Early Days of Baseball Told by the Men Who Played It* (New York: HarperPerennial, 1966), xv-19, 117-123, and 170-184.

Guiding Question: At the turn-of-the-Twentieth Century it was common practice, maybe even a cliché, to say that baseball was a microcosm of America—to say that the game somehow represented the American spirit. How do Spalding, Sykes, and Fullerton make that argument? What is it about baseball that makes the game, for them, a true “National Pastime?”

The Ritter document is a collection of three oral histories from his book of oral histories, *The Glory of Their Times*. As it says on the first page of the course syllabus, “To study the history of [baseball] is to learn about immigrants and the native-born pursuing the ‘American Dream.’” How might these three oral histories contribute to our understanding of this phenomenon? Be prepared to point to specific passages to provide evidence for your claim.

**26 January (Thu) 1908**

**31 January (Tue) “Fit for a Fractured Society”**

**2 February (Thu) Baseball and Jim Crow**

Discuss: “A Disabled Club,” *Louisville Courier-Journal* (August 22, 1881).

***Quiz #2 opens on Sakai Friday 3 February at 12:00 noon***

**7 February (Tue) “Katie Casey Was Baseball Mad”**

**7 – 9 February (Tue – Thu) Document Workshops – Women and Baseball**

Discuss: Jennifer Ring, “Enter Softball,” in *Stolen Bases: Why American Girls Don’t Play Baseball* (Urbana and Chicago: University of Illinois Press, 2009), 59-72.

Discuss: Emma Span, “Is Softball Sexist,” *New York Times* (June 6, 2014).

Discuss: Girls and Little League Baseball Primary Sources (1974).

Discuss: Female Reporters in Major League Locker Rooms Primary Sources (1979-1984).

Guiding Question: In this document workshop we will proceed from our lecture, “Katie Casey Was Baseball Mad,” and take a wide-angle view of the histories of the inclusion and exclusion of women in the game of baseball.

Our sources explore the creation of, and attitudes about, the game of softball, as well as the 1970s controversies over girls playing Little League Baseball and female reporters entering Major League locker rooms. What larger ideas and attitudes about women and gender in the United States can we glean from these baseball sources? Do these ideas and attitudes change over time?

**9 February (Thu) “Something Like a War”**

Read: Charles Leerhsen, *Ty Cobb: A Terribly Beauty* (New York: Simon & Schuster, 2015), 166-177.

Optional Read: Al Stump, “The Fight To Live,” in David Halberstam, ed., *The Best American Sports Writing of the Century* (Boston and New York: Houghton Mifflin, 1999), 301-339 [originally published as “Ty Cobb's Wild 10-Month Fight to Live,” *True Magazine* (1961).

**14 February (Tue) NO CLASS—WELLNESS DAY**

**16 February (Thu) Black Sox on Trial**

To Do: *First Argument Essay Due.*

***Quiz #3 opens on Sakai Friday 17 February at 12:00 noon***

**21 February (Tue) Babe Ruth and the Roaring ‘20s**

***21 – 23 February (Tue – Thu) Document Workshops – Baseball Heroes***

Watch: *The Pride of the Yankees* (1942).

Discuss: Richard Ben Cramer, *Joe DiMaggio: The Hero's Life* (New York: Simon & Schuster, 2000), 162-189.

Discuss: Michael Seidel, “Prologue” from *Streak: Joe DiMaggio and the Summer of ‘41* (Lincoln and London: University of Nebraska Press, 1988), 1-18.

Discuss: Kostya Kennedy, “Epilogue: And the Streak Goes On Forever,” in *56: The Last Magic Number in Sports* (New York: Sports Illustrated Books, 2012), 311-319.

Guiding Question: In document workshops this week we are doing cultural history and exploring the lives and accomplishments of two New York Yankees greats, Lou Gehrig and Joe DiMaggio, and the idea of heroism in American society. After watching the film, *The Pride of the Yankees*, and reading the essays about DiMaggio, why do you think so many Americans celebrated Lou Gehrig and Joe DiMaggio (both then and now) as American heroes? To point to one the things you will read about, what was it about Joe DiMaggio’s 56-game hit streak in 1941 that lifted him from baseball star to American icon?

**23 February (Thu)                      A New Deal for Baseball**

**28 February (Tue)                      Baseball Goes to War**

**2 March (Thu)                              The Negro Leagues**

***Quiz #4 opens on Sakai Friday 3 March at 12:00 noon***

**7 March (Tue)                              Baseball's Great Experiment**

***7 – 9 March (Tue – Thu)                      Document Workshops – Our Team***

Discuss:                      Luke Epplin, *Our Team: The Epic Story of Four Men and the World Series That Changed Baseball* (New York: Flatiron Books, 2021).

Guiding Question:                      Luke Epplin's *Our Team* is the story of the 1948 Cleveland Indians, but it is also the biography of four baseball men—the players Bob Feller, Satchel Paige, and Larry Doby and the team owner, Bill Veeck. In the Introduction to his book, Epplin suggests that these four men “epitomized the postwar American spirit in all its hopes and contradiction.” What can we learn about that “postwar spirit” through each of their four stories? In other words, for the American historian, what do the lives of each of these four men teach us?

**9 March (Thu)                              “The Shot Heard ‘Round the World”**

Optional Read:                      Red Smith, “Miracle of Coogan's Bluff,” *New York Herald Tribune* (October 4, 1951).

**14 March (Tue)                              SPRING BREAK**

**16 March (Thu)                              SPRING BREAK**

**21 March (Tue)                              Home of the Braves**

**23 March (Thu)                              Baseball and Nostalgia**

***Quiz #5 opens on Sakai Friday 24 March at 12:00 noon***

**28 March (Tue) Baseball and “the Sixties”**

Read: Lee Vilensky, “Ode to Dick Allen,” *Elysian Fields Quarterly* (2003).

Optional Read: John Updike, “Hub Fans Bid Kid Adieu,” *New Yorker* (October 22, 1960).

**28 – 30 March (Tue – Thu) Document Workshops – Jackie Robinson**

Discuss: Kostya Kennedy, *True: The Four Seasons of Jackie Robinson* (New York: St. Martin’s Press, 2022).

Guiding Question: Kostya Kennedy’s *True* is an unconventional biography of Jackie Robinson that explores, in depth, four years of his life—1946, 1949, 1956, and 1972. Though a book about Robinson, it is also a book about race and race relations in the United States in these years. What can we learn about race relations in these four years? Do you see racial progress from 1946 to 1972? Where? Do you see a lack of progress? Where?

**30 March (Thu) “Man is a Free Agent”**

Optional Read: George Plimpton, “The Curious Case of Sidd Finch,” *Sports Illustrated* (April 1, 1985).

**4 April (Tue) Bad News for Baseball**

To Do: *Second Argument Essay Due.*

**6 April (Thu) NO CLASS—WELLNESS DAY****11 April (Tue) The Swinging ‘70s****11 – 13 April (Tue – Thu) Document Workshops – “The Magnitude of Me”**

Discuss: Roy Blount Jr., “Everyone is Helpless and in Awe,” *Sports Illustrated* (June 17, 1974).

Discuss: Jonathan Mahler, *Ladies and Gentlemen, The Bronx is Burning: 1977, Baseball, Politics, and the Battle for the Soul of a City* (New York: Picador, 2005), 44-66 and 139-151.

Discuss: Peter Bodo, “Where Have You Gone Joe DiMaggio?” *New York* (April 1, 1977).

Discuss: Herbert I. London, “The Vanishing Athletic Hero, or Whatever Happened to Sacrifice?” *New York Times* (April 23, 1978).

Watch: *The Making of Mr. October* (Fox Sports) (2016). Note: the documentary is on *YouTube* in two parts. I have provided links on Sakai for both. Unfortunately, there are commercials, but you can obviously jump ahead.

Guiding Question: In document workshops this week we are doing a “deep dive” on Reggie Jackson, the most written-about player of the 1970s and the early-free agency era (not to mention, your instructor’s boyhood idol), and a man who once said, “Sometimes I underestimate the magnitude of me.” Many sportswriters and cultural commentators said that Jackson embodied “a new type of athlete.” If this is true, how would you describe that “new athlete?”

**13 April (Thu) Viva Baseball!**

***Quiz #6 opens on Sakai Friday 14 April at 12:00 noon***

**24 April (Mon) Movie Night: *Sugar* (2008) (7:00 p.m. in a room tba)**

**17 April (Tue) Populist Baseball**

Optional Read: Robert Coover, *The Universal Baseball Association, Inc., J. Henry Waugh Prop.* (New York: Plume Books, 1968), 3-29.

**18 – 20 April (Tue – Thu) Document Workshops – *The (Latin) American Dream***

Watch: Jose Bautista Bat Flip (October 14, 2015) [video link on Sakai].

Discuss: Jose Bautista, “Are You Flipping Kidding Me?” *Players’ Tribune* (November 10, 2015).

Discuss: Jose Bautista, “The Cycle,” *Players’ Tribune* (April 3, 2015).

Discuss: James Wagner, “The Dominican Republic Loves Baseball, but Steroid Problems Run Deep,” *New York Times* (November 4, 2022).

Guiding Question: Please come to class ready to discuss *Sugar* and relate the film to the assigned documents. Also, be prepared to relate what you watched to at least one other story or theme from our course. We will spend some time connecting the dots between the story of Miguel “Sugar” Santos and the rest of our course material.

**20 April (Thu) Baseball in the Age of Scandal**

**25 April (Tue) Baseball Goes Boom!**

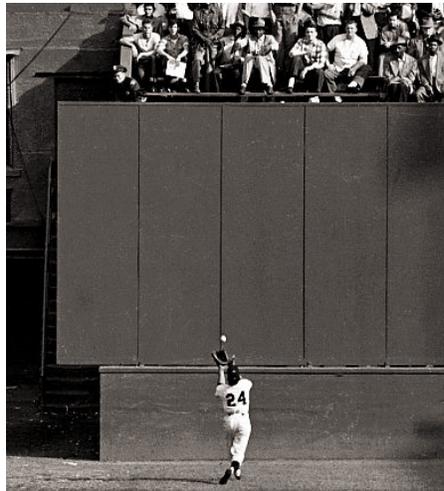
**27 April (Thu)**

**“Baseball Has Marked the Time”**

*Quiz #7 opens on Sakai Thursday 27 April at 3:30 p.m.*

**2 May (Tue)**

**FINAL EXAM – 12:00 – 3:00 p.m.**



*“It ain’t over till it’s over”*  
- Yogi Berra