

brent staples just walk on by critical analysis

Brent Staples "Just Walk on By": A Critical Analysis of Fear, Race, and Perception

Introduction:

Have you ever been the subject of unwarranted fear, simply because of how you look? Brent Staples' powerful essay, "Just Walk on By: Black Men and Public Space," explores this unsettling reality with raw honesty and piercing insight. This critical analysis will delve deep into Staples' narrative, examining its masterful use of personal anecdote, its commentary on racial profiling, and its lasting relevance in a world still grappling with systemic biases. We'll dissect the essay's structure, explore its thematic depth, and consider its enduring impact on conversations surrounding race and perception. Prepare to engage in a thoughtful examination of a piece that continues to resonate decades after its publication.

1. The Power of Personal Anecdote: Weaving a Narrative of Fear

Staples masterfully uses personal narrative to draw the reader into his experience. He doesn't lecture; he recounts specific, vivid instances where his mere presence provoked fear and apprehension in others. This approach is highly effective because it creates empathy and understanding. The reader isn't just presented with statistics or abstract concepts; they're invited to walk alongside Staples as he navigates a world that judges him based on his race and physical appearance. The anecdotes are not just isolated incidents; they build a cumulative effect, showcasing the pervasive nature of the problem. The detailed descriptions—the hurried steps, the quickened pace of passersby, the nervous glances—paint a powerful picture of the anxiety Staples' presence generates. This intimate approach makes the abstract concept of racial profiling concrete and emotionally resonant.

1. Racial Profiling and the Weight of Stereotypes:

The essay is a scathing critique of racial profiling. Staples meticulously reveals how his physical appearance—his blackness—automatically triggers assumptions and fears in the minds of others. He's not just a man walking

down the street; he's a potential threat, a figure to be avoided or feared. This unconscious bias, fueled by ingrained stereotypes, highlights the deeply ingrained societal problem of racial prejudice. Staples skillfully exposes the absurdity of these assumptions, highlighting the disconnect between his actual behavior and the perceived threat. He points out that the fear he inspires is based not on his actions but solely on his race, underlining the inherent injustice of such a system.

1. The Role of the Urban Landscape: Space, Safety, and Perception:

Staples' experiences are intricately tied to the urban environment. The city streets become a stage where his physical presence is constantly evaluated and judged. He notes the ways in which his mere presence alters the dynamic of public space, forcing others to alter their behavior and creating a constant state of tension. The essay subtly critiques the urban landscape itself, revealing how it can perpetuate and amplify feelings of fear and insecurity. The design and layout of cities, combined with ingrained societal biases, contribute to the uncomfortable dynamic he describes. He shows how seemingly neutral public spaces become charged with racial anxieties.

1. Sound as a Weapon and a Shield: Musical Interludes in a Tense Space:

A fascinating aspect of Staples' essay is his strategic use of music as both a weapon and a shield. By carrying a whistle or playing a musical instrument, he consciously tries to modify the perceptions of those around him. The musical interludes act as a counterpoint to the fear he unintentionally generates, almost as an attempt to disarm the prejudice he encounters. This element adds a layer of complexity to the narrative, showcasing his active attempts to navigate a world that frequently misreads and misjudges him. It underscores the burden and effort required to simply exist as a Black man in public spaces.

1. The Enduring Relevance of "Just Walk on By": A Continuing Conversation:

Decades after its publication, "Just Walk on By" remains shockingly relevant. The issues of racial profiling and unconscious bias persist, highlighting the slow pace of societal progress. The essay serves as a powerful reminder that the systemic problems it addresses continue to affect countless individuals. Its enduring impact lies in its ability to foster dialogue and encourage introspection. It forces readers to confront their own biases and preconceptions, promoting a crucial self-awareness necessary for dismantling prejudiced attitudes. The ongoing relevance of the essay underscores the need for sustained and ongoing discussions about race and equality.

1. Literary Devices and Rhetorical Strategies:

Staples employs a range of effective literary and rhetorical strategies. His use of vivid imagery and sensory details creates a strong sense of atmosphere and immerses the reader in his experiences. The strategic pacing of his anecdotes keeps the reader engaged, and his choice of words is deliberate and impactful. The use of personal narrative creates empathy and trust, while his insightful commentary elevates the piece beyond a simple personal account. The essay masterfully blends personal experience with broader social commentary, making it both compelling and thought-provoking.

1. Conclusion: A Call for Understanding and Empathy:

Staples' essay is not merely a recounting of personal experiences; it's a call to action. It urges readers to examine their own perceptions and challenge ingrained biases. The essay's lasting impact stems from its ability to evoke empathy and understanding, fostering a more nuanced and informed discussion about race and its impact on daily life. By sharing his experiences, Staples creates a space for meaningful dialogue, encouraging readers to confront uncomfortable truths and work towards a more just and equitable society. It is a testament to the power of personal storytelling to catalyze social change.

Outline:

Name: A Critical Analysis of Brent Staples' "Just Walk on By"

Contents:

Introduction: Hook, overview of the essay, and the analysis's scope.

Chapter 1: The power of personal anecdote and its effectiveness in conveying Staples' experiences.

Chapter 2: A detailed exploration of racial profiling and the role of stereotypes in shaping perceptions.

Chapter 3: Analysis of the urban landscape and how it contributes to feelings of fear and insecurity.

Chapter 4: Examination of Staples' use of sound (whistles, music) as a means of modifying others' perceptions.

Chapter 5: Discussion on the enduring relevance of the essay and its continued impact on contemporary society.

Chapter 6: Analysis of the literary devices and rhetorical strategies employed by Staples.

Conclusion: Summary of key findings and a call for understanding and empathy.

(Each chapter would then be expanded upon as detailed in the body of the article above.)

FAQs:

1. What is the central theme of Brent Staples' "Just Walk on By"? The central theme is the experience of racial profiling and the pervasive nature of unconscious bias, focusing on how a Black man's mere presence in public spaces can trigger fear and apprehension in others.
1. How does Staples use personal anecdotes in his essay? Staples uses vivid personal anecdotes to create empathy and understanding, drawing the reader into his experiences and making the abstract concept of racial profiling concrete and emotionally resonant.
1. What role does the urban landscape play in the essay? The urban landscape acts as a setting where racial anxieties are amplified, showcasing how seemingly neutral public spaces become charged with fear and prejudice.
1. How does Staples use sound in his narrative? Staples strategically uses sound—carrying a whistle or playing music—as a way to modify the perceptions of others, attempting to counteract the fear his presence unintentionally generates.
1. What literary devices are employed in "Just Walk on By"? Staples effectively employs vivid imagery, sensory details, and strategic pacing to create a compelling narrative and convey his message.
1. What is the significance of the essay's title? The title, "Just Walk on By," ironically highlights the simple act of walking, which becomes a complex and potentially dangerous experience for Staples due to racial prejudice.

1. Why is the essay still relevant today? The essay remains strikingly relevant due to the persistence of racial profiling and unconscious bias, showcasing the ongoing need to address systemic racism and promote understanding.
1. What is the essay's call to action? The essay calls for readers to examine their own biases and preconceptions, promoting self-awareness and working towards a more just and equitable society.
1. How does the essay contribute to the ongoing conversation on race? The essay provides a powerful personal perspective on racial profiling, fostering dialogue and encouraging a more nuanced understanding of the challenges faced by Black individuals in public spaces.

Related Articles:

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2. The Impact of Systemic Racism on Mental Health: Examines the psychological effects of racism on individuals and communities.
3. Strategies for Combating Racial Profiling: Discusses practical steps to address and reduce racial profiling in various contexts.
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5. Building Cross-Racial Understanding Through Dialogue: Offers strategies for fostering meaningful conversations about race and promoting empathy.
6. The History of Racial Discrimination in Public Spaces: Provides a historical overview of racial segregation and discrimination in public areas.
7. The Lived Experiences of Black Women in Public Spaces: Explores the unique challenges faced by Black women in navigating public spaces.
8. Critical Race Theory and Its Applications: An overview of critical race theory and its relevance to understanding systemic racism.

9. The Ethics of Implicit Bias Training: Discusses the effectiveness and ethical implications of implicit bias training programs.

brent staples just walk on by critical analysis: *Parallel Time* Brent Staples, 2017-09-27 From Pulitzer Prize winner Brent Staples, an evocative memoir that poses universal questions: Where does the family end and the self begin? What do we owe our families, and what do we owe our dreams for ourselves? What part of the past is a gift and what part a shackle? For Brent Staples there is the added dimension of race: moving from a black world into one largely defined by whites. The oldest son among nine children, Brent grew up in a small industrial town near Philadelphia. First a scholarship to a local college and then one for graduate study at the University of Chicago pulled him out of the close family circle. While he was away, the industries that supported the town failed, and drug dealing rushed in to fill the economic void. News of arrests and premature deaths among Brent's childhood friends underscored the precariousness of his perch in a world of mostly white achievers. A younger brother became a cocaine dealer and was murdered by one of his clients. His death propelled Brent into a reconsideration of his childhood and coming-of-age that offers vivid portraits of family and place, of values that supported and pressures that tore apart, of the appeal and pain of entering a predominantly white world, and of the strengths and vulnerabilities of the black world he grew away from.

brent staples just walk on by critical analysis: *An American Love Story* Brent Staples, Penelope Falk, Jennifer Fox, 1999-09-01 The companion volume to a landmark, ten-hour PBS documentary: the story of Bill Sims, Karen Wilson, and their two children, a loving American family building a life at the intersection of two legacies of race and identity, one black, the other white.

brent staples just walk on by critical analysis: *Patterns for College Writing* Laurie G. Kirsznner, Stephen R. Mandell, 2011-12-22 Laurie Kirsznner and Stephen Mandell, authors with nearly thirty years of experience teaching college writing, know what works in the classroom and have a knack for picking just the right readings. In *Patterns for College Writing*, they provide students with exemplary rhetorical models and instructors with class-tested selections that balance classic and contemporary essays. Along with more examples of student writing than any other reader, *Patterns* has the most comprehensive coverage of active reading, research, and the writing process, with a five-chapter mini-rhetoric; the clearest explanations of the patterns of development; and the most thorough apparatus of any rhetorical reader, all reasons why *Patterns for College Writing* is the best-selling reader in the country. And the new edition includes exciting new readings and expanded coverage of critical reading, working with sources, and research. It is now available as an interactive Bedford e-book and in a variety of other e-book formats that can be downloaded to a computer, tablet, or e-reader. Read the preface.

brent staples just walk on by critical analysis: *White Out* Jennifer Beech, 2020 Despite hopeful-though problematic-proclamations about the end of racism after the election of our first African-American President, we are witnessing a backlash and renewed racism at this point in American and global history. Put simply, Critical Whiteness Studies (CWS) has as much exigency now as ever. Critical Whiteness Studies is an interdisciplinary project-with scholars from legal studies, literature and rhetorical studies, film and visual studies, class and feminist theorists, etc.-that contributes to critical race theory. Scholars tend to posit whiteness as an ideological, political, legal, and social fiction that places so-called whites in a position of hegemony over other non-dominant groups. The project, then, functions to unmask and interrogate these fictions. As part of critical multi-cultural and race theory, the project is anti-oppressive. Those new to CWS are often unfamiliar with much of the court cases referenced and the critical terminology used by scholars in the field. As such *White Out: A Guidebook for Teaching and Engaging with Critical Whiteness*

Studies is designed to orient readers to the history and purpose of CWS, to key concepts and legal cases, and to established and newer texts and resources. For educators wishing to include CWS in their workshops or courses, this guidebook also includes pedagogical resources ranging a sample syllabus to sample assignments and student texts to advice for structuring a dialogic workshop or classroom. Student contributors are: Thomas Drake Farmer, Daniel Giraldo, Abby Graves, Elaine Ruby Gunn, Faith Jones, and Connor McPherson--

brent staples just walk on by critical analysis: The Pregnancy Project Gaby Rodriguez, Jenna Glatzer, 2012-01-17 The real life story of Gaby Rodriguex, the teen who faked her pregnancy as part of a sociological experiment.

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brent staples just walk on by critical analysis: Never Quit Jimmy Settle, Don Rearden, 2017-03-07 The epic memoir of an Alaskan pararescue jumper, Special Forces Operator, and decorated war hero. "That Others May Live" is a mantra that defines the fearless men of Alaska's 212th Pararescue Unit, the PJs, one of the most elite military forces on the planet. Whether they are rescuing citizens injured and freezing in the Alaskan wilderness or saving wounded Rangers and SEALs in blazing firefights at war, the PJs are the least known and most highly trained of America's warriors. Never Quit is the true story of how Jimmy Settle, an Alaskan shoe store clerk, became a Special Forces Operator and war hero. After being shot in the head during a dangerous high mountain operation in the rugged Watapur Valley in Afghanistan, Jimmy returns to battle with his teammates for a heroic rescue, the bullet fragments stitched over and still in his skull. In a cross between a suicide rescue mission and an against-all-odds mountain battle, his team of PJs risk their lives again in an epic firefight. When his helicopter is hit and begins leaking fuel, Jimmy finds himself in the worst possible position as a rescue specialist—forced to leave members from his own team behind. Jimmy will have to risk everything to get back into the battle and bring back his brothers. From death-defying Alaskan wilderness training, wild rescues, and vicious battles against the Taliban and Al Qaeda, this is an explosive special operations memoir unlike any that has come before, and the true story of a man from humble beginnings who became an American hero.

brent staples just walk on by critical analysis: Whistling Vivaldi: And Other Clues to How Stereotypes Affect Us (Issues of Our Time) Claude M. Steele, 2011-04-04 The acclaimed social psychologist offers an insider's look at his research and groundbreaking findings on stereotypes and identity. Claude M. Steele, who has been called "one of the few great social psychologists," offers a vivid first-person account of the research that supports his groundbreaking conclusions on stereotypes and identity. He sheds new light on American social phenomena from racial and gender gaps in test scores to the belief in the superior athletic prowess of black men, and lays out a plan for mitigating these "stereotype threats" and reshaping American identities.

brent staples just walk on by critical analysis: Sororophobia Helena Michie, 1992 This study takes the notion of otherness--As it has traditionally been applied by Simone de Beauvoir and other feminists - to describe women's relationships with each other and to explain how these relationships have been textually and culturally represented.

brent staples just walk on by critical analysis: The Stolen Party and Other Stories Liliana Heker, 1994

brent staples just walk on by critical analysis: Sidewalk Mitchell Duneier, 2000-12-20 An exceptional ethnography marked by clarity and candor, Sidewalk takes us into the socio-cultural environment of those who, though often seen as threatening or unseemly, work day after day on the

blocks of one of New York's most diverse neighborhoods. Sociologist Duneier, author of *Slim's Table*, offers an accessible and compelling group portrait of several poor black men who make their livelihoods on the sidewalks of Greenwich Village selling secondhand goods, panhandling, and scavenging books and magazines. Duneier spent five years with these individuals, and in *Sidewalk* he argues that, contrary to the opinion of various city officials, they actually contribute significantly to the order and well-being of the Village. An important study of the heart and mind of the street, *Sidewalk* also features an insightful afterword by longtime book vendor Hakim Hasan. This fascinating study reveals today's urban life in all its complexity: its vitality, its conflicts about class and race, and its surprising opportunities for empathy among strangers. *Sidewalk* is an excellent supplementary text for a range of courses: INTRODUCTION TO SOCIOLOGY: Shows how to make important links between micro and macro; how a research project works; how sociology can transform common sense. RACE AND ETHNIC RELATIONS: Untangles race, class, and gender as they work together on the street. URBAN STUDIES: Asks how public space is used and contested by men and women, blacks and whites, rich and poor, and how street life and political economy interact. DEVIANCE: Looks at labeling processes in treatment of the homeless; interrogates the broken windows theory of policing. LAW AND SOCIETY: Closely examines the connections between formal and informal systems of social control. METHODS: Shows how ethnography works; includes a detailed methodological appendix and an afterword by research subject Hakim Hasan. CULTURAL ANTHROPOLOGY: *Sidewalk* engages the rich terrain of recent developments regarding representation, writing, and authority; in the tradition of Elliot Liebow and Ulf Hannerz, it deals with age old problems of the social and cultural experience of inequality; this is a telling study of culture on the margins of American society. CULTURAL STUDIES: Breaking down disciplinary boundaries, *Sidewalk* shows how books and magazines are received and interpreted in discussions among working-class people on the sidewalk; it shows how cultural knowledge is deployed by vendors and scavengers to generate subsistence in public space. SOCIOLOGY OF CULTURE: *Sidewalk* demonstrates the connections between culture and human agency and innovation; it interrogates distinctions between legitimate subcultures and deviant collectivities; it illustrates conflicts over cultural diversity in public space; and, ultimately, it shows how conflicts over meaning are central to social life.

brent staples just walk on by critical analysis: *The Skin We're In* Desmond Cole, 2020-01-28 NATIONAL BESTSELLER WINNER OF THE 2020 TORONTO BOOK AWARD A bracing, provocative, and perspective-shifting book from one of Canada's most celebrated and uncompromising writers, Desmond Cole. *The Skin We're In* will spark a national conversation, influence policy, and inspire activists. In his 2015 cover story for *Toronto Life* magazine, Desmond Cole exposed the racist actions of the Toronto police force, detailing the dozens of times he had been stopped and interrogated under the controversial practice of carding. The story quickly came to national prominence, shaking the country to its core and catapulting its author into the public sphere. Cole used his newfound profile to draw insistent, unyielding attention to the injustices faced by Black Canadians on a daily basis. Both Cole's activism and journalism find vibrant expression in his first book, *The Skin We're In*. Puncturing the bubble of Canadian smugness and naive assumptions of a post-racial nation, Cole chronicles just one year—2017—in the struggle against racism in this country. It was a year that saw calls for tighter borders when Black refugees braved frigid temperatures to cross into Manitoba from the States, Indigenous land and water protectors resisting the celebration of Canada's 150th birthday, police across the country rallying around an officer accused of murder, and more. The year also witnessed the profound personal and professional ramifications of Desmond Cole's unwavering determination to combat injustice. In April, Cole disrupted a Toronto police board meeting by calling for the destruction of all data collected through carding. Following the protest, Cole, a columnist with the *Toronto Star*, was summoned to a meeting with the paper's opinions editor and informed that his activism violated company policy. Rather than limit his efforts defending Black lives, Cole chose to sever his relationship with the publication. Then in July, at another police board meeting, Cole challenged the board to respond to accusations of a

police cover-up in the brutal beating of Dafonte Miller by an off-duty police officer and his brother. When Cole refused to leave the meeting until the question was publicly addressed, he was arrested. The image of Cole walking out of the meeting, handcuffed and flanked by officers, fortified the distrust between the city's Black community and its police force. Month-by-month, Cole creates a comprehensive picture of entrenched, systemic inequality. Urgent, controversial, and unsparingly honest, *The Skin We're In* is destined to become a vital text for anti-racist and social justice movements in Canada, as well as a potent antidote to the all-too-present complacency of many white Canadians.

brent staples just walk on by critical analysis: Mississippi Trial, 1955 Chris Crowe, 2002-05-27 As the fiftieth anniversary approaches, there's a renewed interest in this infamous 1955 murder case, which made a lasting mark on American culture, as well as the future Civil Rights Movement. Chris Crowe's IRA Award-winning novel and his gripping, photo-illustrated nonfiction work are currently the only books on the teenager's murder written for young adults.

brent staples just walk on by critical analysis: **Code of the Street: Decency, Violence, and the Moral Life of the Inner City** Elijah Anderson, 2000-09-17 Unsparing and important. . . . An informative, clearheaded and sobering book.—Jonathan Yardley, Washington Post (1999 Critic's Choice) Inner-city black America is often stereotyped as a place of random violence, but in fact, violence in the inner city is regulated through an informal but well-known code of the street. This unwritten set of rules—based largely on an individual's ability to command respect—is a powerful and pervasive form of etiquette, governing the way in which people learn to negotiate public spaces. Elijah Anderson's incisive book delineates the code and examines it as a response to the lack of jobs that pay a living wage, to the stigma of race, to rampant drug use, to alienation and lack of hope.

brent staples just walk on by critical analysis: **Burro Genius** Victor Villasenor, 2008-07-08 Standing at the podium, Victor Villaseñor looked at the group of educators amassed before him, and his mind flooded with childhood memories of humiliation and abuse at the hands of his teachers. He became enraged. With a pounding heart, he began to speak of these incidents. When he was through, to his great disbelief he received a standing ovation. Many in the audience could not contain their own tears. So begins the passionate, touching memoir of Victor Villaseñor. Highly gifted and imaginative as a child, Villaseñor coped with an untreated learning disability (he was finally diagnosed, at the age of forty-four, with extreme dyslexia) and the frustration of growing up Latino in an English-only American school in the 1940s. Despite teachers who beat him because he could not speak English, Villaseñor clung to his dream of one day becoming a writer. He is now considered one of the premier writers of our time.

brent staples just walk on by critical analysis: *The Outside Shot* Walter Dean Myers, 1986-12-01 When Lonnie Jackson leaves Harlem for a basketball scholarship to a midwestern college, he knows he must keep his head straight and his record clean. That's the only way he'll have a chance of making it to the pros someday. But his street smarts haven't prepared him for the pressures of tough classes, high-stakes college ball, and the temptation to fix games for local gamblers. Everyone plays by a whole new set of rules -- including Sherry, who's determined to be a track star. Her independence attracts Lonnie, but their on-again, off-again relationship is driving him crazy. Lonnie has one year to learn how to make it as a college man. It's his outside shot at a bright future. Does he have what it takes?

brent staples just walk on by critical analysis: *Pop Art* Joe Hill, 2009-02-03 From the New York Times bestselling author of *NOS4A2* and *Horns* comes this e-short story—from Joe Hill's award-winning collection *20th Century Ghosts*. Imogene is young and beautiful. She kisses like a movie star and knows everything about every film ever made. She's also dead and waiting in the Rosebud Theater for Alec Sheldon one afternoon in 1945. . . . Arthur Roth is a lonely kid with big ideas and a gift for attracting abuse. It isn't easy to make friends when you're the only inflatable boy in town. . . . Francis is unhappy. Francis was human once, but that was then. Now he's an eight-foot-tall locust and everyone in Calliphora will tremble when they hear him sing. . . . John Finney is locked in a basement that's stained with the blood of half a dozen other murdered children.

In the cellar with him is an antique telephone, long since disconnected, but which rings at night with calls from the dead. . . .

brent staples just walk on by critical analysis: *Frederick Douglass* David W. Blight, 2020-01-07 * Selected as One of the Best Books of the 21st Century by The New York Times * Winner of the Pulitzer Prize in History * "Extraordinary...a great American biography" (The New Yorker) of the most important African American of the 19th century: Frederick Douglass, the escaped slave who became the greatest orator of his day and one of the leading abolitionists and writers of the era. As a young man Frederick Douglass (1818-1895) escaped from slavery in Baltimore, Maryland. He was fortunate to have been taught to read by his slave owner mistress, and he would go on to become one of the major literary figures of his time. His very existence gave the lie to slave owners: with dignity and great intelligence he bore witness to the brutality of slavery. Initially mentored by William Lloyd Garrison, Douglass spoke widely, using his own story to condemn slavery. By the Civil War, Douglass had become the most famed and widely travelled orator in the nation. In his unique and eloquent voice, written and spoken, Douglass was a fierce critic of the United States as well as a radical patriot. After the war he sometimes argued politically with younger African Americans, but he never forsook either the Republican party or the cause of black civil and political rights. In this "cinematic and deeply engaging" (The New York Times Book Review) biography, David Blight has drawn on new information held in a private collection that few other historians have consulted, as well as recently discovered issues of Douglass's newspapers. "Absorbing and even moving...a brilliant book that speaks to our own time as well as Douglass's" (The Wall Street Journal), Blight's biography tells the fascinating story of Douglass's two marriages and his complex extended family. "David Blight has written the definitive biography of Frederick Douglass...a powerful portrait of one of the most important American voices of the nineteenth century" (The Boston Globe). In addition to the Pulitzer Prize, Frederick Douglass won the Bancroft, Parkman, Los Angeles Times (biography), Lincoln, Plutarch, and Christopher awards and was named one of the Best Books of 2018 by The New York Times Book Review, The Wall Street Journal, The Boston Globe, The Chicago Tribune, The San Francisco Chronicle, and Time.

brent staples just walk on by critical analysis: *Dead White Writer on the Floor* Drew Hayden Taylor, 2011 A funny yet thought-provoking play about identity politics in which Pocahontas, Tonto, and other native characters rewrite their stereotyped roles.

brent staples just walk on by critical analysis: *Hoops* Walter Dean Myers, 2014-07-29 An ALA-YALSA Best Book for Young Adults New Bonus Content: -Q&A with Walter Dean Myers -Q&A with screenwriter John Ballard -Teaser chapter from On a Clear Day -Excerpt from 145th Street All eyes are on seventeen-year-old Lonnie Jackson while he practices with his team for a city-wide basketball Tournament of Champions. His coach, Cal, knows Lonnie has what it takes to be a pro basketball player, but warns him about giving in to the pressure. Cal knows because he, too, once had the chance—but sold out. As the tournament nears, Lonnie learns that some heavy bettors want Cal to keep him on the bench so that the team will lose the championship. As the last seconds of the game tick away, Lonnie and Cal must make a decision. Are they willing to blow the chance of a lifetime?

brent staples just walk on by critical analysis: *The 9 to 5 Window* Os Hillman, 2005-07-05 Faith in the workplace is a subject of recent interest in the secular media is taking the nation by storm. God is using the lives of ordinary men and women to make an impact and transform their workplaces, big and small, for Jesus Christ. Readers of the 9 to 5 Window will learn about this incredible movement and what can take place when people transform their view of work from a means of paying the bills to a means of freeing people in bondage and giving those around them (and themselves) purpose and meaning in life and at work. Using Moses as an example of a person who learned to view his work from an eternal perspective, Os Hillman shows how we all can experience transformed lives, workplaces, cities and nations.

brent staples just walk on by critical analysis: *A Place to Stand on* Margaret Laurence, 1983

brent staples just walk on by critical analysis: No Logo Naomi Klein, 2000-01-15 What corporations fear most are consumers who ask questions. Naomi Klein offers us the arguments with which to take on the superbrands. Billy Bragg from the bookjacket.

brent staples just walk on by critical analysis: How It Feels to be Colored Me Zora Neale Hurston, 2024-01-01 The acclaimed author of *Their Eyes Were Watching God* relates her experiences as an African American woman in early-twentieth-century America. In this autobiographical essay, author Zora Neale Hurston recounts episodes from her childhood in different communities in Florida: Eatonville and Jacksonville. She reflects on what those experiences showed her about race, identity, and feeling different. "How It Feels to Be Colored Me" was originally published in 1928 in the magazine *The World Tomorrow*.

brent staples just walk on by critical analysis: Crime, Shame and Reintegration John Braithwaite, 1989-03-23 *Crime, Shame and Reintegration* is a contribution to general criminological theory. Its approach is as relevant to professional burglary as to episodic delinquency or white collar crime. Braithwaite argues that some societies have higher crime rates than others because of their different processes of shaming wrongdoing. Shaming can be counterproductive, making crime problems worse. But when shaming is done within a cultural context of respect for the offender, it can be an extraordinarily powerful, efficient and just form of social control. Braithwaite identifies the social conditions for such successful shaming. If his theory is right, radically different criminal justice policies are needed - a shift away from punitive social control toward greater emphasis on moralizing social control. This book will be of interest not only to criminologists and sociologists, but to those in law, public administration and politics who are concerned with social policy and social issues.

brent staples just walk on by critical analysis: Between the World and Me Ta-Nehisi Coates, Tomcat Publishing, 2015-07-28 Disclaimer: This is an independent and unofficial addition to *Between the World and Me*, meant to enhance your experience of the original book. If you have not yet bought the original copy, make sure to purchase it before buying this unofficial summary. SPECIAL OFFER \$2.99 (Regularly priced: \$3.99) *Between the World and Me* was published in 2014 after the highly public and racist acts of law enforcement agents against blacks. The events that followed was a racist fueled terrorist act in Charleston, South Carolina. Ta-Nehisi's book talks about racial issues surrounding America and his personal experiences growing up around these issues. There is a residual skeletal outline that surrounds the travesties and effects of the kingdom serial and racial issues surrounding contemporary America. This book is written as a long personal narrative and letter written to his fourteen year old son who is going to grow up within the confines of a racist and prejudiced system. This review offers a detailed summary of the main themes of the book, followed by an analysis. Ta-Nehisi Coates is known as the forefront author in regards to racial issues. He is known for his previous books and is known for writing in several famous publication. He graduated from Howard University. Read more.... Download your copy today! for a limited time discount of only \$2.99! Available on PC, Mac, smart phone, tablet or Kindle device. (c) 2015 All Rights Reserved

brent staples just walk on by critical analysis: True Legend Mike Lupica, 2013-05-21 #1 New York Times bestseller Mike Lupica makes his return to the basketball court! There's a reason teammates call him True. Because for basketball phenom Drew Robinson, there is nothing more true than his talent on the court. It's the kind that comes along once in a generation and is loaded with perks--and with problems. Before long, True buys in to his own hype, much to the chagrin of his mother, who wants to keep her boy's head grounded--and suddenly trouble has a way of finding him. That is, until a washed-up former playground legend steps back onto the court and takes True under his wing.

brent staples just walk on by critical analysis: Black Looks bell hooks, 2014-10-10 In the critical essays collected in *Black Looks*, bell hooks interrogates old narratives and argues for alternative ways to look at blackness, black subjectivity, and whiteness. Her focus is on spectatorship—in particular, the way blackness and black people are experienced in literature,

music, television, and especially film—and her aim is to create a radical intervention into the way we talk about race and representation. As she describes: the essays in *Black Looks* are meant to challenge and unsettle, to disrupt and subvert. As students, scholars, activists, intellectuals, and any other readers who have engaged with the book since its original release in 1992 can attest, that's exactly what these pieces do.

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2014-08-20 *Habeas Viscus* focuses attention on the centrality of race to notions of the human. Alexander G. Weheliye develops a theory of racializing assemblages, taking race as a set of sociopolitical processes that discipline humanity into full humans, not-quite-humans, and nonhumans. This disciplining, while not biological per se, frequently depends on anchoring political hierarchies in human flesh. The work of the black feminist scholars Hortense Spillers and Sylvia Wynter is vital to Weheliye's argument. Particularly significant are their contributions to the intellectual project of black studies vis-à-vis racialization and the category of the human in western modernity. Wynter and Spillers configure black studies as an endeavor to disrupt the governing conception of humanity as synonymous with white, western man. Weheliye posits black feminist theories of modern humanity as useful correctives to the bare life and biopolitics discourse exemplified by the works of Giorgio Agamben and Michel Foucault, which, Weheliye contends, vastly underestimate the conceptual and political significance of race in constructions of the human. *Habeas Viscus* reveals the pressing need to make the insights of black studies and black feminism foundational to the study of modern humanity.

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