***Spring 2011***

**History 28704/38704.[[1]](#footnote-1)**

**Race in the 20th Century Atlantic World**

TTH 3--4:20

Harper 140

Leora Auslander, Office Hours: Harper West 608, Thursdays, 4:00-5:30.

Thomas Holt, Office Hours: Social Sciences 213, Mondays, 2:00-3:30 and by appointment.

[lausland@uchicago.edu](mailto:lausland@uchicago.edu)

[tholt@uchicago.edu](mailto:tholt@uchicago.edu)

This lecture course explores the “work” race does on both sides of the Atlantic, focusing on the period from the beginning at the turn of the 20th century to the present. Topics covered will include: national variations in how “race” is defined and invoked, including policies on the naming, gathering and use of racial statistics; the changing uses of race in advertising and popular culture; the transatlantic impact of military service during World Wars I and II; how race figures in the politics and practices of biological reproduction and adoption; presentations of race in children’s books, toys and films; and how sports and the media shape and are shaped by racial ideologies. We will explore these topics as relatively autonomous developments within the nation-states composing the Atlantic world (with a particular focus on the U.S. and France), but also note the transfers, connections, and influences across that body of water. Comparative references will be made to Great Britain, Germany, and Brazil where most pertinent.

**Requirements:**

***Texts, Films, Music, other visual material:***

The vast majority of your time outside of class for this course will be spent doing the assigned reading, viewing films, looking at other visual materials, or listening to music.

The writing assignments are relatively brief and based entirely on the assigned reading and films and focused research on a selected topic. Lectures will be more interesting and intelligible if you have done the homework attached to them, so please do the work by the date assigned.

Because films became a crucial means of both making and recording history in the 20th century, they are heavily used in this course. The films should be engaged as seriously and systematically as the written texts. Although no previous experience with film is expected, you should be able not only to summarize the plot, but you should also have thought about how sound, image, and time are working in each of the films. It is essential to be attentive to the date and location of production as well as to genre.

Websites, music, and images should also be attentively and critically assessed.

***Writing:***

A final paper (c. 10pp) on an approved topic that draws on the lectures, course materials and some additional research. We will post a list of topics. You may choose an alternative but in that case you will be required to provide a full bibliography and precise description by May 1, 2011.

We are dividing this assignment in two:

1) The first part--an outline, first paragraph and bibliography--is due on Saturday, May 7th at noon. (Via the course's Drop Box)

2) Final papers are due on June 4 (also via the Drop Box).

***Discussion:***

We have scheduled three discussion sessions into the term. It is required that you come to those sessions prepared to contribute to the discussion. Presence and participation will be noted and will enter into your final grade.

***Chalk Postings:***

You will be asked to do a Chalk posting before each of the three discussion sessions Postings should be approximately a page in length and address seriously an issue of particular interest to you in the readings, films and lectures to date. They are required (and will enter into your final grade). The first two will be open responses; the postings for the final class session will be on an assigned topic summing up the course.

Postings are due as follows:

For the discussion on Tuesday, April 19: Posting by noon on Sunday, April 17.

For the discussion on Thursday, May 12: Posting by noon Tuesday, May 10.

For the discussion on Tuesday, May 31: Posting by noon, Sunday, May 29.

Please note: The primary purpose of the postings is to improve the class discussion. It is therefore crucial that you not only post yourself but also read your colleagues' contributions and come to class with either a specific response to one or more of them or a general comment.

***For Extra Credit:***

There is a huge amount of relevant material on the web (print, music, video) for this course. We welcome your initiative in searching and bringing to the attention of the class such materials. Links may be posted under the special section of the Discussion Board on Chalk. Please be sure to identify yourself when you post.

**Accessing Materials:**

All texts are on reserve in Regenstein Library and/or on the course's Chalk site -- **be certain to check both locations!** Should you have difficulty downloading a text please notify us immediately. We leave it to your discretion to purchase the assigned books or films.

Virtually all films can be individually purchased or rented (most are available through Amazon, Netflix, or California Newsreels at a reasonable price). One copy will also be placed on reserve in Regenstein Library and some may be in the Film Center Library. You are not required to see the films in a particular venue, but it is essential that you see them at the appropriate moment.

We have also reserved a room every Monday evening of term for film screenings. We can provide a copy of the film should one or more students choose to organize a collective showing. (We highly recommend this.)

PLEASE NOTE: THE USE OF COMPUTERS IN LECTURE WILL NOT BE ALLOWED.

**Class Schedule**

**1st Week**

**The Problem of Race in the Atlantic World**

***Mar 29—Introduction: Transatlantic Crossings***

Leora Auslander and Tom Holt, "Sambo in Paris," in *The Color of Liberty*, eds. Tyler Stovall and Susan Peabody (Durham, 2002), pp. 147-184.

***Mar 31—Racial Beginnings in Europe and the Americas***

Maria Elena Martínez, *Genealogical Fictions: Limpieza de Sangre, Religion, and Gender in Colonial Mexico.* (Stanford, 2008), ch. 2.

Guillaume Aubert, “’The Blood of France’: Race and Purity of Blood in the French Atlantic World,” *William & Mary Quarterly*, 51(July 2004), 439-478.

**2nd Week**

**Racializing the Nation**

SCREENING April 4: Ousbane Sembène, *Black Girl* (1966) [65 min]

***Apr 5— Slavery and Emancipation in the Atlantic World***

Laurent Dubois, *Colony of Citizens*, Preface.

Fred Cooper, Tom Holt, Rebecca Scott, *Beyond Slavery*, Introduction.

*Code Noir*, pp. 49-53; 129-132 in Dubois and Garrigus *Slave Revolution or on the web at:* chnm.gmu.edu/revolution/d/335

*Emancipation of the Jews* in Mendes-Flohr and Reinharz, pp. 114-121

1998 Rap song, “inspired” by the Code Noir (French only): Fabe Feat Neg’lyrical/Rachid/Neg’madnik; *Code Noir: Crime contre l’humanité*. Double H Production, Hh 0004, France: 1998.

Youtube: http://www.youtube.com/watch?v=078KIxN3ZbA

Lyrics: <http://fr.lyrics-copy.com/fabe/code-noir.htm> or  *http://lewebmarron.free.fr/fabe.htm*

***Apr 7—Colonization and Decolonization: When Nations go Abroad and Empires***

***Come Home***

Alice L. Conklin, *A Mission to Civilize: The Republican Idea of Empire in France and West Africa, 1895-1930* (Stanford: Stanford Univ. Press, 1997), Introduction and ch, 1.

Todd Shepherd, *The Decolonization of Algeria*, Introduction, ch. 2 and Part III. (pp. 1-16; 55-81; and 205-268) [available from Amazon new for $22.00 and used for $17.00].

Film: Ousbane Sembène, *Black Girl* (1966) [65 min]

**3rd Week**

**Racial Currencies and Exchanges**

SCREENING: Monday April 12. Alan Crosland, *Jazz Singer* (1927), [89 min] and Marlon Riggs, *Ethnic Notions* (1987) [56 min].

***Apr 12—19th Century World’s Fairs and the Origins of Racialized Commercial Culture***

Andrew Zimmerman, *Anthropology and Antihumanism in Imperial Germany* (Chicago: Univ. of Chicago Press, 2001), ch. 1.

Zeynep Celik and Leila Kinney, "Ethnography and Exhibitionism at the Expositions Universelles," *Assemblage* 13 (Dec. 1990) 35-59.

Anna R. Paddon and Sally Turner, "African Americans and the World's Columbian Exposition," *Illinois Historical Journal*, vol. 88, no. 1 (Spring, 1995), pp. 19-36.

Youtube:

On the 1889 Parisian Fair (in English) http://www.youtube.com/watch?v=yftSkqGDlfM&feature=related

ON the 1931 Colonial Exposition (original footage, music track)

http://www.youtube.com/watch?v=\_34iXLRhtu4

On people displayed (in French, but images informative)

http://www.youtube.com/watch?v=iFuurVZzBXM&NR=1

***Apr 14--Minstrelsy and the International Imaginary of Racial Difference***

Eric Lott, “‘The Seeming Counterfeit’: Racial Politics and Early Blackface Minstrelsy,” American Quarterly 43, no. 2 (June 1991): 223-54.

Eric Lott, “Love and Theft: The Racial Unconscious of Blackface Minstrelsy,” *Representations*, no. 39 (Summer 1992): 23-50.

Louis Chude-Sokei, “In Dahomey,” in *The Last Darky* (Duke, 2006), chap. 5.

Michael Rogin, "Blackface, White Noise: The Jewish Jazz Singer Finds His Voice," *Critical Inquiry*, Vol. 18, No. 3 (Spring, 1992), pp. 417-453.

films: *Jazz Singer* and *Ethnic Notions*

**4th Week**

**Racial Imaginaries and Race Consciousness**

NO MONDAY SCREENING THIS WEEK BECAUSE OF PASSOVER--SEE ASSIGNED FILM AT ANOTHER TIME.

***Apr 19— Discussion***

***Apr 21--War-time Ruptures of Racial “Normalcy”: Tirailleurs Sénégalais, Banania, and Zoot suits***

Tyler Stovall, "Colour-blind France? Colonial Workers during the First World War," *Race and Class: A Journal for Black and Third World Liberation* 35 (Oct-Dec 1993): 41-55.

Tyler Stovall, *Paris Noir: African Americans in the City of Light* (Boston: Houghton Mifflin, 1996), chs. 1 and 2, (pp. 1-81).

Léopold Senghor, from *Hosties noires* (1948)

Claude McKay, "If We Must Die," in *The Oxford Anthology of African-American Poetry*, ed. Rampersad (Oxford, 2006), 115.

Youtube:

Josephine Baker, *Princess Tamtam* (1937) http://www.youtube.com/watch?v=ag-yGpGpkOI

Film: Rachid Bouchareb, Indigènes [*Days of Glory*] (2006) [120 min].

**5th Week**

**New Racial imaginaries in the Interwar period**

SCREENING: April 25, Kristy Andersen, *Zora Neale Hurston: Jump at the Sun* (2008) [84min]

***April 26--Racialized Renaissances: Négritude, Harlem and Berlin Renaissances***

Alain Locke, “The New Negro” in The New Negro (New York, 1925).

Léopold Sedar Senghor, “Négritude” A Humanism for the 20th century,” in Senghor, *The Africa Reader: Independent Africa* (1970), pp. 179-92[also in Patrick Williams and Laura Chrisman, eds. *Colonial Discourse and Post-Colonial Theory*, pp. 27-36. ]

Brent Hayes Edwards, “On reciprocity: René Maran and Alain Locke,” in *The Practice of Diaspora*.

Catherine Bernard, "Confluence: Harlem Renaissance, Modernism and Negritude. Paris in the 1920s - 1930s," in *Explorations in the City of Light: African-American Artists in Paris, 1945-1965*, edited by Audreen Buffalo (New York: The Studio Museum in Harlem, 1996), 21-27.

Eileen Julien, "*Terrains de Rencontre*: Césaire, Fanon, and Wright on Culture and Decolonization," *Yale French Studies*: “The French Fifties,” 98 [2000]: 149-166.

Martin Buber, “Judaism and the Jews,” (1909) ch. 1 in his *On Judaism* (New York: Schocken, 1967).

***April 28--“Blood Work”: Race Science, Race Myths***

*Nuremberg laws*: <http://www.jewishvirtuallibrary.org/jsource/Holocaust/nurlaws.html>

*Statut des Juifs*: <http://www.amgot.org/statut.htm> (French)

*Virginia Racial Integrity statutes*:

<http://en.wikisource.org/wiki/Racial_Integrity_Act_of_1924>

**6th Week**

**Reproduction of the Racialized Nation**

SCREENING: May 2: Michael Roemer, *Nothing But a Man* (1964)

***May 3--Reproducing the Race: Racial Protocols for Artificial Insemination, Egg donation Surrogacy and Adoption***

Ann Stoler, "Carnal Knowledge and Imperial Power: The Politics of Race and Sexual Morality in Colonial Asia," *in Gender at the Crossroads: Feminist Anthropology in the Post-Modern Era*, ed. Micaela di Leonardo (Berkeley: Univ. of Calif. Press, 1991): 51-101.

Nan T. Ball, The Reemergence of Enlightenment Ideas in the 1994 French Bioethics Debates, *Duke Law Journal*, Vol. 50, No. 2 (Nov., 2000), pp. 545-587.

Nora Rose Moosenick, *Adopting Maternity. White Women who Adopt Transracially or Transnationally*, (New York, 2004). Selection TBA

***May 5--The Brown Decision and the Doll Experiment Revisited***

Richard Kluger, “The Doll Man and Other Experts,” *Simple Justice*, 315-345.

See External Links for video clips of reenacted doll experiment and a recent repetition (“A Girl Like Me” in *AAA Understanding Race Project*.)

***Assignment Due Saturday noon, May 7th: Final Paper Outline and First Paragraph***

**7th Week**

**Reproducing Race in the Everyday**

SCREENING: Monday, May 9. *Kirikou*

***May 10--Socialization into a racial regime: Children’s books, dolls, toys and film in the Atlantic World***

Lawrence R. Sipe, “How Picture Books Work: A Semiotic Framed Theory of Text-Picture Relationships.” *Children's Literature in Education* 29, no. 2 (June, 1998): p. 97-108.

Jan Susina, “Reviving or Revising Helen Bannerman’s The Story of Little Black Sambo: Postcolonial Hero or Signifying Monkey?” in Roderick McGillis, ed. *Voices of the Other: Children’s Literature and the Postcolonial Context*. NY: Garland, 1999.

*Websites:*

Philadelphia Doll Museum http://www.philadollmuseum.com

Poupées des Tropiques: http://www.poupeesdestropiques.com

General site on things for kids of color: http://couleurs-enfantines.blogspot.com/

European black dolls: http://www.europeanblackdolls.turlututu.be

British Site: http://operationsankofa.com/#

***May 12--Discussion***

**8th Week**

**Performing Race in Public**

SCREENING: Monday May 16, Mweze Ngangura, *Pièces d'identité* (Congo/Belgium, 1998). [93 minutes]

***May 17-- Sports Arenas as Theaters for Reproducing Race***

Laurent Dubois, *Soccer Empire: The World Cup and the Future of France* (Berkeley, 2010). [available from Amazon $13.00]

Tom Holt, *Problem of Race*, ch 3.

***May 19--Theaters of Self-Fashioning: The SAPE, Muslim headscarves, and chalala***

Roland Barthes, *The Fashion System,* trans. Matthew Ward and Richard Howard(Berkeley, 1974 [Paris, 1967]), Introduction: Method (pp. 3-58)

Film: *Pièces d'identité*

Film clip in class: *Paris is Burning*

SAPE

*Websites:*

http://www.zonezero.com/exposiciones/fotografos/mediavilla/

http://www.viewbookphotostory.com/2009/10/sape/

http://picturetank.com/\_\_\_/series/61f5117934305cc4c41ca867be283495/fr/o/THE\_CONGOLESE\_SAPE\_

*Youtubes:*

An example -- there are many

http://www.youtube.com/watch?v=LhO0Ry-IU74

CHALALA:

Jessica Gourdon. 2004 *La tribu chalala*. Paris Observatoire, April 29–May 5: 22–23

http://forum-scpo.com/forum-scpo/viewtopic.php?id=3984

**9th Week**

**The Racial Politics in the 21st Century**

SCREENING, May 23: *Boyz'n'the Hood* (1991) and Matthew Kassovitz *La Haine*

***May 24--October 2005: “Is Paris Burning?” Urban violence and the advent of “identity politics” in France***

Readings TBA

***May 26 --American Exceptionalism Redux: “Where in Europe Could Someone Like Obama be Elected Head of State?”***

**10th Week**

***May 31—The Problem of Race in the 21st Century Atlantic World—Converging Destinies***

Peter Fry, “Politics, Nationality, and the Meaning of ‘Race’ in Brazil,” *Daedalus*, 129 (Spring 2000).

Michael Hanchard, “Black Cinderella? Race and the Public Sphere in Brazil,” in *Racial Politics in Contemporary Brazil*, ed. Hanchard (Duke, 1999), 59-81.

Pierre-Andre Taguieff, “The New Cultural Racism in France,” *Telos* 83 (Spring 1990): 109-22.

**Final Papers Due Saturday, June 4th.**

1.  Cross-listed as CRES28704; GNDR28703/38702; JWSC26400;LLSO28313 [↑](#footnote-ref-1)