“Nobody in this section of the country believes the old thread bare lie that Negro men rape white women. If Southern white men are not careful, they will over-reach themselves and public sentiment will have a reaction: a conclusion will then be reached which will be very damaging to the moral reputation of their women.” – Ida B. Wells, 1892

Savages. Real Men. True Womanhood. Bull Daggers. Dragon Ladies. Each is freighted with racial and sexual implications and contested meanings. This course is organized around two questions: 1) How do race and sexuality mutually construct each other throughout American history? 2) How do historians use primary sources to make historical arguments?

We will examine a variety of primary sources, including political pamphlets, legal documents, illustrations, and film. Each week we will also discuss how secondary sources illustrate different approaches to primary documents, from economic history to queer theory, as well as how the interpretations contradict or complement the others. How do historians read sources “against the grain?” How might we uncover marginalized voices of historical actors? The historical trajectory we will follow examines the creation and elaboration of racial and sexual categories, from colonial slave codes through the GI Bill.

Office hours
I strongly encourage you to visit me during my office hours to discuss the class, writing, or studying history in general. I look forward to getting to know each student as an individual. Please make sure to see me at least once, preferably before mid-quarter. My office hours are in 200-204 Tuesdays and Thursdays, and by appointment. Feel free to email me during the week as well, but allow 24 hours for me to respond. Many questions can best be discussed in person, so it is often best to ask during office hours.

Course Requirements
Attendance: Your attendance and participation every week is critical. Each student is allowed one “freebie” absence; however, perfect attendance will enrich your experience and your preparation. Excused absences will only be granted in case of documented emergency. Any absence will be made up with a written reading response. Each subsequent unexcused absence will result in a lowered section grade. If you have any questions about this, please see me at the beginning of the quarter.
**Participation:** I encourage each student to see her/himself as a co-facilitator of the discussion: keep an eye on where the discussion is going and actively participate in a respectful manner. If there are seven people in the class, challenge yourself to speak about one-seventh of the time (speaking up or stepping back accordingly).

**Start-ups:** At the beginning of each class, we will spend 5-10 minutes preparing an ungraded written response to the week’s reading. I will ask a question and each student will brainstorm an informal response that shows engagement with the reading. After I collect them, you will briefly share in pairs/small groups what you generated. The start-ups are intended to generate stimulating discussions and a roadmap of the texts discussed. While these will be ungraded responses, their thoughtful completion will count as points toward your overall participation grade.

**Assigned Texts**
Recommended for purchase: Peggy Pascoe, *What Comes Naturally* $25
Chad Heap, *Slumming* $25
Available on reserve at Green Library and for sale at the bookstore

Required for purchase: Course Reader

Optional survey text for self-directed reading: Estelle Freedman and John D’Emilio, *Intimate Matters*

**ASSIGNMENTS**
**NOTE:** All assignments are to be emailed AND delivered hard-copy

**Four Short Writing Assignments (2 pages each, due dates from sign-up sheet) (20% total)**
Each short reading response will address a primary or secondary source assigned that week. You will write a total of TWO primary-source responses and TWO secondary-source responses. Given that the responses are brief, focus on explaining the main aspects and ideas. Analysis is more important than finessed writing. This is your chance to step back and reflect on the challenges of using primary sources in thinking and writing about history.

Responses are due by email **before class** begins on the assigned day. Hard copies may be delivered in class.

For primary-source responses:
You may wish to consider some of the following questions: What information can you glean from this source? What stands out to you? Who wrote it and who was their intended audience? What is the historical context/what issues of its time does it reflect? What research questions does it raise for you? What assumptions must we be careful about making? What is the secondary-source (historiographical) context for this source, or relevant issues?

For secondary-source responses:
Historians interpret primary sources to make arguments. What is the main argument or point in this secondary source? What kinds of sources does this historian use? What approach does s/he use to “read” sources? If there are two secondary sources assigned this week, you can also
consider how the two historians are in conversation, debate, and/or agreement with each other. Do they share similar approaches to sources?

Facilitating Discussion
One of the weeks for which you write a response, you will also facilitate group discussion. To complete this assignment you must meet with me the week before the discussion with at least 5 discussion questions already prepared. You will need to encourage students to analyze the primary documents, examine methodology, and put sources in conversation with each other.

Final Project

10% first draft, 8-9 pages, due Week 7
20% final, 8-9 pages, due last day of class

We will discuss paper topics in class at various points during the quarter, and students are required to meet with me before week 5 to discuss their individual research projects. I will grade both drafts on the quality of the writing, as well as the argument and use of sources (see writing rubric). I will not grade final drafts based upon the exact incorporation of my feedback (you should write your own paper as you see it), but I will look to see that you have thoughtfully addressed any major issues.

Option 1: Document collection

Choose a time period or issue we are not covering – a few examples include early minstrelsy, frontier settlements, the Harlem Renaissance, the WWII military, reproduction and birth control, and second-wave feminism. Find at least three primary sources and at least two secondary sources about your focus area. Your primary sources must represent at least two different types of sources (newspapers, images, advertising, songs, etc.). Write an introductory essay for your collection of documents in which you explain the significance of each source, give your reasons for grouping them together, and provide a brief interpretation of the historical issue/moment/theme you’ve chosen and its importance in the intertwined histories of race and sexuality. I can help provide suggestions and bibliographic references.

Option 2: “What do race and sexuality have to do with each other?”

Drawing from this course, how would you answer the question, “What do race and sexuality have to do with each other?” You may draw from a time period and/or issue focused on in class, but you will need to use new sources to support your answer. Find at least three primary sources and at least two secondary sources to convince your listener of your argument. Your primary sources must represent at least two different types of sources (newspapers, images, advertising, songs, etc.). You may also bring in sources assigned in class, and address what arguments other historians have made, and/or which approaches and types of sources you think are particularly revealing.

Option 3: Oral history
We are all potential historical sources. The oral history final project will be to interview someone who has experienced part of the history covered in this class (ie: at least born before 1940). Your interview and transcript will be your primary source; you will need to find one secondary source in addition to assigned sources. Your paper should highlight the most important themes you discovered, relating them to what we have studied in the class. Note especially the impact of historical events on your subject’s personal life and how her/his story confirms or challenges the historical interpretations we have read and seen. What are the challenges and benefits of oral history methodology?

If you are considering doing an oral history, wonderful! However, to do this project, you will need to confirm an interview subject and let me know by the fourth week of class. This will entail an additional meeting with me about oral history methodology.

ALL ASSIGNMENTS MUST BE COMPLETED ON TIME; late papers will be downgraded a full grade per day and will not be accepted after three days. An extension or incomplete will be granted ONLY in the case of documented medical or family emergency.

Presentation (Last class) (5%)
Students will prepare a short presentation of what you found in your final projects. The presentation should offer a summary of your argument and findings, a photocopy or electronic copy of one or two of the sources that can be quickly reviewed by the class for discussion, and a brief articulation of your argument. The time allowed will be determined by class enrollment. This is a chance to discuss the process of research and writing, what worked and did not work, and what new questions emerged. Students should feel free to meet with me ahead of time to discuss their presentations.

Grading:
Participation (including Attendance and Start-Ups): 30%
Discussion facilitation: 5%
Short Papers: 20% total (5% each)
First Draft of Final Paper: 10%
Final Paper: 30%
Final Presentation: 5%

Student Services and Obligations
Excellent resources for writing help and oral presentations are available for all students at: http://www.stanford.edu/dept/undergrad/cgi-bin/drupal_ual/ARS_index.html
I strongly encourage students with disabilities to notify me if it will help their learning experience in this course. Students who have a disability that may necessitate an academic accommodation or the use of auxiliary aids and services in a class must initiate the request at the Disability Resource Center (723-1066).
Students are responsible for understanding and complying with the Honor Code. For more details please consult http://judicialaffairs.stanford.edu.

Week 1: Approaches to the Histories of Race and Sexuality

A

Introduction to course

B

Short papers and discussion dates sign-ups

Questions: How and why do we study the histories of sexuality and race? What are some areas of divergence among historians?

Week 2: Reading Silences: Early Slavery

A

Primary: *Virginia Slave Codes (1661-1705)* from Kirsten Fischer and Eric Hindraker, eds., *Colonial American History*, pp. 130-139.

B

- “During that Time,” *The Hemingses*, Ch. 13 pp. 264-289

Recommended: “The Children of No One,” *The Hemingses*, Ch. 3 pp. 77-90
Questions: How have historians read silences? What are the primary sources’ intended audience? How might we address contradictions and complexities of historical actors?

Week 3: Legal and social history: Violence and sexuality in slavery and freedom

A
Primary: L. Seaman, “What Miscegenation Is!” 1864
Secondary: skim Ariela Gross, “Performing Whiteness” in What Blood Won’t Tell, Ch. 2, pp. 48-72
- Peggy Pascoe, “Introduction” and “Engendering Miscegenation,” in What Comes Naturally, pp. 1-46

B

Questions: We have read a variety of types of primary sources this week. How might you put them in conversation? What does each perspective reveal and/or obscure? How have historians addressed the role of sexual violence in slavery and freedom?

Week 4: Discourse analysis: Race, rape, and masculinity

A

B
Primary: “What is it?,” The Illustrated Wasp, v. 2, 1877-1878, p. 544
- “Goodbye, John!” The Wasp, Cover, 1880
Secondary: Ruby C. Tapia, “’Just Ten Years Removed from a Bolo and a Breech-Cloth’: The Sexualization of the Filipino ’Menace’,” in Positively No Filipinos Allowed: Building Communities and Discourse, pp. 61-72

Questions: How were racial and sexual ideologies intertwined in late-19th-century culture? What types of non-written sources can historians use to make connections?

Week 5: Reading sources: Policing race and sex in San Francisco’s Chinatown

This week’s office hours: DEADLINE for meetings to discuss final project topics

A
Meeting with Green Library Research Specialist Ben Stone

Each student must email me at least one question related to his/her project the day before. Think about what challenges you have found in looking for primary sources. Do you know which databases might be most helpful for you?

B
Primary: Three images:
“Bulletin No. 1 of the Chinese League of Justice of America,” 1909 (4 pages)
“A Slave Girl in Holiday Attire” late 19th century
“White Women in Opium Den, Chinatown, S. F.” 1892
Secondary: Nayan Shah, “Perversity, Contamination, and the Dangers of Queer Domesticity,” Contagious Divides Ch. 3 pp. 77-104.

Week 6: Looking from within and without: Commercialized urban space

A
- Song lyrics, Irving Berlin, “Slumming,” 1937
Recommended: skim Ch 2, “Beyond the Slums: Commercial Leisure and the Reorganization and Policing of Urban Space” pp. 70-97, to see how Heap approaches spatial history.

B
Primary: Listen to songs via Stanford’s electronic resource, (search “Ma Rainey,” etc. in SearchWorks)
Secondary: Heap, Slumming, Ch. 6, “The Pansy and Lesbian Craze in White and Black” pp. 231-277.

Questions: How do historians analyze the “built environment”? How does looking at different sources illuminate different uses/meanings of space? Does the meaning of a musical/lyrical source changed if divorced from the experience of listening to the music?

**Week 7: Cultural history: Racial performance and commodification**

**FIRST DRAFT DUE**

A
Photo stills of Anna May Wong

B
Primary: 1933 Film “Roman Scandals,” 90 min. (Available on Reserve)

Questions: What are the merits and limitations of cultural history? What do image and film analyses provide vis-à-vis discourse/textual analysis?

**Week 8: Seeing like a state: Constructing authority, race, and sexuality**

A
Primary: 1923 U.S. v Bhagat Singh Thind

B
Primary: GI Bill government film, 8 min.
Secondary: Compare two interpretations of the GI Bill:
- Elaine Tyler May, “War and Peace: Fanning the Home Fires” Homeward Bound, Ch. 3, 58-88.

Questions: How does the history of sexuality relate to the primary sources this week? How might we put the two interpretations of the GI Bill in conversation?
Week 9: Hearing Voices: Oral history

A
Primary sources: Oral history transcripts, from Nan Boyd, *Wide Open Town*
  Jose Sarria pp. 20-24; Reba Hudson pp. 63-67; Del Martin and Phyllis Lyon pp. 148-159

B

Questions: What are the merits and limitations of oral history? How do these historians use and integrate the sources? How do they represent themselves as intermediaries in the text?

Week 10: History in Poetics: Looking back, looking forward

A
Primary:
- Countee Cullen, “Tableau,” 1928,
- Gwendolyn Brooks, “Ballad of Pearl May Lee,” 1945, *A Street in Bronzeville*
- Cherrie Moraga, “Welder,” 1983, *This Bridge Called My Back*

Questions: How can poetry be used as a historical source? What themes emerge in this week’s reading that echo through this course?

B
STUDENT PRESENTATIONS

Week 11:
Tuesday, Dec. 13: FINAL PROJECT DUE