

506: 299: 01: History Workshop
Slavery, Captives, Abolition
T/Th 2:50-4:10, AB3100

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Office Hours:

We explore the histories of the Haitian Revolution, “Barbary” Piracy and Captivity in the Mediterranean, and the so-called “White Slavery” panic of the turn of the twentieth-century in order to understand how these events shaped (and continue to shape) the modern world.

This exciting new class will introduce students to intensive work with primary documents— the materials with which historians “make” history. We will read the “Black Code” of French Saint-Domingue; slave narratives; first-person accounts the slave rebellion that eventually brought about Haitian Independence; world wide news reports of the rebellion; abolitionist tracts; narratives of Barbary captives held in Algiers; early cinematic depictions of so-called white slavery; coverage of the trial of legendary black boxer Jack Johnson for “sex trafficking.” Through this selection of primary documents, we trace “big” global histories of capitalism and migration, race and gender, violence and the emergence of humanitarianism.

In order to learn how historians “make” history we will also spend time critically analyzing secondary documents. What constitutes evidence for historians? How do they find them? How do they evaluate evidence? And how do they turn documents into stories and arguments about the past? How do they explain change over time?

And we will work on the skills— written, oral, and digital— that historians use to communicate their findings.

Mechanics and Evaluation

Readings: YOU MUST COMPLETE THESE READINGS FOR THE DAY OF THE CLASS. You will need to bring a copy of these reading materials with you to class.

There is only one **required** book. Please order a copy before the second week of class. It is on reserve at Alexander. If you don’t purchase the book, bring copies of the documents to class.

Geggus, David. *The Haitian Revolution: A Documentary History*. Hackett Publishing, 2014.

All other course readings will be available on Sakai, under “resources”.

Much of our Workshop will be focused on primary documents. Here are some questions that you should ask yourself when you do your reading:

How to Analyze Primary Documents: Questions you might consider in formulating your observations: Who is the author of this document? Why are they writing it? What kinds of arguments do they use to achieve their goals? What kind of language and imagery do they use? What surprises you about the document? What confuses you about the document? How does it compare to other documents that you have read on the subject? What questions does it raise for you? Where else might you go to answer the question?

Written Assignments and Evaluation

All writing should be in 12 point font, double spaced. Proofread and spell check your work before handing it in. Portfolio assignments should be uploaded to the course dropbox and turned in in class.

- **Portfolios Assignments:** 6 short written assignments for your “portfolio” (1 page each) (5% each, 30% total)
- **Three-page paper** (10%):
 - Draft due: 2/22; Final draft due: 2/27
- **Final project:** A document “anthology” (30%)
 - Draft Introduction due 4/25
 - Final draft due 5/9
- **Active participation** in class discussions (30%)
- **You are also required to attend at least one office hour meeting in the course of the semester to discuss your Final project**

Description of Final Class Project: HOW TO POSE A Historical Question

Introduction to a your own anthology of primary sources; anthologized primary documents with “editorial” introductions; conclusion explaining how these documents pose a set of research questions. You are required to locate at least five primary documents and five relevant secondary sources.

You are encouraged to make ample use of the History Writing Tutors for assistance with your papers and Final Projects:

<http://history.rutgers.edu/undergraduate/history-writing-tutor>

Learning Goals

1. Explore how historical knowledge is produced.
2. Introduce students to the problems and practices involved in historical research, including assessing the strengths and weakness of different kinds of sources.

3. Introduce students to the problems and practices involved in historical interpretation by reading “secondary” documents. This will include: understanding the analytic concepts and methods that historians use to understand the past; evaluating conflicting historical interpretations; exploring how the ways in which historians frame their questions influences their interpretations.
4. Introduce students to the problems and practices involved in historical writing and narration.

Syllabus:

Syllabus schedule and assignments may be changed in keeping with the needs of the students and the course. Students will be informed of all changes.

Computers

We will be working with online databases and digital documents, so students may prefer to bring laptops and tablets to class

Introduction: What can we know and how can we know it?

Meeting 1: Historical Detective Work:

Reconstructing society in Saint-Domingue before the Revolution:

Selection of Documents (These will be available on Sakai before the first day of class):

Lieutenant-colonel Desdorides, “Remarques sur la colonie de Saint Domingue” (c. 1780); Visual documents: Image of Slave Ship Marie Seraphique (1769); Runaway slave advertisement (1780); Map of Saint Domingue (1725); French Sugar Mill (1681); A Mulatto Woman of Saint Domingue (1796) ;Population

Part I: Slavery, Empire, Revolution

Week 2. Researching Slavery

Meeting 2: What can we know about the experience of the enslaved

C.L.R. James, Prologue and “The Property,” *Black Jacobins*
 Documents: Olaudah Equiano, “The Slave Ship”; GEGGUS: 3. A Slave Trader’s view

Meeting 3: *Making a Slave Society in Saint-Domingue: Domination and Resistance*

Primary Document: The Black Code (1685)
 GEGGUS: Introduction, x-xiv
 5. The Lejeune Atrocity Case
 6. *Runaway slave advertisements*

Portfolio assignment #1: select one document: describe what “clues” it gives us about slave society in Saint-Domingue

Week 3: A Silenced Revolution?

Meeting 4: What made the Haitian Revolution “unthinkable”?

Michel-Rolph Trouillot, “An Unthinkable History: The Haitian Revolution as a non-Event,” *Silencing the Past*

Meeting 5: How did the “Haitian Revolution” begin? the case of *The Free Colored Revolt*

GEGGUS, Introduction, xiv-xix

Documents

The Declaration of the Rights of Man and Citizen

21. *Free People of Color Organize*

23. *Address of Vincent Ogé to Planters’ club*

27. *Free Coloreds Petition*

32. *Call to Arms*

Portfolio assignment #2: Historical Question: What motivated the Free Blacks in Saint Domingue to revolt? Select a citation from one of the documents and explain how it answers this question.

Week 4. Rebellious Leaders

Meeting 6: The agency of rebellion: *The Slave Rebellion and Emancipation:*

Introduction, xix-xxv

Documents on vodou

33. *Slaves’ Reaction to the French Revolution*

35. The Bois Caiman ceremony

37. Slave insurgents make demands

43. Black Tactics, White Responses

46. Abolitionist Reaction

48. The Emancipation Proclamation of 29 August 1793

51. France Abolishes Slavery

Demonstrate use of Burney Newspaper Collection

Meeting 7: Responses to the Slave Rebellion and Emancipation in Britain

Research exercise: How was the slave uprising and eventual emancipation covered in the British press? How did British observers explain this “unthinkable” event?

Search Burney Collection of Newspapers

<http://find.galegroup.com.proxy.libraries.rutgers.edu/bncn/start.do?prodId=BBCN&userGroupName=new67449>

Portfolio assignment #3: Who, according to the report you found, is responsible for emancipation (either as potential or as event)?

Week 5. *Arriving at Independence*

Meeting 8. What is a research question?

Carolyn Fick, "The Saint-Domingue Slave Revolution and the Unfolding of Independence, 1791-1804," *The World of the Haitian Revolution*

What is Carolyn Fick's framing question? Come up with at least one possible historical question that could serve as a basis for your short paper.

In-class labwork on short paper: What is your historical question? What documents could you use to answer it?

Meeting 9: Who and what makes history?

C.L.R. James, "The Black Consul," *The Black Jacobins*, 240-256; 263-365

Introduction, xxiii-xxxii

Toussaint's documents

- 56. Toussaint the Abolitionist
- 59. Toussaint and the ex-Slaves
- 67. Toussaint's Labor Decree
- 71. Toussaint's Constitution
- 73. Proclamation
- 74. Bonaparte on Slave Emancipation
- 98. Wordsworth, To Toussaint L'Ouverture
- 80. Declaration of Independence

Week 6. The Afterlives of the Haitian Revolution

Meeting 10: In-class draft workshop

Draft of First paper due: use two documents to answer your historical question

Meeting 11:

Ashli White, The Politics of "French negroes" in the United States," Historical Reflections / Réflexions Historiques, Vol. 29, No. 1, Slavery and Citizenship in the Age of the Atlantic Revolutions (Spring 2003), pp. 103-121

IN-CLASS: Using Google Book Search: find “french negroes” as date limited search

Using secondary search engines: Google Scholar; JSTOR; Historical Abstracts; American History and Life

Revised First Paper due:

Part II: Barbary Piracy and “White Slaves”

Week 7: The Captivity Narrative: Fiction and Fact; Self and Other

Meeting 12: Sources and Fictions, or what is a historical fact?

Linda Colley, “Going Native, Telling Tales?”

What is a Fact? What is Fiction? Do historians tell stories? What is a historical narrative? How do historian’s narratives differ from fictional ones?

Portfolio assignment #4: Find two secondary source articles on a topic related to Linda Colley’s discussion of the Captivity Narrative. Explain how they are related.

Meeting 13: 3/2: Early Captivity Narratives

Read “Notable history of a Spanish girl, slave to a Dey” (1635) and John Foss, A White Slave in Algiers (1795), excerpt from Baepler, pp. 94-102

Tracking down a primary source: locating primary using Rutgers Library Catalog; Google Scholar; Hathi Trust; World Cat: how can you access them?

Final project brainstorming session

Week 8: Popular Fictions

Meeting 14: The politics of narrative

Paul Baepler: *The Barbary Captivity Narrative in American Culture, Early American Literature*, Vol. 39, No. 2 (2004), pp. 217-246

Meeting 15: Seeing original texts: trip to Alexander Library Special Collections

Homework: Read Maria Martin narrative

Visit to Special Collections: see works by: Thomas Nicholson; James Wilson Stevens; Maria Martin; W.R. Chetwood; Eliza Bradley; Judah Paddock

**Proposed Final Project Topic due: what historical question are you asking?
What sources might you find to try to answer it?**

Week 9.

Meeting 16: In-class: searching for primary sources to fit your topic

Meeting 17: Critical Fictions?

Homework: *Benjamin Franklin "On the Slave Trade"*

Week 10.

Meeting 18: Gillian Weiss, Captives and Corsairs

Meeting 19: Viletta Naranda

Portfolio assignment #5: write an editorial introduction to two primary sources of your final project

Part III. The White Slave Panic: Immigration, Sex, and Race

Week 11. The White Slavery Panic, 1885-1920

Meeting 20: 4/4: Screening Sex Trafficking

Homework: *Cecily Devereux*, "The Maiden Tribute" and the Rise of the White Slave in the Nineteenth Century: The Making of an Imperial Construct," *Victorian Review*, Vol. 26, No. 2 (2000), pp. 1-23

***No class: watch: Inside the White Slave Traffic:
https://www.youtube.com/watch?v=ZZHihjo_eBQ***

Meeting 21:

HOMEWORK: Shelley Stamp Lindsey, "is any girl safe? Female spectators and the white slave films," *Screen*, Spring 1996
Newspaper article about banning the film

Portfolio assignment #6: revised topic and bibliography: what is the historical "question" you seek to answer? What sources will you use to answer it?

Week 12. *Saving Women or Liberating Them?*

Meeting 22:

Stanley W. Finch, *The White Slave Traffic: Address Before the World's Purity Congress* (Washington: Government Printing Office, 1912).

Pauline Newman, "Low Wages and White Slavery," *The Progressive Woman*, February 1912

Emma Goldman, "The Traffic in Women," *Anarchism and Other Essays*
"Jim Crowism and Woman Suffrage; Slavery Before and After the War," *Chicago Defender*, 1914

Meeting 23: The racial politics of White Slavery: the case of Jack Johnson

Week 13. Sex, Race, and Gender

Meeting 24:

Kevin Mumford, "Jack Johnson and the Abolition of White Slavery,"
Interzones

IN-CLASS: Screening: Ken Burns, *Unforgivable Blackness*, part II: min. 29-55 and discussion

Meeting 25: Document Exchanges: bring in copies of your primary documents; include two with "editorial" introductions

HOMEWORK

- W.E.B. Du Bois, "The Prize Fighter", *The Crisis Magazine*, August 1914, 181
- Booker T. Washington, "A Statement on Jack Johnson", *United Press Association*, October 23 1912;
- "Pugilist Johnson Hanged in Effigy", *Chicago Daily Tribune*, October 20, 1912, 3

Discuss the various responses within the white and black communities to Jack Johnson's arrest and prosecution as reflected in the three articles. What larger ideas about race do these responses reveal?

Week 14.

Meeting 26:

Draft of Introductions due: In-class draft workshop

Meeting 27: Final Project Presentations

Week 15.

Meeting 28. Final Project Presentations