Learning Expectations

1. Understanding the Meanings and Uses of Criticism and Space—What is the “South”

   Looking at historical text, popular culture (music, movies, television), political rhetoric (particularly surrounding the ’08 political campaign and, Obama, and reparations), we will continue to come back to the question “what is the South?” and how does a cultural conception of space uproot itself from physical geography to become part of the national imagination?

   In her recent book *For Space*, cultural geographer Doreen Massey urges us to think critically about maps. Her concern is that a conception of space-as-surface is problematic because it permits us to think of “places, peoples, cultures simply as phenomena ‘on’ this surface.”¹ The political stakes are high and the question for Massey foundational: a people that are no longer fully conceived of as human beings are more susceptible to territorial domination. Equating a people with the map of their territory, Massey points out, can threaten a people’s history and culture.² Moreover, abandoning a view of space as maps, she argues, might allow us to see “a simultaneity of stories-so-far,” and places would become “collections of those stories, articulations within the wider power-geometries of space.”³

2. Understanding the Historical, Social, Political, and Symbolic Meaning of the Confederacy

   Last fall Brown University sponsored a conference entitled “Repairing the Past: Confronting the Legacies of Slavery, Genocide, & Caste.” Building on this concept, we wish to situate the confederacy as a cultural phenomenon in order to confront history, theory, identity, and place. Our interdisciplinary approach still affords the war a prominent role in helping us understand the Confederacy, but, among other advantages, it preempts the possibility that the confederacy can be understood as a relic of history or that it can be conflated with military conflict. We wish to examine how the places, rhetoric, food, music, art and popular media of the Confederacy inform our thinking about race, and how the Confederacy is implicated in today’s racial discourse. Though a history of the Confederate States of America (CSA) would be interesting and important as a stand-alone topic, “Critical Confederacy Studies” enhances and challenges current approaches based on narratives or history by emphasizing the materiality of everyday contemporary life.
3. Understanding Reparations and Resistance to Reparations for the Descendants of Slaves

One of the most interesting political, legal, and intellectual debates centers on the idea of reparations for descendants of slaves. Reparations have been granted to other groups—the victims of the Jewish Holocaust and the Japanese-Americans placed in Internment Camps to name two. Yet, when the idea of reparations is raised for African-Americans as a way to correct past wrongs, there are many who resist, some on legal issues, and others on the grounds that there is no way to compensate those who actually experienced slavery. We hope to begin a discussion of reparations with recognition of the way slavery, as an institution, is depicted in contemporary Southern life—especially the tourist industry. When Williamsburg, Virginia, re-enacted a slave auction, there were extreme reactions on the part of White and Black “bystanders.”

4. Understanding Where We Live, Learn, and Play: Richmond, Capital of the Confederacy

In one way or another, there has always been a struggle over the territory of Richmond, Virginia. The Confederacy is crucial to that struggle. This is evident from the prominence of confederate statuary and public memorials in the street plan, to the annexation of portions of the city in 1970 by Chesterfield County that diluted the collective power of a growing black population, to the remnants of desegregation plans in the public school districts. It is evident also in its absences or disconnections: as banks find themselves making reparations for slavery nationally, Richmond’s black history museum makes no mention of slavery or the Confederacy in its exhibits. To many, “public” spaces in Richmond re/present a hostile, racist Old South, and the stubborn permanence of the monuments and other symbols serve as daily reminders that Richmond is still the preeminent place of/for the Confederacy. Perhaps the most tangible and prominent of confederate symbols is the flag, which recently again prompted an impassioned debate, this time in the context of a Virginia Senator’s re-election campaign. A Lexis-Nexis search for articles about the Confederacy in the Richmond Times-Dispatch reveals that in the past five years there have been 928 stories, an average of three to four per week.

How We Plan to Direct Your Learning Experience

The team’s research projects and course readings will cover a broad range of topics within the Confederacy. We want to utilize humanistic and social scientific research methods to assess the objective and subjective features of this crucial cultural formation. Our goal is not to “bash” the Confederacy, but to ask questions about what the construction of the Confederacy meant in the past, and what it means today. Some of the questions we will ask are as follows: How does the Confederacy influence contemporary discourse on race, integration, and democracy? How can we untangle notions of the Confederacy from the myths of the Civil War? What was “Zion Town” and how did the University negotiate its proximity to a community of freed slaves? How have film, literature, and popular media influenced public consciousness about the conflicts that led to the establishment of the Confederacy? What is the relationship between southern identity, a “southern way of life” and the Confederacy, and how can we link it to class and race? How do monuments to the Civil War and the Confederacy work for different audiences, and is it important to preserve them? What is southern pride and who feels it? How does the city negotiate the legacy of the Confederacy as it works to attract businesses and tourists to Richmond? Answers to these questions require a multi-dimensional theory of place—one that conceives of a place as a heterotopia or an intersection of competing spaces.

Each student will choose their own individual research topics and research design. The professors will help you refine those topics and think of the best ways to answer your research question. This is a serious course that will respect and engage all views of the value, or lack of value, of the
continuing recognition of the Confederacy. Our only requirement is that your topic and your design are historically, theoretically, intellectually and methodologically sound.

**Course Texts**

Course readings are posted on Blackboard and in the libraries electronic reserves for IDST 379. *Students are encouraged to locate the digital copies of the articles, print an entire packet, and bind it.*

**Policies**

1. **Assignments and Percentages**

   **Mid-Term** (20 points)

   This take-home exam will test understandings of concept and theory (rhetoric and place, or cultural geography), using a short answer and short essay format. Details of the assignment will be distributed after the February 1 class meeting.

   **Project Presentation** (25 points)

   We will emphasize creativity and innovation—as well as skill in brevity and conciseness—in evaluating each student’s presentation of the final project. These presentations could be linked together in brown-bag events, offered to the larger public (university or beyond) in seminar, panel, or debate formats, or presented to the class (and advertised to the campus as a whole) during selective time slots at the end of the semester. Time limit is 15 minutes.

   **Final Project** (40 points)

   This project is the central focus of the course and the larger research team. At a minimum, each student’s project should involve meaningful research inquiry and method, substantial bibliographic work outside the readings of the course, and a well-crafted final paper. The paper can complement a distinct project (such as a performance, an advocacy campaign, a link into the community, a contribution to social change) or the paper can mark the primary outcome of the project (or both).

   **Participation** (15 points—on a zero to fifteen scale, not A-F)

   Determined by quizzes, attendance and preparedness, command of the readings, and contribution to the class.

   1. *You should come to class with the week’s readings with you. You should participate. If you have to miss, it is in your interest to inform us before you miss.* As always, the honor code is in full effect. Evaluation details will accompany all assignments, often in class. A score of 89.9 and below constitutes a B, 79.9 and below a C, etc. We will use the plus or the minus sparingly in borderline cases.

   2. *Academic honesty is—defined broadly and simply—the performance of all academic work without cheating, lying, stealing, or receiving assistance from any other person or using any source of information not appropriately authorized or attributed. The penalties for academic dishonesty are severe and ignorance is not an acceptable defense.*
For information about UR’s Honor Council visit: www.student.richmond.edu/~urhc

4. **Special Needs**: Any student who needs special accommodations for learning or who has special needs should share these concerns with an instructor as soon as possible.
UNIT #1: Framing Critical Confederacy Studies: History and Theory

Wed., Jan 16th

Discuss class policies; procedures for voting on the Weinstein II Best Movie on the Confederacy Award.


Wed., Jan 23rd

Jansson, David R. *American Hegemony and the Irony of C. Vann Woodward's "The Irony of Southern History"* *Southeastern Geographer* - Volume 44, Number 1, May 2004, pp. 90-114


Sheehan-Dean, Aaron *Everyman's War: Confederate Enlistment in Civil War Virginia* *Civil War History* - Volume 50, Number 1, March 2004, pp. 5-26

Wed.—Jan 30th


Wed., Feb 6th

Summary: Where are we now? Where are we going? How important is “The Civil War”?

Discussion about Methods of Inquiry: Theory, Literature Reviews, Methods and Final Topic Selection


Hettle, Wallace, "United We Stand, Divided We Fall": Examining Confederate Defeat. *Reviews in American History* - Volume 30, Number 1, March 2002, pp. 51-57

UNIT #2: Race, Identity, the Confederacy

Wed.—Feb 13th-


Johnson, Joan Marie “Ye Gave Them a Stone": African American Women's Clubs, the Frederick Douglass Home, and the Black Mammy Monument.” *Journal of Women’s History* 17 (1) 2005, pp. 62-86

Smith, Jon, “Hot Bodies and 'Barbaric Tropics': The U.S. South and New World Natures.” *The Southern Literary Journal* - Volume 36, Number 1, Fall 2003, pp. 104-120


**Wed.—February 27th**


**UNIT #3: The Confederacy Manifest or**

**PAPER DRAFT/ FULL PROJECT OUTLINE DUE**

**Wed—March 5th**  Walking Tour


**SPRING BREAK Friday After Classes on March 7th – Sunday, March 17th**

**Wed—March 19th**

Dr. Jim Jasinski visit - Rhetoric and the 1850 compromise

**Wed.—March 26th**

Viewing: Winner of the “Weinstein Best Movie on the Confederacy” Award Voted on by the students and faculty of the Weinstein II

The University of Richmond and Bandy Field: Is there a connection to slavery?

**Wed. April 2**

Carp, Benjamin L. Nations of American Rebels: Understanding Nationalism in Revolutionary North America and the Civil War South Civil War History - Volume 48, Number 1, March 2002, pp. 5-33


**Wed.—April 9th** 1st Half: Reading TBA, 2nd Half: STUDENT PRESENTATIONS BEGIN

**Wed.—April 6th** STUDENT PRESENTATIONS

**Wed.—April 23rd** STUDENT PRESENTATIONS

**Last day of classes, Friday April 25**

<table>
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<tr>
<th>May 2nd</th>
<th>4:00 pm</th>
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<td>FINAL PROJECT/PAPER DUE</td>
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Grades for seniors due Monday, May 5, All Other Grades Due by Monday, May 12


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1 Doreen Massey, *For Space*, Sage Publications, 2005 p. 130, 4

2 Massey, 4

3 Massey, 130

4 Senator George Allan’s racial slur against one of his opponent’s campaign workers prompted renewed attention to his affinity for confederate symbolism, including the Confederate flag pin he wore in his high school yearbook photo, the flag he once displayed in his home, and the proclamation of a Confederate Heritage and History month he made while governor in 1997. See Peter Hardin, “Allen talks of Racial Journey; Tells black educators he hadn’t grasped pain tied to Confederacy,” *Richmond Times-Dispatch*, September 13, 2006, p. A-1.

5 Lexis-Nexis.com. In the search we used "confederate" or "confederacy" or "dixie NOT w/5 chicks" in the *Richmond Times Dispatch*. Eliminating “Dixie Chicks” hits resulted in the loss of 70 stories.

6 Foucault, M. (1986, Spring). Of other spaces. *Diacritics, 16* (1), pp. 22-27. It is instructive that Foucault contrasts heterotopia to the concept of perfected future space, or utopia, pointing out that we often seek the perfect space, but end up with competitive notions of what that means.

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**FILMOGRAPHY**

**RACE, SPACE, AND PLACE PART II: CRITICAL CONFEDERACY STUDIES**

For the most comprehensive list of confederacy-related film and documentaries found by Simpson, see the following website:

[http://www.imdb.com](http://www.imdb.com)

Here you can browse a brief synopsis of most of the films listed here.
Uncle Tom’s Cabin, a novel by Harriet Beecher Stowe, was first made into a motion picture numerous times. This seminar may explore the reason that this storyline resonates with so many people across generations.

1. **Uncle Tom’s Cabin**  
   (1903) - Two versions are released, one directed by Siegmund Lubin and the other by Edwin S. Porter.

2.  
   (1910) - Two versions, directed by Barry O’Neil and J. Stuart Blackton

3.  
   (1913) - Two versions: directed by Otis Turner and Sidney Olcott

4.  
   (1914) - William Robert Daley

5.  
   (1918) - J. Searles Dawley

6.  
   (1927) - Harry Pollard

7.  
   (1965) - Geza von Radranyi

8.  
   (1987) - Stan Lathan

9. **Birth of a Nation** - 1915  
   D.W. Griffiths

10. **The Littlest Rebel** - 1935  
    David Butler  
    A Shirley Temple Film

11. **Gone with the Wind** - 1939  
    Victor Fleming

12. **Naked in the Sun** - 1948  
    R. John Hugh

    John Huston

14. **Raintree County** - 1957  
    Edward Pmytryk

15. **Band of Angels** - 1957  
    Raoul Walsch  
    (Clark Gable and Sidney Poitier)

16. **Shenandoah** - 1965  
    Andrew V. McLaglen

17. **Mandingo** - 1975  
    Richard Fleischer
18. *The Outlaw Josey Wales* - 1976  
Clint Eastwood

TV Mini-Series  
Marvin J. Chomsky  
John Erman

20. *A Woman Called Moses* - 1978  
Paul Wendkos  
TV Movie

Harry Falk and Virgil W. Vogel  
TV Mini-Series

22. *The Blue and the Gray* - 1982  
Andrew V. McLaglen  
TV Mini-Series

23. *North and South* - 1985  
Richard T. Heffron

24. *North and South, Book II* - 1986  
Kevin Connor

25. *Glory* - 1989  
Edward Zwick

Ken Burns  
PBS Documentary

27. *Gettysburg* - 1993  
Ronald Maxwell

Larry Pearce  
TV Mini-Series

29. *Amistad* - 1997  
Steven Spielberg

PBS Special Series

Jonathan Demme

32. *Ride with the Devil* - 1999
Ang Lee

33. *Unchained Memories: Readings from the Slave Narratives*  
   2003  
   Ed Bell  
   HBO Documentary  

34. *The Confederate States of America* 2003  
   Kevin Willmot

   Ron Maxwell  
   Produced by Ted Turner and Turner Pictures