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Beginning in the
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previously-dominant Calvinist belief that children were depraved, sinful creatures.

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Robin Bernstein's impeccably researched book sets out to reveal the racial violence embedded in one of American culture's most cherished myths:

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the innocence of
childhood. In the
process, Bernstein
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Bernstein's powerful
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racialized: popular
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from these qualities.

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(Racial Innocence:
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to Civil Rights, p. 59)

The Times 's reference

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to Michael Brown as "no angel" is so deeply hurtful because it extends a historical libel that African Americans, and African American children in particular, cannot be innocent.

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Robin Bernstein demonstrates the necessity for such a nuanced lens of analysis in her work *Racial Innocence*:

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Performing American Childhood from Slavery to Civil Rights. Using items of material culture as a data source, she shows how childhood played key roles in many large scale racial projects in the United States including slavery and abolition, anti-Black violence, and the early Civil Rights movement to name a few.

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culture constructed white children as innocent and vulnerable while excluding black youth from these qualities.

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Actors, writers, and visual artists then began pairing white children with African American adults and children, thus transferring the quality of innocence to a

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variety of racial-political projects—a dynamic that Robin Bernstein calls “racial innocence.” This phenomenon informed racial formation from the mid nineteenth century through the early twentieth.

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She engaged in dialogue with organizer and moderator Grace L. Chen '15 about ideas like this in Bernstein's new book, "Racial Innocence: Performing American Childhood from Civil Rights to ...

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