205-11-13 Literature and the Moral Imagination: Passing and Performing Identity

Jennifer McFarlane
mcfarlaneharrisj@xavier.edu

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English 205: Literature and the Moral Imagination

Passing and Performing Identity

Xavier University, Fall 2016

ENGL 205-11: TR 11:30-12:45, Cintas 202
ENGL 205-13: TR 1:00-2:15, Cintas 202

Professor: Jennifer McFarlane Harris, Ph.D.
Email: mcfarlaneharrisj@xavier.edu
Office: Hinkle Hall 221
Office phone: (513) 745-3627
Office hours: TR 3-4 pm, W 5:30-6:30 pm (and by appointment)

Course Description:

How could someone be “born into” one race and then live life as another race? Is racial identity fixed or fluid? Natural or cultural? And why do Americans conceive of race according to a black/white binary? In this course, we will read texts that investigate these questions by taking as their subject the phenomenon of racial passing in the United States, whereby “black” persons light-skinned enough to appear “white” cross the color line to live as white people. This phenomenon has captured America’s moral imagination since the very beginning of our nation, when founding father Thomas Jefferson both authored the Declaration of Independence and fathered children with his slave, Sally Hemings—children who eventually passed out of the historical record by passing for white. We will begin with a fictional treatment of the Jefferson/Hemings children: the first novel penned by an African American, William Wells Brown’s Clotel; or, The President’s Daughter (1853). We will delve into two novels from the Harlem Renaissance—Nella Larsen’s Passing (1929) and Jessie Redmon Fauset’s Plum Bun (1929)—and watch a short film (Julie Dash’s Illusions). Finally, we will turn to a more contemporary narrative of passing: Danzy Senna’s novel Caucasia (1998). Along the way, we will read a smattering of cultural theory to build a conceptual framework for what it means to “perform” identity. As we shall see, narratives of passing are rarely just about race; in order to pass successfully, one must also perform other identities. Therefore, in this ENGL 205 course that fulfills Xavier’s Diversity Curriculum Requirement, we will examine the social, economic, political, psychological, and cultural experiences and positions of individuals and groups defined by race/ethnicity, gender, sexual orientation, socioeconomic class, age, religion, and physical/mental abilities.

Xavier Course Attributes: Literature and the Moral Imagination (CORE); Diversity Curriculum Requirement; Gender and Diversity Studies Elective

Course Objectives*: By the completion of the course, students will be able to:

- perform a “close reading” of a text using basic methods of literary analysis
- identify and critically assess multiple dimensions of ethical issues related to racial passing
- investigate the root causes of injustice with compassion and academic rigor
- articulate how identities are created and maintained through personal, institutional, and cultural practices
- use the vocabulary of social construction and the theoretical framework of intersectionality to analyze real-world scenarios and the social locations of characters in literary works

*Students may vary in their competencies on these objectives. To achieve these outcomes, students must attend class regularly, work diligently to complete reading and writing assignments in good faith and in a timely manner, and follow course policies. As your professor, I expect you to take responsibility for figuring out how you learn the material best. You can expect me to assist you in this process by facilitating discussion, clarifying ideas, and acting as a sounding board for your writing.
Diversity Curriculum Requirement (DCR):

This course is part of the Xavier Core Curriculum, which aims to develop people of learning and reflection, integrity and achievement, in solidarity for and with others. As outlined in Xavier's DCR Core Course Description: “Our experiences of the world may seem absolute, but in many ways they are shaped by our culture. The ability to analyze the ways that cultures affect experiences and opportunities is invaluable in today's society.... The ability to explain your own cultural perspective and make meaningful comparisons to other cultural perspectives will improve your ability to live and work effectively with diverse groups and individuals.” Along with the course objectives listed above, ENGL 205, “Passing and Performing Identity,” also addresses the following core learning objectives at the introductory level:

- **Students describe and examine the multifaceted character of society and how the inclusion of different perspectives can influence one's worldview.**
  - In this ENGL 205 course, students fulfill this objective by writing a personal narrative of passing; studying and utilizing concepts from critical theorists presented in lectures on privilege and oppression, the social construction of race, gender, socioeconomic class, etc.; reading, discussing, and being tested on literary texts and historical documents that examine the institutions of American slavery, Jim Crow, and contemporary racism, sexism, etc.

- **Students demonstrate an understanding of and provide examples of how complex social locations shape the life chances of diverse groups across the globe.**
  - In this course, students fulfill this objective by reading, discussing, and writing about texts from the perspective(s) of multiracial people and African Americans in the 19th and 20th centuries. These texts also include characters who measure their lives against those of people of color around the world (London, Brazil, Cape Verde, etc.) in order to understand their own experiences of racial discrimination in the United States.

Required Course Texts:

[XU bookstore, Gallagher Student Center; 513-745-3311; www.bkstr.com/xavierstore/home]

  - *NOTE:* Please purchase this edition of *Clotel*, as we will read additional material (introduction, cultural contexts, and historical documents) from this Bedford Cultural Edition.
- Danzy Senna, *Caucasia* (Riverhead), ISBN: 9781573227162

*Canvas:* Additional required readings and websites can be found via our course site on Canvas, Xavier's learning management system. Keep in mind that materials on our Canvas course site are only for the use of students enrolled in this course for purposes associated with this course and may not be retained or further disseminated. (Please read the Copyright Restriction on our Canvas course site “Home” page.)

Assignments and Grade Breakdown:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Description</th>
<th>Guidelines</th>
<th>% of Grade</th>
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<tbody>
<tr>
<td>Essay 1 - Personal Narrative of Passing</td>
<td>2-3 pages</td>
<td>10%</td>
<td></td>
</tr>
<tr>
<td>Essay 2 - <em>Clotel</em> + Primary Historical Document</td>
<td>3-4 pages</td>
<td>20%</td>
<td></td>
</tr>
<tr>
<td>Essay 3 – <em>Passing</em> + <em>Plum Bun</em> Comparison/Contrast</td>
<td>5-6 pages</td>
<td>25%</td>
<td></td>
</tr>
<tr>
<td>Reading Quizzes (7 in-class quizzes, 15 points each; lowest score dropped)</td>
<td></td>
<td>15%</td>
<td></td>
</tr>
<tr>
<td>Participation – attendance, verbal contributions, short assignments (see below)</td>
<td></td>
<td>10%</td>
<td></td>
</tr>
<tr>
<td>Final Exam* (see details in course policies, below)</td>
<td>blue book</td>
<td>20%</td>
<td></td>
</tr>
</tbody>
</table>

*Please put the final exam on your calendar now: ENGL 205-11: Tuesday, December 13, 10:30 am – 12:20 pm
   ENGL 205-13: Thursday, December 15, 10:30 am – 12:20 pm
Evaluation: Each of the major assignments will receive percentage points out of 100 and a corresponding letter grade on an A through F scale (below). See “Essay Grading Criteria” on our Canvas course site under the “Syllabus” tab for details on what constitutes writing excellence.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage Range</th>
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<tbody>
<tr>
<td>A</td>
<td>94-100</td>
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<tr>
<td>A-</td>
<td>90-93.99</td>
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<tr>
<td>B+</td>
<td>87-89.99</td>
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<td>B</td>
<td>83-86.99</td>
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<td>B-</td>
<td>80-82.99</td>
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<td>C+</td>
<td>77-79.99</td>
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<td>70-72.99</td>
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<td>D+</td>
<td>67-69.99</td>
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<tr>
<td>D</td>
<td>60-66.99</td>
</tr>
<tr>
<td>F</td>
<td>below 60</td>
</tr>
</tbody>
</table>

Participation: Participation comes in various forms; below I have listed several important ways that I gauge participation.

- **In-class discussion:** Participation is more than attendance. This class is a collaborative endeavor and depends for its success on your active and informed participation. Keep in mind that you are not merely a consumer of words and ideas, but also a co-producer of knowledge. Therefore, the quality and consistency of your verbal participation matters. You are encouraged to ask critical questions, connect concepts to one another, analyze and offer possible interpretations of readings, hammer out writing strategies, and dynamically engage your peers. See “Verbal Participation Grading Criteria” on our Canvas site under the “Syllabus” tab for further details. **Note:** I realize that some people feel less comfortable or confident speaking up in class. If this applies to you, please let me know in person or via email so we can discuss strategies that may help you with verbal participation.

- **Comportment:** Practice respect for your professor and your classmates: no texting, no social media, no sleeping, no private conversations, no reading/working on non-course materials, and no otherwise disruptive or distracting behavior. If you fail to behave in an appropriate manner, your participation grade will suffer. In extreme cases, you may be asked to leave the classroom.

Please leave your cell phones off and your laptops, tablets, and other electronic devices in their cases, unless otherwise instructed or prior arrangements have been made. **NOTE:** If you wish to use a laptop or computer tablet to take notes during lectures and other approved “screen up” times, please sign the Classroom Technology Contract available on Canvas Assignments (under “Miscellaneous”) and submit it via Canvas Assignments by the end of Week 2. Smart phones are deliberately excluded from this contract; the use of smart phones is prohibited during class time.

- **Short assignments:** These assignments will vary depending on the circumstances and needs of the class (e.g., in-class worksheets or writing prompts, critical exercises, short papers, pop quizzes, discussion questions, online discussion postings on Canvas, small group activities, peer writing workshops, etc.). **Late short assignments will not be accepted.**

Course Policies:

**Attendance:** You are expected to arrive at class on time and prepared (having completed the reading/writing assignments for that day, ready to engage thoughtfully with the material). Attendance is required at all class sessions, and it is your responsibility to sign the attendance sheet so as not to be counted absent.

Remember that in-class participation is a sizeable portion of your grade in this class, and any absence cuts down on your opportunities to demonstrate engagement. Therefore, unless there are exceptional circumstances (e.g., protracted, documented illness), the accumulation of more than **FOUR absences** over the semester may significantly lower your course grade. Beginning with the fifth absence, your final participation grade may be lowered by 10% per absence. Habitual tardiness and/or leaving class early may also be detrimental to your grade. Special arrangements for make-up work after four absences will
only be made under extraordinary circumstances, so don’t squander your absences at the beginning of the term; save them for an unexpected occurrence or a rainy (or snowy!) day. Please note that excessive absences may put you in danger of failing the entire course.

Absence Form: This attendance policy does not make an official distinction between “excused” and “unexcused” absences. However, if you would like to explain your absence or partial absence (such as missing half a class), please complete an Absence Form. (Find it on Canvas under “Assignments” in the “Miscellaneous” Assignments group.) PLEASE DO NOT EMAIL Professor McFarlane Harris if you wish to explain your absence; submit an Absence Form instead, ideally no later than 3 days after your absence. This form provides a space to explain the reason(s) for your absence and to provide documentation for an absence occasioned by illness or another significant, unavoidable circumstance. Please advise me of any known conflicts in advance and in writing, including athletic events and performances. If you expect to have an absence from class due to special circumstances (e.g., religious observance, a scheduled athletic event in which you are an athlete, etc.), please notify me within the first two weeks of the term.

Reading Quizzes: No make-up reading quizzes will be administered. If you miss a quiz because you are absent or tardy on a quiz day, you will receive a “zero” for that quiz. If you are a bit late to class and begin the quiz late, you will have that much less time to complete the quiz. (Keep in mind that your lowest quiz score will be dropped.)

Reading Quizzes: 7 in-class quizzes (worth 15 points each) will be given on specific dates throughout the term: See “The Calendar,” below. Quiz questions are usually multiple choice and true/false -OR- character matching. Each quiz will be administered at the beginning of class and will cover the material listed on “The Calendar” next to the quiz number in bold. Your lowest quiz score will be dropped. As stated above, NO MAKE-UP READING QUIZZES will be administered. (Please note: If the in-class format does not best suit the needs of the class, we may switch to timed Canvas quizzes.)

Writing Assignments: You will write three substantive essays in this course (detailed handouts to come). Essay 1 is a personal essay where you will describe a time when you successfully “passed”—intentionally or unintentionally—for something different than what you “are,” whether in terms of racial/ethnic identity, gender, sexual orientation, socioeconomic class, ability/disability, or some other social identity or group status (e.g., political party affiliation, religious affiliation, family membership, sports fan, etc.). Essay 2 will require you to use a primary historical document (e.g., Thomas Jefferson’s “Declaration of Independence” or Frederick Douglass’s “What to the Slave Is the Fourth of July?”) to explain a central theme in William Wells Brown’s Clotel. For Essay 3, you will compare and contrast the racial experiences of two characters: one from Nella Larsen’s Passing and one from Jessie Redmon Fauset’s Plum Bun. Please NOTE: For Essay 2 and Essay 3, you may lose points on your final essay score if you do not submit a proposal/draft when it’s due, even if you do not attend class on the day of the peer workshop.

Documents: Unless otherwise specified on the assignment handout, ALL ASSIGNMENTS must be submitted electronically via Canvas (and in the case of required Canvas discussions, posted under the appropriate discussion topic). Assignments must be double-spaced with regular (1”) margins and 12-point type, Times New Roman font (or similar). Please include an appropriate heading in MLA style (your first and last name, professor name, course number, date) and a meaningful title on page one, and number your pages. (Keep in mind, a “meaningful title” is not a restatement of the assignment prompt or the name of the text at hand, but a concise representation of your argument.) Page requirements refer to complete pages. This means, for example, that a 3-4 page essay must be AT LEAST 3 full pages long and NO MORE than 4 pages long. We will be using MLA format and documentation for this class. (NOTE: You may lose points if you fail to execute these document details.)
Electronic submission: When submitting assignments via Canvas, please remember to label your documents with an appropriate heading on the first page (see above), and number your pages. The following electronic file formats work best for submitting assignments: doc, docx, pdf. Please DO NOT submit documents in .pages files. Unless otherwise instructed, do not submit assignments via email.

Final Exam: The final exam will be cumulative, covering important concepts from readings and lectures. Format: blue book (sections will include identification, short answer, and essay questions). Although you will be given a brief study guide for the final exam, it is your responsibility to carefully take notes on lectures, readings, and class discussions across the term in preparation for the final exam. A make-up exam will only be given under extraordinary, documented circumstances (e.g., dire sickness), so please put the time/date of the exam on your calendar now.

Late work will be accepted only for extraordinary, legitimate reasons and only if you obtain my permission via email or Canvas message, ideally BEFORE the due date (family emergencies and dire sickness excepted). Unauthorized late work will be subject to extreme penalties: -5 percentage points for EACH day late, including weekend days. (Any amount of time that passes after the deadline counts as a 24-hour period, or one day.) Avoid mishaps and technology-related misadventures. Give yourself enough time to get that assignment to class and/or posted to Canvas safely.

Returning assignments: Once I have evaluated all of the papers for any one assignment, I will return them electronically (via Canvas) or at the end of a class period approximately 2-3 weeks later. For instructions on accessing my comments on Canvas (i.e., annotations embedded in your document via Crocodoc), please click the “help” button on the bottom left-hand corner of your screen, go to “Search the Canvas Guides,” then click on “Student Guide.” Under the “Assignments” heading you will find: “How do I view assignment feedback comments from my instructor using Crocodoc annotations?” I will not discuss assignments within 24 hours of returning them, so please schedule an appointment with me or come to office hours if you want a conference.

Office hours: If at any point in the semester you’re falling behind, feeling confused, have a few questions about writing, or would like to discuss any of the concepts or readings from class in more depth, please come to office hours or schedule an appointment with me. In terms of your papers-in-process, I will not read drafts over email; please come to my office so we can have a longer dialogue and more productive conversation over a hard copy (paper draft) provided by you. Please note that I do not “pre-grade” essays during office hours. I expect you to come to office hours prepared with written notes on your ideas in progress -or- detailed questions on a couple of specific portions of your essay.

Communication (CANVAS and email): I will use the Canvas site for this class to post the course syllabus, assignments, lectures, handouts, additional readings, announcements, and grades. We may also use Canvas for your discussion questions/comments. Class announcements will be posted regularly via Canvas, particularly if changes are made to the schedule or curriculum, so be sure that your Canvas notification preferences are enabled “ASAP” for Announcements so that you don’t miss important information. It is your responsibility to check our Canvas course site and your Xavier student email account regularly.

The best way to contact me is through email or Canvas message. You can generally expect a response within 24 hours, except on weekends. Please keep in mind that, in a class setting, both email and Canvas messaging are forms of business correspondence and therefore should be professional and polite. Remember that email/Canvas messaging is not appropriate for in-depth reading questions or discussions of your progress in class, essays, or grades; please schedule an office hours appointment with me instead.

Be sure to check the syllabus and/or Canvas for readings, due dates, announcements, and other
important information before resorting to email. *If you must miss a class, please do not email or Canvas message me to ask what you have missed.* It is your responsibility to check in with a classmate to find out what was covered and/or to obtain any notes from the class you missed. You should exchange contact information with at least two of your classmates so that you can contact them should you miss a class.

**ADA Statement:** Any student who may need an academic accommodation based on the impact of a documented disability should contact Disability Services in the Learning Assistance Center to coordinate reasonable accommodations (Fifth Floor of the Conaton Learning Commons, Suite 514; 513-745-3280; or email Cassandra Jones at jonesc20@xavier.edu). *NOTE: if you are requesting accommodations for this course, please contact me during the first two weeks of the term to arrange an appointment to discuss your needs. I rely on Xavier’s Disability Services Office for assistance in verifying your eligibility for academic accommodations related to your disability. Please note that accommodations are not granted in a retroactive fashion.*

**Religious Observance:** As stated in the Xavier Student Handbook, “If religious observance will cause a student to be absent from class or otherwise affect his or her ability to complete academic assignments, he or she must notify the instructor in advance and make necessary arrangements to complete the entire course.” *NOTE: if you are requesting accommodations due to religious observance, please contact me in writing during the first two weeks of the term.*

“Stuff” happens: Things happen in life. And when “stuff” happens, please let me know as soon as humanly possible. If you have something going on in your life, I can try to help you, but if you don’t tell me, I won’t know and you will be penalized.

_On a related note:_ An Incomplete (“I”) will only be considered under _extraordinary, documented circumstances_, and only if the student is able to complete at least 60% of the coursework before the term ends. Please contact me in a timely manner if you think you may need to request an Incomplete. As stated in Xavier’s policy on Incomplete Work – Undergraduates, “Extension [of] time beyond the termination of the course is rarely granted and only for a serious reason.” For further details, see this link: [http://www.xavier.edu/registrar/facultyandstaff/Grading-Scales.cfm](http://www.xavier.edu/registrar/facultyandstaff/Grading-Scales.cfm)

**Academic Honesty (Please READ CAREFULLY):**

All work submitted for this course should be original with the student who submits it and should be prepared especially for this course. Plagiarism and/or academic dishonesty of any kind will not be tolerated. Plagiarism entails using another person’s words or ideas in your work without crediting that person. When you fail to supply quotation marks for exact quotations, fail to cite the sources of your ideas, or adopt the phrasing of your sources without references, you are plagiarizing. Please contact Professor McFarlane Harris if you have any questions about this issue during your writing process. That is, if you are in doubt about how (or whether) to cite, please ask me! I cannot stress this enough: ignorance is no excuse for plagiarism. Although we will briefly discuss proper citation in this course, it is _your responsibility_ to know what constitutes plagiarism. If you are found to have plagiarized or committed an academic integrity violation on an assignment in this course, _you will automatically fail that assignment_, and your case may be reported to both the Chair of the English Department and to the Academic Dean of the College in which you are enrolled. Additional consequences may range from failure of the course to expulsion from the university.

Please take the time to familiarize yourself with Xavier’s complete policy on Academic Honesty: [http://www.xavier.edu/handbook/standards/Academic-Honesty.cfm](http://www.xavier.edu/handbook/standards/Academic-Honesty.cfm)
You can also use the Xavier University Library tutorials (XU.tutor), which explain how to find, evaluate, and use sources (including an entire unit on plagiarism and how to avoid it). See the homepage here (or via the link on Canvas under Modules, “Helpful Web Links and Handouts”):

http://www.xavier.edu/library/xu-tutor/index.cfm

A note about outside sources: You should not use ANY outside sources for essays and assignments in this course. This means that you should not under any circumstances look online for an explanation or analysis of any literary text or its characters. If you have questions about a text, please bring them to class or to office hours. To be certain that no outside sources have been consulted, and as a guard against plagiarism in general, I plan to make use of Turnitin.com when evaluating your writing assignments in this course. Turnitin is a resource that Xavier subscribes to that allows professors to upload student assignments to a database that searches for unoriginal content that may appear in those assignments. As stated on the Turnitin website, professors can “check students’ work for improper citation or potential plagiarism by comparing it against the world’s largest academic database.” In addition to searching for unoriginal content from internet sources, Turnitin also checks students’ work against millions of other student papers that have been previously submitted to Turnitin by other instructors (high school and college).

Additional Resources:

Purdue OWL (Online Writing Lab): http://owl.english.purdue.edu/ This is an important resource for research and citation, grammar and mechanics, etc., including a fabulous MLA Formatting and Style Guide. As this is an English course, we will use MLA format exclusively.

Helpful Web Links and Handouts: Please see our Canvas course site under Modules, “Helpful Web Links and Handouts,” for links to numerous web resources: writing in literary present tense, revising drafts, writing a thesis, glossaries for literary terms, etc.

Oxford English Dictionary (OED): The OED is crucial resource for interpreting literature, since it’s much more than dictionary definitions: it gives you a detailed look into the histories and linguistic origins of individual words. You can access the OED online via Xavier's library homepage. Click on the “Databases” tab, search for “OED,” then click on the “Oxford English Dictionary” link. You must be logged in to the Xavier system to use this resource.

Bible Gateway (www.biblegateway.com): It may be necessary to look up Bible passages referenced in our readings; this you can do using the quick search box at the top of the screen, which allows you to search by keyword, passage, or topic. Note that you can also search a particular Bible version (e.g., King James).

Writing Center: For additional help with your writing, Xavier maintains the James A. Glenn Writing Center to assist students at all stages of the writing process. Even experienced, confident writers benefit from this resource! Try it out. Location: Room 400, Conaton Learning Commons. Phone: 513-745-2875. Feel free to email writingcenter@xavier.edu, and check out the website: http://www.xavier.edu/writingcenter/

Office of Student Success: The staff in the Office of Student Success is available to assist students to make the most of their Xavier experience. Central to their work: Personal staff consultations, success coaching, referrals to on-campus Solution Centers, and guiding students to effectively navigate their college experience. Please visit www.xavier.edu/student-success to learn more, or visit: 514 Conaton Learning Commons. Phone: 513-745-3036. Email: studentretention@xavier.edu
Finally*:

I look forward to working with you! Never hesitate to ask questions in this class. I also welcome feedback and suggestions about what can be done to help you get the most out of your experience in the course.

*Please note that, to best serve the class, I reserve the right to make changes to this syllabus (including “the calendar,” below) and inform you of such changes.

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**ENGL 205 “The Calendar”: Proposed Schedule of Readings and Assignments**

***Please bring the assigned text(s) to class every day***

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The success of this course depends on your thorough preparation for each class. It is vital to the conversation of the classroom and your own learning process that you complete each reading in its entirety before class. (Work is to be completed on the day it appears on the syllabus) Adjustments to the readings and/or assignments may be made as the course progresses, so watch for Canvas updates.

Canvas: Indicates a reading or web link that can be found on our Canvas course site under the “Modules” tab. The titles for modules are taken from the topics listed for each week, below.

You are responsible to PRINT OUT readings and/or take adequate notes on them, as you will generally be expected to keep your laptops, tablets, and other electronic devices closed/off during discussion (unless otherwise instructed or prior arrangements have been made). NOTE: If you wish to use a laptop or computer tablet to take notes during lectures and other approved “screen up” times, please sign the Classroom Technology Contract available on Canvas Assignments (under “Miscellaneous”) and upload it to Canvas by the end of Week 2. If students abuse their technology contract privileges, Prof. MH reserves the right to discontinue student use of electronic devices in the classroom.

Handout: Indicates a handout that will be distributed in class that day.

View: Indicates a film or video clip we will view during class. (No need to view anything ahead of time.)

**DUE assignments are in BOLD.**

**Reading Quizzes are in BOLD.** See details in the “Reading Quizzes” section under Course Policies, above.

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**Week 1: Introduction**

| T, Aug. 23 | Introductions |
| Th, Aug. 25 | Syllabus |

- **Introductions**
  - In-class Exercise – Getting to Know Each Other
- **Syllabus**
  - Canvas: Peggy McIntosh, “White Privilege: Unpacking the Invisible Knapsack” (excerpt)
  - Canvas: Cheryl I. Harris, “Whiteness as Property” (pp. 276-285 only; stop at “survive.”)
  - Lecture: Understanding Privilege and Oppression
Week 2: The Social Construction of Race

T, Aug. 30  Reading Quiz 1: Sittenfeld, “Parents' Weekend” and De Brito, “Good Hair”
Canvas: Curtis Sittenfeld, “Parents' Weekend” (from Prep, pp. 167-206)
Canvas: Ana Sofia De Brito, “Good Hair”
(from Mixed: Multiracial College Students Tell Their Life Stories, pp. 19-29)
Intro to Essay 1: Personal Narrative of Passing

(read ONLY pp. 1-7, 9-10, 11-16, 27-37)
Lecture: The Social Construction of Race

Week 3: Gender + Narration

T, Sept. 6  Lecture: The Social Construction of Gender
Canvas: Judith Butler, Excerpt from Gender Trouble (pp. 177-180)

Th, Sept. 8  Canvas: Wheeler, “Close Reading of a Literary Passage”; Kain, “How to Do a Close Reading”
Canvas: Abbott, “Narration” (Ch. 6 excerpt from Cambridge Intro to Narrative)
Canvas: Kate Chopin, “The Story of an Hour” and “Desiree’s Baby”

Week 4: The Slave Narrative

T, Sept. 13  No Class – Spirit Celebration
Essay 1 DUE via Canvas by 11:59 pm

Th, Sept. 15  Canvas: Before class, watch Unchained Memories: Readings from the Slave Narratives
[HBO Documentary, approx. 70 min.]
Unchained Memories Canvas Discussion post DUE by 10:00 am
Lecture: The Slave Narrative

Week 5: Clotel’s Historical Contexts

T, Sept. 20  Reading Quiz 2: Clotel Cultural Contexts
Clotel Bedford Cultural Edition, Introduction: Cultural and Historical Background (3-17 only)
Cultural Contexts Ch. 1: Thomas Jefferson and the Declaration of Independence (231-272)
Madison Hemings, From Life among the Lowly (287-290)
Lecture: Embodiment + American Genealogies

Th, Sept. 22  Canvas: Ta-Nehisi Coates, “The Case for Reparations”; The Atlantic, June 2014
Intro to Essay 2: Clotel + Primary Historical Document

Week 6: William Wells Brown, Clotel

M, Sept. 26  Ta-Nehisi Coates speaks at the Cintas Center Arena, 7 pm
(Tickets available on campus beginning Sept. 12)

T, Sept. 27  Ta-Nehisi Coates Canvas Discussion post DUE by 10:00 am
Clotel Preface (46-47) and Ch. I-V (81-105)

Th, Sept. 29  Clotel Ch. VI-XX (106-179)
Lecture: Clotel and the “Christian” Slaveholder
**Week 7: *Clotel*, continued**

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| T, Oct. 4 | **Reading Quiz 3: *Clotel***  
*Clotel* Ch. XXI-XXIX (180-227)                                                  |
| Th, Oct. 6| No Class – Fall Holiday                                                                          |

**Week 8: Essay 2 Workshop + Nella Larsen, *Passing***

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| T, Oct. 11| **Essay 2 Proposal DUE**  
In-class workshop: Essay 2 Proposals  
Lecture: Writing about Literature                                                  |
| Th, Oct. 13| Nella Larsen, *Passing* Pt. 1 “Encounter” (pp. 7-47)                                              |

**Week 9: Nella Larsen, *Passing***

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| T, Oct. 18| **Reading Quiz 4: *Passing* Pt. 1 and 2**  
*Passing* Pt. 2 “Re-Encounter” (pp. 49-81)                                                   |
| Th, Oct. 20| *Passing* Pt. 3 “Finale” (pp. 85-114)  
Intro to Essay 3: *Passing + Plum Bun* Comparison/Contrast                                    |

**Week 10: Intersectionality + *Illusions***

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| T, Oct. 25| Lecture: Intersectionality  
Handout: Patricia Smith, “What It’s Like to Be a Black Girl (For Those of You Who Aren’t)”  |
| Th, Oct. 27| View (during class): Julie Dash, *Illusions*  
**Essay 2 DUE via Canvas by 11:59 pm**                                                        |
| F, Oct. 28 | *Illusions* Canvas Discussion post DUE by 11:59 pm                                               |

**Week 11: Jessie Redmon Fauset, *Plum Bun***

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| T, Nov. 1 | *Plum Bun*, “Home” (pp. 11-86)  
Handout: Plum Bun Mad Libs                                                                 |
| Th, Nov. 3| **Reading Quiz 5: *Plum Bun* “Home” and “Market”**  
“Market” (pp. 87-174)  
Lecture: Power, Sexuality and *Plum Bun*                                                     |

**Week 12: *Plum Bun*, continued**

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| T, Nov. 8 | “Plum Bun” (pp. 175-238)  
Lecture: Compulsory Heterosexuality and *Plum Bun*                                             |
| Th, Nov. 10| **Reading Quiz 6: *Plum Bun* “Plum Bun” and “Home Again”**  
“Home Again” (pp. 239-330)  
Lecture: Lynching and *Plum Bun*                                                               |
**Week 13: Plum Bun, continued**

T, Nov. 15  
"Market is Done" (pp. 331-379)  
Handout: Essay 3 Character Worksheet

Th, Nov. 17  **Essay 3 Draft DUE**  
In-class workshop: Essay 3 Drafts

**Week 14: Danzy Senna, Caucasia**

T, Nov. 22  
*Caucasia*, "negritude for beginners" pp. 1-82  
Lecture: *Caucasia*, Parents and Miscegenation  
Handout: Aaron McGruder comic strip: *The Boondocks*

*Th, Nov. 24*  **No Class – Thanksgiving Holiday**

**Week 15: Caucasia, continued**

T, Nov. 29  
“negritude for beginners” pp. 83-131  
“from caucasia, with love” pp. 135-208  
Lecture: *Caucasia* and Socioeconomic Class

Th, Dec. 1  **Reading Quiz 7: Caucasia** (pp. 1-289, “negritude for beginners” +“from caucasia, with love”)  
“from caucasia, with love” pp. 209-289

**Week 16: Caucasia + Conclusion**

T, Dec. 6  
“compared to what” pp. 293-337  
Final Exam Overview

Th, Dec. 8  
“compared to what” pp. 338-413  
Canvas: Maria P. P. Root, "Bill of Rights for Racially Mixed People"  
Lecture: The Moral Imagination

*F, Dec. 9*  **Essay 3 DUE via Canvas by 11:59 pm**

**Final Exam Dates:**  
**ENGL 205-11:** Tuesday, December 13, 10:30 am – 12:20 pm  
**ENGL 205-13:** Thursday, December 15, 10:30 am – 12:20 pm

***Happy Holidays!***