

[THIS TITLE HAS BEEN CENSORED]

The Language of Hatred in a Postracial World

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Monday, 12:00-12:50, Tuesday/Thursday 1:10-2:25pm

Office Hours: Mon, 10:00-10:50am, Tues, 2:30-4:00pm

And by appointment

**Course Description**

This course offers a direct challenge to the popular public sentiment that we live in a post-racial society and that structures of power and privilege have ceased to exist in our world. In this class, we will explore the persistent operation of systematic discrimination in the 20th and 21st centuries through a collection of materials – i.e. short stories, magazine covers, films, advertisements, critical essays, and websites. Our study begins from the position that certain code words and social practices have transformed overt types of discrimination into more subtle and deceiving forms of bigotry. Words like “nigger,” “bitch,” and “fag” may have fallen out of fashion, but their essence lives on in our daily speech, public policies, and group interactions. We will devote a significant amount of time to assessing how our social interactions are influenced by this coded language, as well as account for the ways that the term “postracial” functions as a censor to dissuade us from critiquing it.

The nature of the material we will cover in this course is likely to cause you cognitive dissonance. In other words, you may find yourself frustrated by the ideas presented in the course. This is intentional. Talking about issues of race, gender and gendered identities, sexual orientation, and social class with others who may not share our values is rarely conducive to positive feelings. Too, the course requires your personal investment in its development, including sharing and discussing your own race, gender, and sexual orientation with your classmates. I will establish our classroom as a space for the respectful reception of your individual life experiences, but there will inevitably be moments when the ideas you express will challenge belief structures that your classmates invest in, and vice versa. We do not have to agree with every idea, but we must all be open and receptive to the life experiences that give rise to them.

**This is a course invested in diversity, equity, and inclusion. Diversity** goes beyond merely acknowledging difference to address the systematic silencing of marginalized people as we work toward creating a more just world. Diversity encompasses multiple dimensions, including but not limited to *race, ability, nationality, ethnicity, religion, geographic origin, class, sexual orientation and identities, gender, gender identities and expressions, and age*, and allows us to learn about the world through these perspectives. Diversityis integral to this class, as well as to the educational development of any student, allowing individuals to become more aware of the way they function within various global communities. This course is designed to acknowledge the wide range of personal perspectives, histories, experiences, customs and ideas inherent to each individual student that she, he, or they will bring to the classroom. As part of this diverse population, each student is expected to respectfully engage in the sharing of experiences (their own and their peers) as a means of personal and educational growth. This may sometimes prove to be a challenging task, but as an instructor I have witnessed that it is more often one of the most rewarding experiences you can have as a member of a learning community. Any issues regarding participation in this sort of classroom environment need to be brought to the instructor’s attention immediately before continuing on in the course. This course is open to all, but any individual concerns about adhering to the diversity criteria outlined here means that other seminars may be better suited for you.

**Required Texts**

* The bulk of our readings include pdf files that have been uploaded to a Module on our Canvas site. There are also videos uploaded to it that you will need to access.

**Course Assignments and Grading**

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| --- | --- |
| My Community Project | **Required, not graded** |
| Draft of your Research Essay | **10%** |
| Research Analysis Essay | **10%** |
| Annotated Bibliography | **20%** |
| Public Argument Project | **10%** |
| Argumentative Framework Homework | **10%** |
| Journals | **10%** |
| Active Participation | **10%** |
| Oral Interview | **10%** |
| Feature Story | **10%** |

Standard Percentage Equivalencies for the course:

100 – 90% = A, 89 – 80% = B, 79 – 70 = C, 69 – 60 = D, 60> = E

***A final grade of Incomplete (I) can be awarded only in very special circumstances that you have discussed with the instructor ahead of time.***

**My Community Project**: For this project, you will create a physical artifact that serves as a representation of the community you identify with. The artifact may be something you have already created, something handed down to you, something you always keep with you, or anything else meaningful to you. I do not, however, want a series of PowerPoint slides with Spring Break photos. Be creative. You will then present this artifact to the class and explain its significance to you. I will supply you with specific questions to address as part of the presentation.

**Research Analysis Essay:** This 1750-2500 word project is your opportunity to enhance your research skills and incorporate them into a written essay. Your research essay will focus on a controversy in the community you have identified through the My Community project, making connections to the themes we have covered over the course of the semester. We will take advantage of class time to work on research skills. More instructions will be posted on Sakai.

**Annotated Bibliography:** You will research and identify at least **eight** sources that in some way relate to the topic you are investigating for your research analysis essay. Following guidelines on Canvas, you will write a healthy paragraph for each source summarizing the central argument an author makes, drawing connections between that central argument and the topic more generally, and offering your own interpretation of the rhetorical effectiveness of the source.

**Public Argument Project:** The most interesting thing about conducting research is sharing it with others. For this project, you will reconstitute the argument in your research essay as either a monologue, song, skit, poem, or slam poem. Then, you will present this to the class in the form you have chosen. **Remember, creativity will be the key**.

**Argumentative Framework Homework**: Each week, you will be assigned a chapter from Johnson’s *PPD* to read and analyze. Part of that analysis requires you to identify and articulate one of Johnson’s central ideas as an argumentative claim. You will also craft two of your own argumentative claims based on your interpretation of what you read. You will find quotes from the chapter to support each of these claims. More instructions will be posted on Sakai.

**Journal Entries**: Over the course of the semester, you will be given a number of writing prompts (roughly 20) that you will respond to. Their length will vary based on the subject matter, but I expect that all thoughtful responses will be no less than 300 words (or 1 page). You will collect all of these entries into a bound journal (no stray or stapled papers please) and turn it in at the end of the semester. Although these are less formal than an essay, I still expect it to reflect your best efforts as a writer and thinker. Your grade for the journals is based on the amount of thought and effort that goes into each individual entry.

**Oral Interview**: This will be a scheduled interview with the instructor, in which you will discuss the new perspectives you have come across over the course of the semester and the relevance they hold in your own life and may potentially hold in your future.

**Feature Story**: This involves interviewing one of your classmates and writing up their story. Using a series of guiding questions, you will gather personal information about one of your peers and use it to create an interesting mini biography that will be published in the venue of your choice (i.e. *People* magazine or The Ithacan). Since you are selecting the venue, you will have to write the bio according to its specific editorial guidelines. This will involve a little research on your part.

**Course Policies**

**Students with Documented Disabilities**

A translation of the legal-speak below – I want to make this course accessible to all, including those students with learning disabilities and challenges, whatever they may be. Registering with SAS is often the first step in the process, but it is important that you raise my own awareness of any specific concerns you may have or of alternate teaching techniques, assignments, etc. that will maximize what you learn in our class and also your participation in it: *In accordance with Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act, reasonable accommodation will be provided to qualified students with documented disabilities. Students seeking accommodations must register with Student Accessibility Services (SAS) and provide appropriate documentation to SAS before any accommodations can be provided. Please not that accommodations are not retroactive so timely contact with Student Accessibility Services is encouraged.*

**Attendance**

Your presence is required at every one of our scheduled class meetings. You are also expected to arrive on time. Arriving 10 minutes late for class will count as half an absence. Anything more the 10 minutes counts as a full absence. Both will result in a reduction in your overall grade. I am well aware of the unpredictable madness of everyday life taking place beyond the boundaries of Ithaca College. Therefore, you will be granted excused absences over the course of the semester. Just be certain to inform me of your absence as early as possible.

**Classroom Conduct**

This one is simple – use your manners. Be respectful of others. Absolutely no talking on the phone or texting (please step outside of class if you need to take/make a call for any reason)! Stay off social media. Be attentive. No food or drink.

**Plagiarism**

The theft of the intellectual property of another individual or entity, whether it be purposeful or unintentional, is a serious offense that carries with it severe consequences. The offender will immediately fail the assignment with no chance for resubmission and will have to meet with me outside of class to discuss the infraction. The circumstances behind the plagiarism may warrant even further action as outlined in the Student Handbook. Refer to the Student Conduct Code (http://www.ithaca.edu/policies/vol7/volume\_7-70102/), the “Plagiarism” library tutorial, or visit me during office hours if you have further questions or would like additional clarification.

**Information contained in the course syllabus, other than the grade and absence policies, may be subject to change with reasonable advance notice, as deemed appropriate by the instructor.**

**Course Schedule**

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| **DATE** | **READING SCHEDULE**  **& ASSIGNED MATERIALS** | **ASSIGNMENTS DUE** |
| **8/24** | Syllabus & Introductions  My Community Project intro  “Etiquette Tips for Success in College” (Bleicher & Kittredge) |  |
| **8/28** | My Community Projects continued  “Listening with Empathy” (McCormick) | Update your Canvas profile |
| **8/29** | My Community Projects continued  “A Comparison of Dialogue and Debate” (Berman) | Email me your two anthems |
| **8/31** | My Community Projects continued | My Community Biography due to Canvas |
|  | **UNIT 1: PERSPECTIVES ON RACE** |  |
| **9/4** | **Labor Day: No Class!!** |  |
| **9/5** | My Community Projects continued |  |
| **9/6** | Intel Ad – Observation/Inference chart  \*Select feature story partner\* |  |
| **9/7** | “The Danger of a Single Story” (Adichie)  PPD Chapter 1 (Johnson) | AF homework #1 due 9/8 to Canvas |
| **9/11** | \*\*Conduct interviews for your feature story\*\* | Submit your feature story proposal to Canvas |
| **9/12** | “A Guide to Being Black” (Varaidzo) |  |
| **9/14** | “The Urgency of Intersectionality” (Crenshaw)  PPD Chapter 2 (Johnson) | AF homework #2 due 9/15 to Canvas |
| **9/18** | Peer Leader presentation |  |
| **9/19** | “The Master’s Tools” &  “The Transformation of Silence” (Lorde) | Feature story final draft due 9/19 to Canvas |
| **9/21** | “Power” (Lorde) |  |
| **9/25** | “Abolitionist Teaching, Freedom Dreaming…” (Love) | AF homework #3 due 9/26 to Canvas |
|  | **UNIT 2 – PERSPECTIVES ON GENDER** |  |
| **9/26** | *Vogue* magazine cover 2007 |  |
| **9/28** | “Girl” (Kincaid)  “Mascara” (Sheehan) & |  |
| **10/2** | “Feminism (n.): Plural” (Gay) |  |
| **10/3** | *Killing Us Softly 4* (Kilbourne) | AF homework #4 due 10/4 to Canvas |
| **10/5** | “Fashion’s Genderless Future” (Vaid-Menon)  “Your Princess is in Another Castle” (Chu) |  |
| **10/9** | Peer Leader presentation |  |
| **10/10** | “Kanye West and HaLester Myles Are Better…” (Laymon)  *My Beautiful Dark Twisted Fantasy* (K. West) | Submit your journal to me at the beginning of class |
| **10/11** | **Fall Break: No Classes!!** |  |
| **10/16** | Peer Leader presentation |  |
| **10/17** | “Generation LGBTQIA” (Schulman)  “Talking While Clapping” (Oswalt) | AF homework #5 due 10/18 to Canvas |
| **10/19** | “Can We Say Bye-Bye to the Binary” (Van Ness) |  |
| **10/23** | Registration Made Easy | Bring laptops and a schedule of spring courses to class |
| **10/24** | “Drinking Coffee Elsewhere” (Packer) |  |
| **10/26** | “Uses of the Erotic” (Lorde) |  |
|  | UNIT 3 – THE RESEARCH PROCESS |  |
| **10/30** | Writing a Research Prospectus | Research Prospectus due 10/30 to Canvas\* |
| **10/31** | Library Research strategies |  |
| **11/2** | In-class research/writing workshop | Annotated bibliography (two completed entries) due 11/3 to Canvas |
| **11/6** | In-class research/writing workshop |  |
| **11/7** | In-class research/writing workshop | Annotated Bibliography (five entries) due 11/7 to Canvas |
| **11/9** | In-class research/writing workshop | Annotated Bibliography (eight entries) due 11/9 to Canvas |
| **11/13** | In-class writing workshop | Research Analysis rough draft (700 words) due 11/1 on Canvas |
| **11/14** | In-class peer review workshop |  |
| **11/16** | Public Argument brainstorming session |  |
| **11/18-26** | **Thanksgiving Break: NO CLASS!!** | Research Analysis final draft due to Canvas 11/19 |
| **11/27** | Public Argument workshop |  |
| **11/28** | \*Public Argument presentations\* |  |
| **11/30** | \*Public Argument presentations\* |  |
| **12/4** | \*Public Argument presentations\* |  |
| **12/5** | \*Public Argument presentations\* |  |
| **12/7** | Student Statements on Teaching /  Wrap Up | Journals due at the beginning of class |
| **(Dates TBD)** | **FINAL EXAM = ORAL INTERVIEW** |  |