**BHP 227: Honors Seminar: Race, Gender, and Sexuality in the Age of Empire**

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Hrs: W & F 9:30-11am Hrs: M 11-12:15 & 4:30-5

& by appointment W 11-12:15 & by appointment

**Course description**:

This course examines the history and literature of British and American imperialism from 1890 to the present, focusing on the intersections of race, gender, class, and sexuality. Through the lenses of literary and cultural analysis, students will learn how gender, sexuality, and race were leveraged in the ideologies and strategies of imperialism and anti-imperialism.

**Course fulfills: Aesthetic Perspectives: Literature, Global Perspectives**

Students in this course will unpack the following big ideas/questions to aid discipline-based understanding of literature:

1)Examine the relationship between history and literature. Literature is not timeless, but is rather conditioned by the ideas and values of the specific moment in which it was produced. Students will consider the ways writers build deliberately and/or unconsciously on cultural assumptions (e.g. heteronormativity, ideas of racial superiority).

2)Examine the relationship between politics and literature. While some writers claim at times that their art is apolitical, focusing on aesthetics and beauty only (e.g. John Keats, Oscar Wilde), literature featuring empire is never not political. For example, how and why do African and indigenous North American writers use literature as a political platform?

3)Examine the role of genre and literary movements in complementing, nuancing, or complicating the ideas of texts. How, for example, does Leslie Marmon Silko’s postmodern blending of poetry and prose, as well as her blending of Laguna Pueblo myth and realism, allow her to explore indigenous perspectives on colonialism, violence, war, and gender?

Students in this course will (1) focus on a compelling issue or program affected by global factors, (2) apply a comparative analysis based on multiple cultural traditions, and (3) analyze and compare texts from different cultures that address similar questions to develop a Global Perspective.

Topics include

* conceptions of national identity formation in a global context
* representations of colonized peoples in both colony and metropole
* imperialism as a cultural project in both colony and metropole
* the psychological impact of colonial rule in America and Britain, and in the far reaches of their empires, including Native Americans in the American West, Africa, India, the Philippines, and the Caribbean.

**STUDENT LEARNING OUTCOMES:**

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| **Course Learning Outcomes** | **Brief Description of Sample Assignment** | **University Learning Outcomes** |
| 1)Students will demonstrate the ability to closely read, critically analyze, and make arguments rooted in disciplinary understanding of textual evidence, such as the way stylistic and generic features impact meaning. Where relevant, students will apply knowledge of genres, literary history, and cultural and historical context to literary texts. | Write an essay analyzing the connections among race, manliness, and civilization in the adventure novel *Tarzan of the Apes* using a minimum of one of the other course texts (e.g. Bederman, Limerick, Hoganson, Turner) as a lens. Your goal is to make an argument about how and why the literary text responds to the ongoing debate about these elements, ultimately coming to some conclusions about how and why it constructs meaning within its historical context. This paper should be between 5 and 6 pages in length, 12 point font, and double spaced. Please cite any direct quotations or paraphrasing using MLA format.  | Critical Thinking |
| 2)Students will write TWO thesis-driven papers, mobilizing textual evidence to support an argument about the meaning and importance of a literary text or a pairing of literary texts. | See assignment above and assignment below. | Written Communication |
| Students will demonstrate a rich understanding of the central themes of Race, Sexuality, Gender in the Age of Empire, synthesizing multiple texts into a broader account while recognizing the distinct historical and cultural conditions that shape meaning. | See Paper 2 assignment above under “Demonstration of Compliance with General Education Curriculum.” | Critical Thinking |

**Required texts in Rider bookstore**:

Chinua Achebe, *Things Fall Apart* (Anchor, ISBN: 978-0385474542)

James Baldwin, *The Fire Next Time* (Vintage, ISBN: 978-0679744726)

Edgar Rice Burroughs, *Tarzan of the Apes* (Oxford World's Classics, ISBN: 978-0199542888)

E. M. Forster, *A Passage to India* (Mariner Books, ISBN: 978-0156711425)

Leslie Marmon Silko, *Ceremony* (Penguin Books, ISBN 978-0143104919)

**Course requirements:**

Paper 1 20%

Paper 2 25%

Presentation 10%

Journals 25%

Class participation 20%

**Course Components:**

Attendance and Participation**:**

You are required to attend class.  If you have more than two unexcused absences your final grade will suffer.  Six or more absences will result in an F for the course.  **We will make no exceptions to this rule.**

We expect you to show up to class, and show up prepared to discuss the assigned reading.  This course will have a weighty reading load each week, so please be sure to finish your reading by the day it is due.  You should participate frequently and demonstrate your command of the material.  Your grade will reflect your level of participation and attendance.  Your participation grade will come from our assessment of the degree to which you engage in class activities and discussion (see chart below).  We reserve the right to give surprise quizzes on the reading material if it becomes clear that students are not doing their work.  Attendance, quiz grades, and overall participation make up your **class participation grade, worth 20%.**

Participating in group discussion is both a skill and a learning opportunity.  We understand that not all students are entirely comfortable with this process.  If you have concerns, we encourage you to meet with one of us very early in the semester for suggestions on how to ease into class discussions.

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| A | Active, frequent, and meaningful participation |
| B | Sporadic or occasional, but meaningful participation; or active, average participation |
| C | Low participation in large discussion; insubstantial participation |
| D | Counterproductive participation; disrespectful behavior (including texting in class) |

Otherwise, you are responsible for all material covered in class regardless of your attendance.  If you miss something in class—lecture, activities, assignments, etc.—you should check with a classmate to catch up.  **Note:** If you have a religious holiday or a school activity with a note from your sponsor or coach, you may be allowed to do an additional assignment to make up for missed classwork if you speak with us about the absence **beforehand**.  If you have a legitimate reason for missing class that cannot be anticipated in advance (death in the family, illness, etc.), you must contact the Office of Student Affairs and provide them with documentation in order to have missing work or absence(s) excused.

Reading Journal:

You will be split into two groups (A and B), and on assigned days you will interact with the reading by writing down and reacting to one quotation you felt was significant, revealing, affirming, and/or problematic. In one healthy paragraph (200-250 words) you will comment on the quotation (e.g., ask questions and venture to answer them; offer analysis or argument; make meaningful connections with the course topic or with other readings). These journal entries should be thoughtfully considered and clearly written.  They should be submitted to Canvas before class begins.

Each time you turn in a journal you will receive a grade—A, B, C, D, or F—and these will be averaged for a final journal grade **worth a total of** **20%**.  You are allowed to miss two journals over the course of the semester with no penalty.  Journals are due by the start of class, and late entries will receive a grade of 0.

Laptops and Electronic Devices**:**

Laptops and other electronic devices may not be used during class time except to consult assigned readings at approved times or by students who have (1) met with one of us individually to explain why the use of such devices would be an aid to learning and (2) signed an honor contract agreeing to use such devices in approved manners.  Frequent texting during class will impact your participation grade significantly.

Email and Classroom Etiquette:

* Please arrive to class on time.  Habitual lateness will impact your class participation grade, as will frequent mid-class breaks.  If you come to class more than 15 minutes late, you will be counted absent.
* We will contact the class when necessary through your Rider email address as listed on Canvas/MyInfo.  Please be sure to check your account regularly.
* We can best be reached by email, but please allow for 24 hours for a response from us.  Before you send an email asking for general information, check the syllabus.  Most questions can be answered by doing so.
* All emails should contain a salutation (e.g. “Hi Prof. Joseph and Prof. Ryan”), your name, and your course number.  You should copy **both** professors on all email communication.
* No assignments will be accepted electronically except via Canvas as specified in the syllabus.
* Do not email either of us a paper draft and request comments emailed back. If you would like us to look at your paper, you must come in to office hours or schedule an appointment.

Paper and Journal Grading**:**

Assignments will target specific issues and expectations for content will be clearly laid out in the paper prompt.  More generally, here are some guidelines for how grading works.

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| **A** | Superior content, creative, original thinking, sophisticated use of formal elements like a thesis statement, transitions, and topic sentences with all points connected and signified with cohesive devices, all major points elaborated, argument and critique is developed in a clear and logical manner with appropriate use of evidence leading to a sophisticated final product; sophisticated range of stylistic conventions, few or no stylistic errors, register and tone appropriate |
| **B** | Average content, solid thinking with little show of creativity, organizational plan clear but flawed, some cohesion and coherence, some points elaborated though not all points supported by evidence; some development of personal ideas, some effort of critique and persuasive techniques, few errors |
| **C** | Organization and content poor, underdeveloped, disconnected ideas, repeated and numerous stylistic problems |
| **D** | No plan, insufficient length to ascertain organization, lack of a critique, repetition of content, too short, no support or persuasive techniques, many errors, confused meaning, grammar problems make it difficult to read |
| **F** | No plan, too short, no support; insufficient length and/or extensive plagiarized passages or ideas, stylistic errors confuse the meaning to such a degree that the content is unreadable |

If you would like to calculate your grade based on assigned letter grades, use the following numerical values:  A = 96, A- = 92, B+ = 89, B = 86, B- = 82, C+ = 79, and so on.  An F = 59.

Academic Integrity and Plagiarism:

Academic dishonesty includes any unauthorized collaboration or misrepresentation in the submission of academic work. In all written work, whether in class or out of class, the student’s name on the work is considered to be a statement that the work is his or hers alone, except as otherwise indicated. Students are expected to provide proper citations for the statements and ideas of others whether submitted word for word or paraphrased. Failure to provide proper citations will be considered plagiarism and offenders will be subject to the charge of plagiarism specified in the statement of regulations.

Similarly, students are expected to adhere to all regulations pertaining to examination conduct. These regulations are designed to insure that the work submitted by the student on examinations is an honest representation of that student’s effort and that it does not involve unauthorized collaboration, unauthorized use of notes during the exam, or unauthorized access to prior information about the examination.

Your papers will be automatically submitted to turnitin.com for vetting.  Deliberate plagiarism will result in disciplinary action ranging from a reduced grade on the assignment to a failing grade in the course and a note in your permanent record.  If you are struggling and need more time on an assignment, ask for an extension instead of turning in a plagiarized paper.

Papers:

All papers must be double-spaced in 12-point Times New Roman font with one-inch margins, and must follow MLA documentation, format, and style.  Please include a creative and informative title.  Late papers will lose 3 points from the final letter grade for each additional calendar day (not class-day) that the paper is late, unless otherwise cleared through us.

Classroom Environment:

Everyone needs a comfortable environment to work in.  Language or behavior that shows disrespect for the gender, race, class, religion, ethnicity, sexuality, ability, beliefs, or ideas of any member of this class is unacceptable.  Disrespectful and/or disruptive language and behavior may result in an absence and a lower participation grade.

Accommodations:

Anyone who feels they may need an accommodation based on the impact of a disability should contact us to arrange an appointment to make accommodation arrangements.  We rely on the office of Services for Students with Disabilities in verifying the need for accommodations and developing accommodation strategies.  If you have not previously contacted the office of Services for Students with Disabilities, we encourage you to do so (by telephone at 609-895-5492, by email at serv4dstu@rider.edu, or in the Joseph Vona Academic Annex, Room 8).

**Syllabus**

We reserve the right to change this schedule in the future if those changes will better suit the needs of this class.  If you miss class for any reason, *you* are responsible for contacting us (or a classmate) to find out the changes.

Week 1 Sept 9

Weds **Introductions**

Week 2 Sept 14 and 16

Mon **All readings on Canvas:  Susan Kent, *Gender and Power in Britain*, “Imperial Manliness, Colonial Effeminacy: the Gender of Empire 1823-73” p202-226,  “Liberalism Besieged, Masculinity Under Fire, 1873-1911” p229-242; Howard Zinn, *A* *People’s History of American Empire* (Graphic history text--will go quickly), p9-74   [Reading Journal: Group A and B]**

Wed **All readings on Canvas: Edward Said, *Culture and Imperialism*, Introduction pxi-xxvii ; Niall Ferguson, *Empire*, Introduction pxii-xxix; Amy Kaplan, *Cultures of United States Imperialism*, “Left Alone with America: the Absence of Empire in the Study of American Culture” p3-19 (focus most of your energies on second half of her essay) [Reading Journal: Group A and B]**

Week 3 Sept 21 and 23

Mon **All readings on Canvas: Patricia Limerick Nelson, *Legacy of Conquest: the Unbroken Past of the American West,* “Racialism on the Run”, p259-292; Frederick Jackson Turner, sections of “The Significance of the Frontier in American History”; Stephen Crane, “The Bride Comes to Yellow Sky” p787-798.  [Group A]**

Weds **All readings on Canvas: Rudyard Kipling, “The White Man’s Burden”; Thomas Fortune, response to Kipling; Benjamin Tillman, Address to US Senate; Emilio Aguinaldo, Case Against the United States; Kristin Hoganson, “American Manhood and Declaring War on Spain in 1898” p30-43.  [Group B]**

Week 4 Sept 28 and 30

Mon **Edgar Rice Burroughs, *Tarzan of the Apes*, chapter 1-5; On Canvas, Gail Bederman, *Manliness and Civilization*, Chapter 1 “Remaking Manhood through Race and Civilization” p1-44 [Group A]**

Weds ***Tarzan of the Apes*, chapter 6-15  [Group B]**

Week 5 Oct 5 and 7

Mon ***Tarzan of the Apes*, chapter 16-20; On Canvas, Bederman, Chapter 5, “Theodore Roosevelt: Manhood, Nation, and “Civilization” p170-215  [Group B]**

Weds ***Tarzan of the Apes*, chapter 21-end; On Canvas, Bederman, Conclusion, “Tarzan and After” p217-239 [Group A]**

Week 6 Oct 12 and 14

Mon **All readings on Canvas: Antoinette Burton, “The Feminist Quest for Identity: British Imperial Suffrage and “Global Sisterhood” 1900-1915, *Journal of Women’s History*, Volume 3, No 2, Fall 1991, 46-81; Louise Newman, “Women’s Rights, Race, and Imperialism in US History, 1870-1920,” in *Race, Nation and Empire in American History*, p157-176.  [Group A and B]**

Weds **Film or something without reading**

Fri Oct 16th **Paper #1 due on Canvas by 5pm**

Week 7 Oct 19 and 21

Mon **E.M. Forster, *A Passage to India*, chapter 1-7  [Group A]**

Weds ***A Passage to India*, chapter 8-14  [Group B]**

Week 8 Oct 26 and 28

Mon ***A Passage to India*, chapter 15-25  [Group A]**

Weds ***A Passage to India*, chapter 26-end; On Canvas, Edward Said, *Culture and Imperialism*, p195-206.  [Group B]**

Week 9 Nov 2 and 4

Mon **Chinua Achebe, *Things Fall Apart*, chapter 1-7;  On Canvas, Chinua Achebe “An Image of Africa”  [Group A]**

Weds ***Things Fall Apart*, chapter 8-14 [Group B]**

Week 10 Nov 9 and 11

Mon ***Things Fall Apart*, chapter 15-end [Group A]**

Weds **Film to be announced**

Week 11 Nov 16 and 18

Mon **James Baldwin, *The******Fire Next Time*; On Canvas: Thaddeus Russell, “The Color of Discipline: Civil Rights and Black Sexuality,” *American Quarterly*, Vol 60 No 1, March 2008, p101-128. [Group B]**

Weds **Leslie Marmon Silko,** ***Ceremony*, pp.1-60 [Group A]**

Week 12 Nov 23

Mon ***Ceremony*, pp. 60-118; On Canvas: Ngugi Wa Thiong’o “Decolonizing the Mind” [Group B]**

Week 13 Nov 30 and Dec 2

Mon ***Ceremony*, pp.118-181; On Canvas: Adrienne Akins, “Next Time, Just Remember the Story”: Unlearning Empire in Silko’s Ceremony”, *Studies in American Indian Literatures*, Vol 24 No 1, p1-14. [Group A]**

Weds ***Ceremony*, pp.181-end  [Group B]**

Week 14 Dec 7 and 9

Mon **All readings on Canvas: Enoch Powell “Rivers of Blood” speech; Jean Rhys’s “Let Them Call It Jazz”; Louise Bennett’s “Colonization in Reverse”; Panikos Panayi, 20th Century Britain, “Immigration, Multiculturalism, and Racism,” p247-259.  [Group A and B]**

Weds **All readings on Canvas: Niall Ferguson, “Empire in Denial,” *Harvard International Review*, Fall 2003, p64-69; Howard Zinn, People’s History of American Empire, Prologue, p1-7; Niall Ferguson, *Empire*, Conclusion, p358-370.  [Group A and B]**

Fri Dec 11 **Paper #2 due on Canvas by 5pm**