

## AML 4685 Women Writing about Race: “The Trouble between Us”

Dr. Debra Walker King  
Place: Turlington 1101  
Class Time: 9-11<sup>th</sup> periods

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Office hours: M 6-8<sup>th</sup> periods &  
Via Skype by Appointment

**Description:** This course surveys women's writing during the late 20<sup>th</sup> Century to the present, focusing on gendered Black and White race relations as presented in their literature and in American culture critiques. Students will trace, analyze and discuss how Black and White women talk about each other, coop and reject each other, or, simply, ignore each other in literature as they and their characters negotiate gendered social, political, and personal challenges.

**Goals:** To discover how change and racial relations are developed both in our culture and in the way writers and their readers respond to those changes and situations. Students will discuss how Black and White women, as represented in literature (and film adaptations), move through and solve challenging racial situations and bonding opportunities.

**Format:** The readings and teaching methods of this course are eclectic in pursuit of a variety of texts and experiences. The class sessions include lectures, discussions, and student reports. We will focus on novels, short stories, poetry and essays. As investigators and scholars, our inquiries will play in the spaces between practice, method, and theory in order to address the commonalties, disruptions, gaps, absences, and silences that exist among the primary texts.

### **Primary Texts:** (asterisked texts are available as eBooks)

- o \* Golden, Marita and Susan Richards Shreve, Eds. *Skin Deep: Black and White Women Write about Race* (ISBN: 0-385-47409-1)
- o \*Williams, Sherley Anne, *Dessa Rose* (ISBN: 0-68-05113-8)
- o \* Stockett, Kathryn, *The Help* (ISBN: 978-0-399-15534-5)
- o Douglas, Ellen. *Can't Quit You, Baby* (ISBN: 0-14-01.2102-1)
- o \*Walker, Alice. *Meridian* (ISBN: 0-15-602834-4)
- o \* Kidd, Sue Monk. *The Invention of Wings* (978-14-72212746)

Other readings are available on course reserve under course number AML 4685. How can you access course reserves? “Course reserves can be accessed through the library's course reserve management software, ARES. A student can locate the items that a professor has requested for course reserve by creating an account in ARES, and then doing a search by course name, course number or the instructor. Once a particular course has been located, students can add the listing to their account and either link to electronic items or obtain call numbers and library locations for physical items.” You may also assess ARES via the “Course Reserves” tab in Sakai.

## Course Schedule

Week 1 - 1/6

Course Introduction: Purpose and Goals Part I

1. Discussion of "Difficult Conversations" (found under assignments in Sakai) and key terms (page 7 of syllabus).
2. Consider the following questions and be prepared to discuss them in class:
  - a. "What keeps Black and White women apart?"
  - b. What strengthens their relationships?"
  - c. What makes the path to friendship, mutual support and respect easier or more difficult today than in the past?
  - d. What do you see in the future of B/W women's relationships—five years from now?

Week 2- 1/13

Course Introduction: Part II

Required Reading:

Wilson, Midge and Kathy Russell, "Introduction" and "History: The Divisions Begin," *Divided Sisters: Bridging the Gap between Black Women and White Women*. New York: Anchor Books, Doubleday, 1996. (ARES).

Glymph, Thaviola "A Makeshift Kind of Life": Free Women and Free Homes, *Ont of the House of Bondage : The Transformation of the Plantation Household*. NY: Cambridge University Press, 2008, 167-203. (ARES)

**Assignment:** Think about your desired group session assignment. Select a primary and a secondary text preference. Submit an email to me with your request before 6:00 pm Wednesday the 15<sup>th</sup>. Please use the subject heading "**Group Request AML 4685**" so your request will not be lost.

Week 3 - 1/20 HOLIDAY -NO CLASS

Week 4 - 1/27

*Class session Part I (4:05-5:30)*

Required Readings: \***Assignment:** Begin your one-two pages response papers with this reading assignment. In class submissions only. Be prepared to discuss your paper and present your discussion question if called upon in class. Participation grades will be recorded.

Stowe, Harriet Beecher. "The Mother's Struggle" and "Eliza's Escape," *Uncle Tom 's Cabin*, p. 67-97. (ARES)

Jacobs, Harriet. "The Trials of Girlhood" and "The Jealous Mistress," *Incidents in the Life of a Slave Girl* p. 25-33. (ARES)

Morrison, Toni. *Beloved*. NY: Alfred A. Knoff, 1987, 74-85. (ARES—in class video excerpt will be shown for discussion)

**15 Minute Break**

*Class session Part II (5:45-7:05)*

Group work: Assignments will be given prior to the session break. Introductions and planning discussions will follow the break. Plan how you are going to communicate. Select a group leader and a recorder. Discuss talents each team member might be able to bring to the presentations. You should plan at least one meeting for outside of class time. You may want to use the internet for this meeting if face to face meetings are difficult.

Week 5 - 2/3

Required Reading:

Lisa Page, "High Yellow White Trash;" Marita Golden, "w'hitgirls;" Naomi Wolf, "The Racism of Well-meaning White People;" and Retha Powers, "Overhand and Underhand" all in *Skin Deep: Black and White Women Write about Race* (1995).

Joyce Carol Oates, "Negative;" and Toni Morrison "Récitatif" in *Skin Deep: Black and White Women Write about Race* (1995).

**\*Assignment:** One-two typed pages response papers.

**\* Assignment Tips:** Many of the texts in this book are paired by subject matter and theme. Consider how they engage the terms and themes contained in this syllabus as you write your response papers.

Week 6-2/10

Required Reading:

Beverly Lowry, "What Tina Has to Do with It;" Patricia Browning Griffith, "Legacies and Ghosts;" Mary Morris, "Adjustments;" and Susan Richards Shreve, "Prudential Life Insurance" in *Skin Deep: Black and White Women Write about Race* (1995).

Jewelle Gomez, "Across the Glittering Sea;" Ann Filemyr, "Loving Across the Boundary" in *Skin Deep: Black and White Women Write about Race* (1995).

Alice Walker, "The Revenge of Hanna Kemhuff;" Susan Straight, "Tulsa, 1921;" Eudora Welty, "A Worn Path" and Gayle Pemberton, "Hello Stranger" in *Skin Deep: Black and White Women Write about Race* (1995).

**\*Assignment:** One-two typed pages response papers.

Week 7-2/17

Required Reading:

Catherine Clinton, "Contents Under Pressure," in *Skin Deep: Black and White Women Write about Race* (1995)

hooks, bell. "Holding My Sister's Hand," *Teaching to Transgress: Education as the Practice of Freedom*. NY: Routledge, 1994. 93-110. (ARES)

Breines, Winifred. "'What's Love Got to Do with It?' White Women, Black Women, and Feminism in the Movement Years." *Signs* 27.4, 2002. 1095-1133. (ARES)

Morrison, Toni. "What Black Women Think about Women's Lib," (1971), *What Moves at the Margin*. Jackson, Mississippi: University of Mississippi Press, 2008. 18-30.

(ARES)

**\*Assignment:** One-two typed pages response papers.

**\*Alert:** We will begin discussion of Alice Walker's *Meridian* after Spring break

Week 8 - 2/24

This class session will be for the benefit of group session preparations. Please be prepared to work with your group.

Week 9 - 3/3 (No Class—Spring Break) ©

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**Week 10 - 3/10**

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**Group Session I -Introduction to the text *Meridian* (1976)**

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Required Reading:

Walker, Alice. *Meridian*.

\***Assignment:** One-two typed pages response papers.

\***Alert:** *Dessa Rose* will be our next text. Begin reading.

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**Week 11— 3/17**

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**Group Session II -Introduction to the text *Dessa Rose* (1986)**

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Required Reading:

Sherley Anne Williams, *Dessa Rose*

\***Assignment:** One-two typed pages response papers.

\***Alert:** *Can't Quit You, Baby* will be our next text. Begin reading

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**Week 12 - 3/24**

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**Group Session III -Introduction to the text *Can't Quit You, Baby* (1988)**

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Required Reading:

Douglas, Ellen. *Can't Quit You. Baby*

\***Assignment:** One-two typed pages response papers.

**Alert:** *The Help* will be our next text. Begin reading.

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**Week 13 - 3/31**

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**Group Session IVA-Introduction to the text *The Help* (2009)**

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Required Reading:

Stockett, Kathryn, *The Help*, Chapters 1-15

\***Assignment:** One-two typed pages response papers.

Week 14-4/7

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**Group Session IVB-Introduction to the text *The Help* (2009)**

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Required Reading:

Stockett, Kathryn, *The Help*, Chapters 16-Conclusion

Also view Melissa Harris-Perry discussion located online at

<http://video.msnbc.msn.com/mhp/46523913#46523913>

\***Assignment:** One-two typed pages response papers.

Week 15-4/14

Required Reading:

Kidd, Sue Monk. *The Invention of Wings* (2014)

\***Assignment:** One-two typed page response papers

Week 16-4/21 Course summary. Final assignment due by midnight today.

## Assignments and Grade Distribution

### **200 points: Response Papers**

Write one (1) entry for each week's reading assignment, beginning with week three (4). This means ten (10) papers are due for the semester. Each submission is worth fifteen (15) points for a total of 150 points. An eleventh (11<sup>th</sup>) paper is required, but more on that below. Each response paper should present your thoughts concerning the reading material within 250-500 words (one or two typed page) and should end with a thought provoking question. We may discuss these questions in class so be prepared.

This is not the place for self-evaluation and life meditations. Here you demonstrate your knowledge, compare theories, and engage the text — the more original your contemplations and assessments, the better your grade. Keep the course objectives in mind when writing (but you may also expand your comments beyond this boundary). Refer to previous responses to demonstrate your growth in understanding and knowledge. Demonstrating both is important. Research the text or topic you are considering and share your thoughts. If you run into problems, see me.

Here is an example of a thoughtful and original response using outside references and research material. It was submitted by a student (in a class with a different focus than ours). I thought it would be helpful for you to read and may provide a guideline for understanding my expectations of the A+ paper. Please note: it is written within page requirements and includes commentary about texts read or individually researched, previous knowledge, meaningful analysis and questions for further consideration:

*Meridian* may be either a perfect or a perfectly tragic way to end the semester's discussion. Most of the narrative offers a rather grim postmortem of the Civil Rights and Black Nationalist-eras' failures pertaining to race and gender, as well as how these seemingly irreconcilable issues tear people apart at both the political and personal levels. Pamela Barnett's article, "'Miscegenation,' Rape, and 'Race'" in Alice Walker's *Meridian*" offers a reading of the novel that seems to echo Truman Held's "sinking, hopeless feeling about opposites, and what they do to each other" (135). Although the text elucidates, complicates, and undermines these opposites, Barnett argues that ultimately, it "tragically]" "reinstalls" them.

Bennett writes that Camara, the "miscegenetic" child, who exists at the extreme margins of the narrative and is ultimately "erased" by her murder represents the impossibility of reconciling the "opposites" black and white (and perhaps also between personal and political concerns, desire and the reality principle, etc.).

While Camara can be read as what Fredric Jameson, by way of A.J. Greimas, calls an "impossible synthesis" of opposed terms, I think that *Meridian* herself, through her "journey" and rebirth (or "collapse?") offers, possibly, after this long and painful story, a rekindled but unrepresented hope for an inchoate or as-yet-indiscernible future. Instead of a synthesis (which contains, although it sublimates, both opposites) *Meridian* would represent what Greimas calls the "neutral," the negation of

negation that nullifies both terms (for Meridian these are many: black/white, male/female, Lynne/Truman, mother/infanticide, housewife/activist, dying/killing, "ambivalen[t]"/"unorthodox" as Truman puts it) to become a "neither/nor that is something radically "else" entirely. I would suggest we ought to read the text like Lacan reads *Antigone*, not as tragedy, but as transformative, with *Meridian* as an "anamorphosis" that exists outside these oppositions and which, at the end of the novel, we still lack the perspectival angle to "see" correctly.

Is the novel tragic? Is it hopeful? Can it be read as a precursor of what Cornel West would later paradoxically call "unhopeful hope?" If Meridian is read this way, is there anything in the novel that provides clues as to how others may heal as she has? Or about what might be the contours of the "group" that will later join her ("maybe") to know the "truth?"-Student (Fall 2010)

### **SPECIAL NOTE ON YOUR FINAL RESPONSE PAPER SUBMISSION—Submission #11:**

For your final response paper, due the last day of class, select **four** (4) of your best entries to submit with an additional summary entry for grading. At least one of these must be from the beginning of the course. A fifth (5<sup>th</sup>) entry of your choosing may be included, but is not required. Collectively, these entries should demonstrate your achievement of course learning outcomes. For more information on objectives, see the *Description* and *Goals* sections of this syllabus. Below each entry, you should include a *reflection comments*, section which addresses why you selected the entry and how it serves as a major point in your learning and growth experience during this course. Submit the final response project electronically, via email attachment to me before midnight on Monday, April 21<sup>st</sup>. This final assignment submission is worth 50 points for a total of 200 response paper points. Use the following subject heading for your email submission: **Final Response Project AML 4685.**

**100 points: Panel Sessions.** These forty minute panel sessions probe previously discussed questions and explore new ones. Be creative in your presentations. Do not line up and give reports. I repeat: DO NOT. Have fun with this project! Present your analysis and interpretations through narration while acting out a scene or revising a scene; stage a debate or a trial; juxtapose the novel with artwork, music, or poems. Be sure to involve the class. Only your imagination limits the possibilities! One class period is dedicated to panel planning so there should be no excuse for any member's lack of participation. From this planning period, the panel is expected to produce a one paragraph abstract of the proposed presentation and submit it to me during the next class period. The first group should plan to do this earlier (if my assistance is required). In addition, each panel member is asked to write a brief summary of the group's work, individual effort, and the panel's contribution to the class objectives. These two or three page summaries are due the day of the panel presentation. Individual grades are assigned for these papers and averaged with panel presentation grades. I record only the final score.

### **Other expectations and Assignments—200 points**

**Attendance:** Discussions cannot be replicated so if you miss a day of class, you will have missed the lesson for that day. Therefore, I take attendance very seriously and expect you to come to class every day on time. You are allowed **up to two** unexcused absences, your grade will automatically drop a half letter grade after the third unexcused absence. **If you reach nine missed class sessions you will automatically fail the course and should withdraw from the class or you will receive an "E" for the semester.**

Remember, this class meets once a week representing three class sessions. That is three absences—if the entire class is missed. No *Incomplètes* are given for this course.

**Caveat: Excused absences are permitted if you provide a typewritten letter documenting an illness, a family crisis, or participation in a university sponsored event. All students should consult with me to make up material missed during an absence. Unfortunately, given the nature of the course, if you miss three weeks of class (equaling nine sessions) you will automatically fail and receive an E. For additional information, please see our University guidelines as indicated in the “Course Policies” section of this syllabus.**

Tardiness will be recorded and considered during grading. Consistent tardiness will result in a final letter grade reduction.

**Preparation (50 points):** All readings, response papers, take-home assignments and other assignments must be prepared and ready for each class session. Remember to prepare an engaging discussion question as part of your response paper. These should be prefaced by contextualizing commentary.

**Participation (100 points):** Students should complete all readings and assignments prior to the class meeting and participate fully in class discussion. Assessment for participation is made in the areas of attendance, interlocutory engagement, leadership, teamwork, and originality.

**Strong participation includes:**

1. only excused absences with no recorded tardiness
2. adherence to course policies, assignments and guidelines
3. response paper submissions providing evidence that readings are completed and ready for class discussions
4. outside research done and shared with class on multiple occasions
5. clear and respectful exchanges with other students and the professor
6. volunteering to enter or begin discussions (brief presentations included)
7. leadership within small group activities noted by reporting out for the group or taking a guiding role
8. an understanding of teamwork and ones responsibility to advancing positive class or group dynamics
9. originality in thought, discussion and response paper information and sharing
10. encouraging others' ability to enter or sustain participation in discussions
11. engaging questions from the professor or other students without hesitation or persuasion

**Rubric**

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|---|--|
| <ul style="list-style-type: none"><li>4 “A” level participation is strong in all key areas and earns 100-90 points.</li><li>4 “B” level participation, albeit promising, is notably weak in <i>two</i> key areas and earns from 89-80 points.</li></ul> | <ul style="list-style-type: none"><li>4 “C” level participation is notably weak in <i>three</i> key areas and earns from 79-70 points.</li><li>4 “D” level participation is significantly weak in <i>Three</i> or more of the key areas and earns from 69-60 points</li><li>4 below 59pts is failing level participation</li></ul> |
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**Exams, Quizzes and Other assignments (50 points):** There may be a few pop quizzes—no makeup quizzes. Your performance during class, progress evaluations (tests and quizzes) and in-class discussions will determine whether a final exam is necessary. I will inform you of my decision.

**Extra Credit (5 bonus points):** *This is an optional assignment.* You may give a fifteen minute oral report to the class on an issue or author under discussion. These reports must be approved prior to presentation. Submit a short proposal describing what you plan to do. The assignment will earn scores ranging from 1/2 to 5 points (added to your overall course score). Reports might cover an issues such as "Black and white Mothers on Welfare/" "Interracial Marriage," "Race and *The View.*" or "Black and White Women in Prison." The choice as well as the presentation design is yours.

#### GRADE DISTRIBUTION AND GRADING METHOD

All papers and short essay quizzes are evaluated on content, originality, creativity, connections to course objectives, and form (grammar, spelling, bibliography, etc.). Grades will be calculated in terms of possible score percentages with no curve. You are guaranteed an A+ through an A- if you earn 450 points or more out of 500 possible points (90 %+).

435 to 449 (87%+)	B+	385 to 399 (77 %+)	C+	335 to 363 (67 %+)	D+
415 to 434 (83%+)	B	365 to 384 (73 %+)	C	315 to 334 (63 %+)	D
400 to 414 (80 %+)	B'	350 to 364 (70 %+)	C	300 to 314 (60 %+)	D-

#### Grading Criteria

**Assignments will be graded on how proficiently they meet expectations in the key areas of content, organization, and grammar/mechanics and prose style.**

**Strong content includes:**

- A clearly delineated and/ or interpreted topic
- A strong, clear, and logically developed thesis that is supported by fully developed ideas in the form of relevant textual evidence and research
- Ideas that show evidence of independent thinking
- Commentary that explains how the concrete details support the thesis. Commentary may include interpretation, analysis, argument, insight, and/or reflection.
- research supporting materials (note: Google searches are fine for starters, but please use academic journals and books for strong research effort)

**Strong organization includes:**

- The effective arrangement of points that reveals itself in very good incorporation of evidence (use of summary, paraphrase) and the sparing and judicious use of quotations
- Rounded and well-connected paragraphs
- The use of appropriate transitions

**Strong grammar, mechanics, and prose style is characterized by:**

- Mature sentence structure, syntax, and diction
- Strong audience awareness as evidenced in the use of appropriate style, register, tone, and vocabulary
- Little to no errors in grammar, spelling, and punctuation as well as less than three fatal errors in the entire document

-The formatting of document in keeping with prescribed guidelines—including length of response submissions

### Rubric

The “A” (or A-) submission has strong content, strong organization, AND strong grammar/mechanics and prose style. To receive an “A” or “A-” work needs to offer support in the form of textual evidence and secondary research materials (using direct quotes and paraphrase), present original insight in argumentation, and be organized clearly and logically with sources documented using MLA style guidelines.

A “B” submission is notably weak in ONE of the above key areas.

A “C” submission, albeit promising, is notably weak in TWO or more of the above key areas.

A “D” submission is significantly weak in TWO or more of the above key areas.

Additional information concerning UF grading policies may be found on the undergraduate catalog web page <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

### Course Policies

1) “*Fatal Errors*” Policy: Students must meet high standards in writing. To this end, all written assignments must meet minimal presentation criteria to be acceptable. These standards address spelling, punctuation, format and basic grammar. The term *Fatal Errors* refers to formal writing errors of form. Specifically, they include the following and will be identified in evaluated written assignments by error number:

1. Each different word misspelled;
2. Each sentence fragment;
3. Each run-on sentence or comma splice;
4. Each mistake in capitalization;
5. Each serious error in punctuation that obscures meaning, including errors in the use or failure to use italics and quotation marks;
6. Each error in verb tense or subject/verb agreement;
7. Each instance of ending a sentence with a preposition;
8. Each improper citation, or lack of citation, where one is needed;
9. Each misuse of words ( *who* for *that* or unwarranted use of clichés, for instance) and reference problems (note: pronouns refer to the last person mentioned);
10. Poor paragraphing or lack of paragraphing;
11. Lack of conformity with assignment format.

Papers with more than **three (3) fatal errors on any one page** or more than **seven (7) for the entire document** will be returned to the student for revision and will suffer a half letter grade deduction. Only one resubmission is allowed. Penalties for final course papers (where there is no time for a resubmission) will be based on the magnitude of errors and the relative importance of the assignment to the determination of the final course grade. This policy applies to all written assignments, except in class quizzes.

2) **Cell phones and computers:** Cell phones must be muted during the class session. If an emergency occurs and you have to respond to calls or texts, please leave the classroom. Computers (iPads or other electronics) are allowed for note taking, access to eBooks, at the request of the professor and presentations only. Anyone using a computer for any other purpose will be asked to deliver the device to me for retrieval after class. You may record the class (presentations, for instance) with my permission only. Failure to acquire permission will result in participation point reductions.

- 3) **Papers:** All papers must be typed and double spaced using the **8 1/2 x 11** page layout with one inch margins all around. Use Courier or New York Times font at **12** point size. Documentation and form should follow the MLA style manual. Number all pages after the first within the upper right margin.
- 4) **Grade Disputes:** Questions about assigned grades are acceptable during my office hours only. If my written responses do not address your concerns, I will explain why a grade was earned. With the exception of miscalculation, I will not consider grade changes. **Please do not ask; I consider it harassment.** You may consult the department of English's Associate Chair, for grade appeals, however. Please note: appeals may result in a higher, unchanged, or lower final grade.
- 5) **Midterm assessment Report:** Individual grades will be available after midterm in Sakai, indicating your current status in the class. These reports will offer information on all graded aspects of the course, including attendance, as recorded in the e-learning grade book. You should consider these performance tracking grades carefully and govern yourself accordingly.
- 6) **Missed class sessions:** Make up work for approved absences must be addressed within one week of your return. See me for submission deadlines for missed work within this time frame.
- 7) **Final Response Project Submission guidelines:** This assignment **must be submitted electronically.** Microsoft Word compatible documents only please. Unreadable documents will be returned ungraded. Submit your project via email ([dwkingft@ufl.edu](mailto:dwkingft@ufl.edu)) by midnight the evening of the due date. Late submissions will suffer a half letter grade reduction. Include the course number in the subject heading. Regardless of how you registered, your subject line for final response project submission should look like this: **Final Response Project AML 4685.**
- 8) *"Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the online catalog at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendarice.aspx>."*

### University Policies

**DISABILITY SERVICES:** The Disability Resource Center in the Dean of Students Office provides students and faculty with information and support regarding accommodations for students with disabilities in the classroom. It is your responsibility to contact the school administration regarding any disability you may have, and to inform me so we can make any necessary arrangements. For more information, see: <http://www.dso.ufl.edu/drc/>

**ACADEMIC HONESTY:** Honor Code. "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity/" This oath represents UF's commitment to academic honesty and integrity. "Cheating, plagiarism, bribery, misrepresentation, conspiracy and fabrication" are violations of the Honor Code. All students must abide by the student honor code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see: <https://catalog.ufl.edu/ugrad/current/advising/info/student—honor—code.aspx>

HARASSMENT: UF provides an educational and working environment for its students, faculty, and staff free from sex discrimination and sexual harassment. For more about UF policies regarding harassment, see: <http://www.hr.ufl.edu/eo/sexharassment.htm>

COURSE EVALUATIONS: "Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results.>"

### Some Suggested Readings

- Breines, Winifred. *The Trouble between Us: An Uneasy History: of White and Black Women in the Feminist Movement*. New York: Oxford University Press, 2006.
- Brown, Nikki. *Private Politics and Public Voices: Black Women 's Activism from World War I to the New Deal*. Bloomington: Indiana University Press, 2006.
- Bhavnani, Kum-Kum. *Feminism and "Race."* Oxford: Oxford UP, 2001.
- Caraway, Nancie. *Segregated Sisterhood: Racism and the Politics of American Feminism*. Knoxville: The University of Tennessee Press, 1991.
- Collins, Patricia Hill, *Black Sexual Politics: African Americans, Gender, and the New Racism*.  
—, *Fighting Words: Black Women and the Search for Justice*. Minneapolis: University of Minnesota Press, 1998.
- Collier-Thomas, Bettye and Vincent P. Franklin. *Sisters in the Struggle: African American Women in the Civil Rights—Black Power Movement*, New York: New York University UP, 2001.
- Constance Curry, Joan C. Browning et.al, *Deep in Our Hearts*. Athens: University of Georgia Press, 2000.
- Fox-Genovese, Elizabeth. *Within the Plantation Household*. University of North Carolina Press, 1988.
- Jordon, Shirley M. "Shirley Ann Grau/' *Broken Silences: Interviews with Black and White Women Writers*. New Jersey: Rutgers UP, 1993. 102-110.
- Morrison, Toni. *Playing in the Dark: Whiteness and the Literary Imagination*. Cambridge, Mass.: Harvard University Press, 1992.
- Quashie, Kevin. *Black Women, Identity: and Cultural Theory: (U)Becoming the Subject*. New Brunswick: Rutgers UP, 2004.
- Sollors, Werner, ed. *Interracialism: Black-White Intermarriage in American History, Literature, and Law*. Oxford: Oxford UP, 2000.
- Trepagnier, Barbara. *Silent Racism: How Well-Meaning White People Perpetuate the Racial Divide*. Boulder: Paradigm Publishers, 2006.
- Wilson, Midge and Kathy Russell. *Divided Sisters: Bridging the Gap Between Black Women and White Women*. New York: Anchor Book, 1996.
- Yeager, Patricia. *Dirt and Desire Reconstructing Southern Women 's Writing 1930-1990*. Chicago: University of Chicago P, 2000.