

RACE AND RELIGION IN AMERICA



Campus Office: 344 Adorjan Hall
Office Hours: Tuesdays 10-11am
Wednesdays 10a-12p
and by appointment
[Zoom link](#)

To schedule meeting: <https://lindseyrm.youcanbook.me>

Fall 2020 office hours will be held by Zoom until further notice

THEO 2333

Dr. Rachel McBride Lindsey

T/Th 9:30-10:45am

Dr. Rachel McBride Lindsey

Histories, cultures, and experiences of **religion** in the United States have always also been histories, cultures, and experiences of **race**. Even before modern definitions of “race” existed, there were no instances of religion that were not also caught up in power dynamics of creating, maintaining, and contesting racialized difference and white supremacy. This course introduces key **figures**, **events**, and **debates** within shifting cultural and political contexts of race that have shaped the many experiences and representations of religion in the United States, from **colonial settlement** and **enslavement** to **immigration**, **civil rights**, and **incarceration**.

COURSE PREMISES

This course is built on five interlocking premises:

There is no single story of religion and race in the United States

Like other aspects of cultural history, both race and religion are complex and incomplete markers of identity and power.

Religion is an arena of human experience

As a discipline in the humanities, the study of religion seeks answers to the many questions of what it means to be human.

No individual speaks for an entire religious tradition, race, or other cultural group

Listening, seeing, engaging, and evaluating a range of both “insider” and “outsider” sources yields deeper insight into our objects of study.

Religion and race are at once individual experience and broader cultural system

While experienced individually, both race and religion are defined and energized by cultural systems (economics, gender, politics, technology, education, and so forth) that bear upon individual identity, often in subtle and unseen ways.

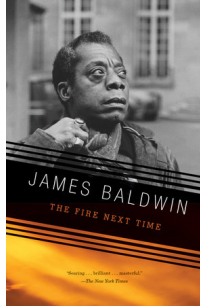
“Civility” is not a code word for assimilation to dominant social norms

As a learning community, we will practice intentional listening, honest conversation, and rigorous self-scrutiny.

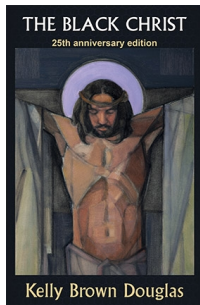
LEARNING OUTCOMES

- **Scrutinize** intersections of race, religion, and “America” in national and hemispheric perspectives
- **Identify** key events, actors, and ideas shaping race and religion in American history and culture
- **Engage** written, visual, and aural evidence to discern arguments and evidence from a range of primary and secondary sources
- **Synthesize** complex information and ideas into clear, original arguments
- **Collaborate** with others to complete team-based assignments

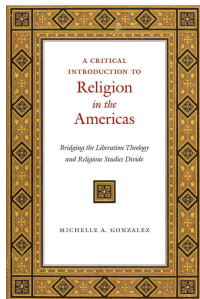
REQUIRED MATERIALS



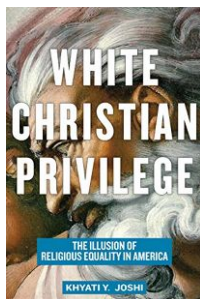
James Baldwin, The Fire Next Time (Penguin Random House, [1963] 1992)



Kelly Brown Douglas, The Black Christ, 25th Anniversary Edition (Orbis 2019)



Michelle A. Gonzalez, A Critical Introduction to Religion in the Americas: Bridging the Liberation Theology and Religious Studies Divide (NYU 2014)



Khyati Joshi, White Christian Privilege: The Illusion of Racial Equality in America (NYU 2020)

****All other course materials are posted in Blackboard or are linked in the syllabus below.****

ASSIGNMENTS AND GRADING

1. Participation (20%)

This is an online course. Participation is measured by timely engagement with course materials, collaboration with teams, and meeting posted deadlines. Much of the course will be conducted **asynchronously**, which means you will have the flexibility to do coursework (reading, writing, thinking, editing, reviewing, collaborating, etc.) on your own schedule. Weekly synchronous Zoom meetings will enrich our learning experiences and keep us connected.

Here is a schedule of typical weekly class participation:

Mondays	Tuesdays	Wednesdays	Thursdays	Fridays
"lecture" content posted to Blackboard module	Independent study + office hours 10-11am Zoom link	Office hours 10am-12p Zoom link Post to Journals by 5pm.	CLASS MEETING 9:30—10:45am	Assignment Deadlines
May include short video introduction, audio recording, and/or presentation slides.	read/watch/listen/do + drop in or make an appointment if you want/need to talk!	Drop in or make an appointment if you want/need to talk!	Zoom and Padlet	See page 7 below for a breakdown of assignment deadlines.

To help keep on track, each student will post weekly to their Blackboard journal and meet briefly with Dr. Lindsey via [Zoom](#) at least once before midterm and once after (either during Tuesday “class period,” Wednesday office hours, or at another mutually agreed upon time). These meetings can be individual or in a small group and are intended to provide opportunities for us to check in with each other about course progress. A full breakdown of meeting and assignment schedules is **on page 7**. Assignment submission policy is on pages 8-9.

2. Snowball Essays (30%)

These are short essays that you compose over the course of the semester and are intended to build outward as we become more familiar with course material and methods of inquiry. Deadlines are firm but every student who meets the deadline has the option to resubmit as a completed portfolio of revised essays at the end of the semester. **OPTIONAL PORTFOLIO DEADLINE IS DECEMBER 1.**

Positionality: How has your life been shaped or otherwise affected by ideas, experiences, systems, and/or constructions of race and religion? Be specific. **Reflect** intentionally on experiences, opportunities, and/or challenges that have brought you to this moment. **3-5 PAGES DUE SEPTEMBER 11 BY 5PM**

Place Profile: What is the religio-racial history and current profile of a specific place? Use demographic tools and other sources to survey the **context** and **circumstances** of race and religion in a place that matters to you. Why does this place matter? What is its story (or one of its stories) of race and religion? What did you learn by looking into this data? Essays must make a **claim** that is supported by **evidence**. **3-5 PAGES DUE OCTOBER 9 BY 5PM**

Big Ideas: What is one Big Idea you will take away from this class? Why is it important? How will you use it, act on it, engage it, build on it (insert your own verb here!) after you have completed this class? Essays will clearly **describe** the Big Idea, make a **claim** about it that is supported by **evidence**, and consider future **actions**. **3-5 PAGES DUE NOVEMBER 20 BY 5PM**

3. Primary Source Analysis (20%)

Choose one primary source from any time period, tradition, or geographic location to research and interpret. The only prevailing criteria is that your source must yield insight into religion and race in America. Its connection to the course may be direct or indirect. Your analysis may be presented in any media you choose (paper, podcast, artwork, infographic, song, website, annotated map, etc.) as long as you clearly and convincingly connect it to race and religion in America. 5-7 pages. **DUE NOVEMBER 6 BY 5PM.**

4. Exhibit Proposals (30%)

For your final project, work with your team throughout the semester to develop an exhibit that engages the history of race and religion in America. The scope, content, format, and media are up to your team to decide. It can be a deep dive into a particular community, event, person, object, or other topic, or it can be a survey of ideas, experiences, or themes. Your team may choose to develop a digital exhibit (“click”) or a physical exhibit (“brick”). You may build on your primary source analyses but the exhibit proposal will require you to synthesize an argument from various artifacts, topics, and/or historical contexts. Regardless of format, the final “product” for this assignment will be a fully-researched proposal (10-15 pages in total, submitted as a group, not individuals) that includes an exhibit summary that identifies its big idea, media, and scope (1 page), a description and justification for your exhibit (up to 5 pages), a discussion of its intended messages and audiences (up to 3 pages), a list of materials on display (varying length), a list of works consulted and cited (up to 2 pages), and a diagram of its layout (varying length). Assignment guidelines will be distributed early in the semester, which include a recommended timeline for completion.

Please note, while this is a group effort, each student will be graded based on their own participation.

Exhibit Proposal Pitch: Our final exam period will be a final gathering for you to “pitch” your exhibit proposals to one another. Proposals are due no later than 5pm on December 4.

Grading Scale

Grades in the A range represent outstanding work; grades in B range represent good work with some minor errors of grammar, fact, or style; grades in C range represent acceptable work that meets the basic criteria of a given assignment; grades in D range represent work that does not meet the basic criteria of a given assignment; failing grades apply to work that falls well below the criteria of an assignment, work that is plagiarized, and work that is late (among other instances of inadequate performance or breaches of the honor code).

A+	Exceptional	Significantly exceeds the highest expectations for the course
A	Outstanding	Meets the highest standards for the assignment or course
A-	Excellent	Meets very high standards for the assignment or course
B+	Very good	Meets high standards for the assignment or course
B	Good	Meets most of the assignment or course
B-	More than adequate	More than adequate; shows some reasonable command of the material
C+	Adequate	Meets basic standards for the assignment or course
C	Acceptable	Meets some of the basic standards for the assignment or course
C-	Acceptable	While acceptable, falls short of meeting basic standards in several ways
D	Minimally Acceptable	Lowest passing grade
F	Failing	Very poor performance

As stated above, evaluation in this course is based on your participation (written and oral, including course discussions) and assignments. The final course grade will assess overall proficiency with, in most instances, your strongest contributions receiving more weight than your weaker contributions.

Still seeking greater specificity? See the SLU Academic Catalogue grading guidelines: <https://catalog.slu.edu/academic-policies/academic-policies-procedures/grading-system/>. See also an extended breakdown of letter grades on the website.

IMPORTANT LINKS

Confirm you have access to the course Blackboard page through mySLU tools. Additional links below:

The recurring Zoom meeting for THURSDAYS in this course is:

Race and Religion in America (Fall 2020)

<https://slu.zoom.us/j/96340638900?pwd=YTRwdDhwMnFqODdJTTVINWFtYWc2dz09>

The recurring Zoom meeting for OFFICE HOURS this semester is:

Dr. Lindsey's Fall 2020 Office Hours:

10-11am on Tuesdays; 10am-12pm on Wednesdays; and by appointment

<https://slu.zoom.us/j/93971247134?pwd=ZTRMUkU1VIA3NXJYMWxkZkY1aEhLdz09>

The course Padlet link is: <https://padlet.com/rmclindsey/RaceandReligionSLU>

SEMESTER OVERVIEW/PROGRESS CHECKLIST

Use this chart to keep track of your progress, in whatever way is helpful to you. Please note exceptions to the general schedule in blue.

TUESDAYS INDEPENDENT STUDY	Familiarize with scope and main ideas of week's materials	WEDNESDAYS JOURNAL ENTRIES BY 5PM	THURSDAYS CLASS MEETINGS	ZOOM + PADLET	FRIDAYS ASSIGNMENTS DUE
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UNIT 1 Race | Religion | America

AUGUST 18	CLASS ZOOM	<input type="checkbox"/>	August 20	<input checked="" type="checkbox"/>	
AUGUST 25		<input type="checkbox"/>	August 27	<input checked="" type="checkbox"/>	
SEPTEMBER 1		<input type="checkbox"/>	September 3	<input checked="" type="checkbox"/>	
SEPTEMBER 8		<input type="checkbox"/>	September 10	<input checked="" type="checkbox"/>	Positionality Essay

UNIT 2 Exodus

SEPTEMBER 15		<input type="checkbox"/>	September 17	<input checked="" type="checkbox"/>	
SEPTEMBER 22		<input type="checkbox"/>	September 24	<input checked="" type="checkbox"/>	
SEPTEMBER 29		<input type="checkbox"/>	October 1	<input checked="" type="checkbox"/>	
OCTOBER 6		<input type="checkbox"/>	October 8	<input checked="" type="checkbox"/>	Place Profile

UNIT 3 Promised Land

OCTOBER 13		<input type="checkbox"/>	October 15	<input checked="" type="checkbox"/>	
OCTOBER 20	FALL BREAK	<input type="checkbox"/>	October 22	<input checked="" type="checkbox"/>	
OCTOBER 27		<input type="checkbox"/>	October 29	<input checked="" type="checkbox"/>	
NOVEMBER 3	Election Day 🇺🇸	<input type="checkbox"/>	November 5	<input checked="" type="checkbox"/>	Primary Source Essay

UNIT 4 Borderlands

NOVEMBER 10		<input type="checkbox"/>	November 12	<input checked="" type="checkbox"/>	
NOVEMBER 17			November 19	<input checked="" type="checkbox"/>	Big Idea Essay
NOVEMBER 24	LAST ZOOM				EXHIBIT PROPOSALS "PITCH" DECEMBER 4

POLICIES

ATTENDANCE

The health and well-being of SLU's students, staff, and faculty are critical concerns. Accordingly, the following University policy statements on in-person class attendance are designed to preserve and advance the collective health and well-being of our institutional constituencies.

1. Students who exhibit any [potential COVID symptoms](#) (those that cannot be attributed to some other medical condition the students are known to have, such as allergies, asthma, etc.) shall absent themselves from any in-person class attendance or in-person participation in any class-related activity until they have been evaluated by a qualified medical official. Students should contact the [University Student Health Center](#) for immediate assistance.
2. Students who exhibit any [potential COVID symptoms](#) (those that cannot be attributed to some other medical condition the students are known to have, such as allergies, asthma, etc.) but who feel well enough to a) attend the course synchronously in an online class session or b) participate in asynchronous online class activities, are expected to do so. Those who do not feel well enough to do so should absent themselves accordingly.
3. Students (whether exhibiting any of potential COVID symptoms or not, and regardless of how they feel) who are under either an isolation or quarantine directive issued by a qualified health official must absent themselves from all in-person course activity per the stipulations of the isolation or quarantine directive. They are expected to participate in synchronous or asynchronous online class activities as they feel able to do so, or absent themselves accordingly.
4. Students are responsible for notifying each instructor of an absence as far in advance as possible; when advance notification is not possible, students are responsible for notifying each instructor as soon after the absence as possible.
5. As a temporary amendment to the current [University Attendance Policy](#), all absences due to illness or an isolation/quarantine directive issued by a qualified health official shall be considered "Authorized" absences (effective August 2020 through May 2021).

TECHNOLOGY

This course makes extensive use of Blackboard and web-based instructional content. Every student should have access to Zoom and Blackboard through mySLU tools. If at any time your internet access is disrupted or considerably diminished, please inform me at your earliest convenience so you do not fall behind.

Links to instructional technologies used in this course are on [page 6](#) of this syllabus and in the Course Overview section of the Blackboard site. Passwords are also posted in the Course Overview section.

Most writing for this course will be submitted through Blackboard, either in Tools or Assignments functions. Be sure to familiarize yourself with the course navigation early in the semester and ask any questions you have about content or assignments. As ever, back up your work often and leave yourself enough time to respond to any hiccups.

SLU has adopted recommended "distance education etiquette" guidelines. You can access those by [following this link](#). In general, be mindful of your surroundings and possible interruptions. But don't worry if something unexpected happens. We are all figuring this out together. I'm sure I'll be the cause of some disruption at some point, probably more than once.

COMMUNICATION

The most efficient method of communication in this course is through email: rachel.lindsey@slu.edu. I do my best to respond to emails within 24 hours of receipt. Emails received after 8pm will likely not be read until the following day. In all correspondence, include your name and the course number (THEO 3930) in the subject line.

When corresponding with professors, supervisors, officials, or other professionals on campus and in your career, please make it your habit to address the recipient formally according to their title (Dr., Professor, Ms., Mr., Esq., etc.) and to follow standard rules of address, grammar, syntax, and structure. A good rule of thumb is to use the title on the syllabus.

If an emergency arises and you need to reach me immediately, you may call the Theological Studies Department office at 977-2881.



ASSIGNMENTS and COURSEWORK

Whenever possible, assignments are due by the deadlines posted on the syllabus. These are designed to keep you engaged with big ideas and to develop your own informed analyses of complex issues. Whenever possible, my grading policy is to award improvement over time, and there are multiple opportunities to demonstrate intellectual growth throughout the semester.

Journals are posted directly into Blackboard. Attach essays to the designated Blackboard Assignment. Essays must include your name, the date, the assignment name or essay title, and page numbers (if applicable). Use 12-point font and 1-inch margins on all essays or papers. I will not grade papers that do not have these basic elements. Double-check your work for spelling and grammatical errors before submitting.

For other forms of media, review guidelines and instructions for how to submit your work.

Using the "[Workload Estimator 2.0](#)" from Wake Forest University, I estimate that students will need to devote about 3 hours each week (on average) to this class outside of our weekly Thursday class meetings. Some may need less, some more. If you feel you are falling behind, please reach out so we can get you back on track. Show me you know how to meet with me by dropping in to office hours or using the scheduling link on the first page of this syllabus—extra credit if you complete this challenge by September 1.

If you feel you're falling behind: Missing a deadline is stressful! The best thing to do is to submit whatever you have before the deadline, even if it does not look like much. Get in touch with me, and we will make a plan to get you back on track. Stay in touch until you are finished.

ACADEMIC INTEGRITY

Academic integrity is **honest, truthful and responsible conduct in all academic endeavors**. The mission of Saint Louis University is "the pursuit of truth for the greater glory of God and for the service of humanity." Accordingly, all acts of falsehood demean and compromise the corporate endeavors of teaching, research, health care, and community service through which SLU fulfills its mission. The University strives to **prepare students for lives of personal and professional integrity**, and therefore regards all breaches of academic integrity as matters of serious concern. The full University-level Academic Integrity Policy can be found on the Provost's Office website at: https://www.slu.edu/provost/policies/academic-and-course/policy_academic-integrity_6-26-2015.pdf.

TITLE IX

Saint Louis University and its faculty are committed to supporting our students and seeking **an environment that is free of bias, discrimination, and harassment**. If you have encountered any form of sexual harassment, including sexual assault, stalking, domestic or dating violence, we encourage you to report this to the University. If you speak with a faculty member about an incident that involves a Title IX matter, that faculty member must notify SLU's Title IX Coordinator and share the basic facts of your experience. This is true even if you ask the faculty member not to disclose the incident. The Title IX Coordinator will then be available to assist you in understanding all of your options and in connecting you with all possible resources on and off campus.

Anna Kratky is the Title IX Coordinator at Saint Louis University (DuBourg Hall, room 36; anna.kratky@slu.edu; 314-977-3886). If you wish to speak with a confidential source, you may contact the counselors at the University Counseling Center at 314-977-TALK or make an anonymous report through SLU's Integrity Hotline by calling 1-877-525-5669 or online at <https://www.lighthouse-services.com/StandardCustomURL/LHILandingPage.asp>. To view SLU's policies, and for resources, please visit the following web addresses: <https://www.slu.edu/here4you> and <https://www.slu.edu/general-counsel>.

DISABILITY ACCOMMODATIONS

Students with a documented disability who wish to request academic accommodations must formally register their disability with the University. Once successfully registered, students also must notify their course instructor that they wish to use their approved accommodations in the course.

Please contact Disability Services to schedule an appointment to discuss accommodation requests and eligibility requirements. Most students on the St. Louis campus will contact Disability Services, located in the Student Success Center and available by email at Disability_services@slu.edu or by phone at [314.977.3484](tel:314.977.3484). Once approved, information about a student's eligibility for academic accommodations will be shared with course instructors by email from Disability Services and within the instructor's official course roster. Students who do not have a documented disability but who think they may have one also are encouraged to contact Disability Services. Confidentiality will be observed in all inquiries.

FACE MASKS

The University's [Interim Policy on Face Masks](#) governs all students, faculty, staff, and campus visitors in all University-owned, leased, or operated facilities. All persons physically present in any such University facility associated with this course shall comply fully with this policy at all times. **Masks must be worn before entry to all such University facilities** (as well as outdoors on all University property when six feet of distance is unpredictable or cannot be maintained).

Saint Louis University is committed to maintaining an inclusive and accessible environment. Individuals who are unable to wear a face mask due to medical reasons should contact the Office of Disability Services or Human Resources to initiate the accommodation process identified in the University's [ADA Policy](#). Inquiries or concerns may also be directed to the [Office of Institutional Equity and Diversity](#). Notification to instructors of SLU-approved ADA accommodations should be made in writing prior to the first class session in any term (or as soon thereafter as possible).

As the instructor of this course, I shall comply fully with SLU's policy and all related ADA regulations.

Students who attempt to enter a classroom without wearing masks will be asked by the instructor to wear masks prior to entry. Students who remove their masks at any time during a class session will be asked by the instructor to resume wearing their masks.

Note: Accordingly, no consumption of any food will be allowed in class.

Students who do not comply with a request by a SLU instructor to wear a mask in accordance with the University's Interim Policy on Face Masks may be subject to disciplinary actions per the rules, regulations, and policies of Saint Louis University, including but not limited to the Student Handbook. Non-compliance with this policy may result in disciplinary action, up to and including any of the following:

- dismissal from the course(s)
- removal from campus housing (if applicable)
- dismissal from the University

To immediately protect the health and well-being of all students, instructors, and staff, instructors reserve the right to cancel or terminate any class session at which any student fails to comply with faculty or staff request to wear a mask in accordance with University policy.

Students are strongly encouraged to identify to their instructor any student or instructor not in compliance. Non-compliance may be anonymously reported via the SLU Integrity Hotline at 1-877-525-5669 (or confidentially via the Integrity Hotline's website at <http://www.lighthouse-services.com/slu>).


SYLLABUS NOTES



SCHEDULE OF CLASSES

Weekly material is positioned above the green line in the "Read/Watch/Listen" column (far right). This is material that you should strive to engage each week for your Journal entries and Thursday class meetings. Recommended and Optional material is positioned below this line in the same column. **Recommended** material is not required but may be of interest to students seeking a deeper dive into weekly themes and contexts. **Optional** material is also supplemental and is provided for those who seek even further exploration of the week's topics. The "Concepts and Questions" column offers guiding questions and highlighted key concepts to help structure your reading/watching/listening and to prompt ideas for your Journal posts. Deadline reminders for assignments are in the "Dates Column." **!!** Means you have an assignment due in two weeks.

Unit 1: RELIGION, RACE, AMERICA


This unit introduces us to a constellation of ideas, concepts, and terms surrounding the study of race and religion in America. We will get our feet wet with both primary and secondary sources and encounter multiple methodologies that scholars of race and religion practice in their study and analysis.

Wk	Dates	Concepts and Questions	Read/Watch/Listen
1	August 18-20	<p>What is religion? What is theology? What is womanist theology?</p> <p>What is the big idea of Joshi's book? What categories does she introduce?</p> <p>Is racism a theological issue? Is white supremacy?</p> <p>How have histories and power dynamics of race (and gender) affected the study of religion?</p>	<p>Watch: The Church Service that Worships Beyonce</p> <p>Explore: Beyonce Mass Website</p> <p>Read: Fr. Bryan Massingale, "The assumptions of white privilege and what we can do about it." <i>National Catholic Reporter</i>, June 1, 2020.</p> <p>Read: Khyati Joshi, <i>White Christian Privilege: The Illusion of Religious Equality in America</i> (NYU 2019), 1-19</p> <hr style="border: 1px solid green;"/> <p>Recommended: Read Ayesha S. Chaudry, "Complicit Scholarship." <i>The Immanent Frame</i>, January 10, 2019.</p> <p>Optional: Watch America Magazine interview with Fr. Bryan Massingale</p>
2	August 25-27 !!	<p>Who is James Baldwin? What is his story of America? How does he position himself in relation to dominant narratives and forces of religion and race in America?</p>	<p>Read: James Baldwin, <i>The Fire Next Time</i> (1963)</p> <p>Watch: I Am Not Your Negro (dir. Raul Peck, Magnolia Pictures, 2017)</p> <p>Available to stream for free through Kanopy, SLU libraries' streaming subscription. Follow link  to set up your account or search through library catalogue. Also available to rent on YouTube and Amazon and to stream with Netflix subscription (or trial subscription).</p> <hr style="border: 1px solid green;"/> <p>Recommended: Read Kelly Brown Douglas, <i>The Black Christ</i>, "Introduction to the Twenty-Fifth Anniversary Edition," xi-xxii</p>

3	September 1-3	<p>What is liberation theology?</p> <p>What is lived religion?</p> <p>What is the “hemispheric approach” to the study of religion?</p> <p>What is a “social justice approach” to studying religion and race in America?</p>	<p>Read: Michelle A. Gonzalez, <i>A Critical Introduction to Religion in the Americas: Bridging the Liberation Theology and Religious Studies Divide</i> (NYU 2014), 1-23</p> <p>Read: Joshi, <i>White Christian Privilege</i>, “Making Meaning and Making Change,” 203-225</p> <hr/> <p>Recommended: If possible, visit the Museum of Contemporary Religious Art on campus (entrance is opposite Fusz Hall). What artworks on display engage liberation theology?</p>
4	September 8-10  Positionally Essay due September 11	<p>Who has defined/gets to define what America is?</p> <p>How do experiences of race and racism affect American ideals of religious liberty and national identity?</p> <p>What does Weisenfeld mean by religio-racial identity?</p>	<p>Read: Joshi, <i>White Christian Privilege</i>, “Christianity and National Identity,” 21-61</p> <p>Listen: Judith Weisenfeld on “Black Religion and Racial Identity” The Classical Ideas Podcast</p> <p>Also available from most places you listen to podcasts</p> <hr/> <p>Optional: Watch Race: The Power of an Illusion, Episode 1: The Difference Between Us</p> <p>Available to stream for free through Kanopy, SLU libraries’ streaming subscription. Follow link  to set up your account or search through library catalogue.</p>

Unit 2: EXODUS

This unit focuses on entanglements of race, religion, and narratives of chosenness and (forced) migration. The Exodus narrative has provided anchor to many diasporic peoples in the Americas. We focus in particular on how various claims to this narrative have shaped different experiences, from the seeds of American exceptionalism to the atrocities of enslavement.

5	September 15-17	<p>What are some connections between race, religion, and chosenness in America? What is the power of stories?</p> <p>How do we study these connections and contests over boundaries?</p> <p>What does Smith’s performance teach us about religion, race, and place?</p>	<p>Read: Henry Goldschmidt, <i>Race and Religion Among the Chosen People of Crown Heights</i> (Rutgers UP, 2006), 1-4, 76-115, 234-237</p> <p>Watch: <i>Fires in the Mirror</i> (written and performed by Anna Deavere Smith, 1992) parts 1-6</p>
6	September 22-24 !!	<p>What is Kendi’s argument about connections between racism and race in early American history? What is the origin story of racism in America?</p> <p>What role(s) did Christianity play in the formation of race/racism in America?</p> <p>What does the documentary mean by claiming that race is an illusion?</p>	<p>Read: Ibram X. Kendi, <i>Stamped from the Beginning: The Definitive History of Racist Ideas in America</i>, 31-76.</p> <p>Watch: Race: The Power of an Illusion, Episode 2: The Story We Tell</p> <p>Available to stream for free through Kanopy, SLU libraries’ streaming subscription. Follow link  to set up your account or search through library catalogue.</p>

7	September 29-October 1	<p>What is Joshi's argument about Christianity and the construction of white supremacy?</p> <p>Who was David Walker and what was his "appeal" to Blacks in antebellum America?</p> <p>Who was Frederick Douglass and what did he have to say about Christianity amidst American enslavement?</p> <p>Who was Omar Ibn Said and how does he change our perception of the institution of American slavery?</p> <p>What was/is abolitionism and what was its connection to religion?</p>	<p>Read: Joshi, "Christianity and the Construction of White Supremacy," <i>White Christian Privilege</i>, 62-82</p> <p>Read: David Walker, Walker's Appeal, in Four Articles; Together with a Preamble, to the Coloured Citizens of the World, . . . (Boston, 1830), frontmatter, preamble, Article I, Article III, and pages 84-89</p> <p>Read: Frederick Douglass, Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself (Boston, 1845), Appendix</p> <p>Explore: Omar Ibn Said Collection, Library of Congress</p> <p>Watch: The Abolitionists: Part 1 (dir. Rob Rapley, 2013)</p> <p>Available to stream for free through Kanopy, SLU libraries' streaming subscription. Follow link 🔗 to set up your account or search through library catalogue.</p> <hr/> <p>Recommended: Start reading Kelly Brown Douglas, <i>The Black Christ</i>, particularly pages 1-32</p>
8	October 6-8 Place Profile due October 16	<p>What is black theology? What are its main claims and assumptions?</p> <p>What is Martin Luther King, Jr.'s principle argument in his letter from a Birmingham jail? Why was he there and who was he writing to?</p> <p>Who was Fannie Lou Hamer and what did she contribute to the modern civil rights movement?</p> <p>Who was Thomas Merton, who was his audience, and what was his argument?</p>	<p>Read: Gonzalez, "Black Liberation Theology," <i>A Critical Introduction to Race and Religion in the Americas</i>, 51-77</p> <p>Read: Martin Luther King, Jr., "Letter from a Birmingham Jail" (1963)</p> <p>Watch: Fannie Lou Hamer: Stand Up (Mississippi Public Broadcasting, 2017)</p> <p>Watch: Freedom Riders (dir. Stanley Nelson, 2011)</p> <p>Available to stream for free through Kanopy, SLU libraries' streaming subscription. Follow link 🔗 to set up your account or search through library catalogue.</p> <hr/> <p>Recommended: Read Douglas, <i>The Black Christ</i>, 33-55</p> <p>Optional: Read Thomas Merton, OCSO, "Letters to a White Liberal" (1963)</p>

Unit 3: PROMISED LAND

This unit focuses on the complicated claims to the United States, in particular, as a "promised land." In many ways "Exodus" and "Promised Land" go hand in glove--they are part of the same story. But in other ways, there are deep ruptures between the promise of freedom and the experiences of life in the United States. Of the many people who have been affected by both the promise and the rupture, this unit focuses in particular on Black Americans, indigenous Americans, Asian Americans, and Sikh and Muslim Americans.


9	<p>October 13-15</p>	<p>Is Black Lives Matter a theological movement?</p> <p>What is secularism?</p> <p>What is African diasporic religion? How does this category reframe the study of race and religion in the Americas?</p> <p>How has incarceration in the US been informed by race and religion?</p> <p>Is St. Louis sacred land?</p>	<p>Watch: Whose Streets? (dir. Sabaah Folleyan, 2017)</p> <p>Watch: The Future of Race in America: Michelle Alexander at TEDxColumbus (2013)</p> <p>Read: "Religion, secularism, and Black Lives Matter" forum, The Immanent Frame (September 22, 2016)</p> <p>Read: Andrew Wilkes, "A Pastor's Take Repairing Democracy for Black Lives," Religion & Politics, August 4, 2020.</p> <p>Watch: Kehinde Wiley Commemorates the People of Saint Louis at SLAM</p> <p>Read: Gonzalez, "African Diaspora Religion," <i>A Critical Introduction to Religion in the Americas</i>, 103-125</p>
10	<p>October 20 Fall Break</p> <p>October 22</p> <p>!!</p>	<p>What are connections between land, race, and the sacred in these documents?</p> <p>What is the concept of manifest destiny? How did it draw upon sacred and racial ideas in support of American exceptionalism?</p> <p>How are objects on display caught up in these fraught histories?</p> <p>What is the role of memory in constructions of religious and racial identities?</p>	<p>Watch: Tara Houska, "The Standing Rock resistance and our fight for indigenous rights" TEDTalk, April 2018.</p> <p>Watch: "The Brinton Museum" (Wyoming Chronicle, 2016), 1:12-9:18</p> <p>Watch: Mat Hames, dir. What was Ours (2017) Streams free with Amazon Prime video or trial subscription.</p> <p>Read: Natalie Avalos, "memory," The Immanent Frame, May 29, 2020.</p> <p>Read: Angela Tarango, "Native American Religions in the Twentieth Century," in <i>Race and Religion in American History</i>, 528-544</p> <hr style="border: 1px solid green; width: 20%; margin: 10px auto;"/> <p>Recommended: Sarah Dees, "Native American Religions," Oxford Research Encyclopedia of Religion</p> <p>Optional: Listen to "New Building and American Indian Art Collection Transform the Brinton Museum" (Wyoming Public Media, 2015) ~7 minutes</p>

11	<p>October 27-29</p> <p>November 3 Election Day</p> <p>November 5 Primary Source Essay due November 6</p>	<p>What was the Chinese Exclusion Act? What were some of the assumptions behind it? How long was it in effect?</p> <p>How did government films frame American patriotism and history through representations of race and religion—both at home and abroad—during World War II?</p> <p>How was Japanese Buddhism practiced—and changed—by experiences of forced internment?</p>	<p>Explore: Chinese Exclusion Act (1882) Resources</p> <p>Watch: Why We Fight: Prelude to War</p> <p>Watch: Office of War Information newsreel about Japanese American incarceration camps (1943)</p> <p>Read: Duncan Ryūken Williams, "Japanese America Under Siege" and "Camp Dharma" in <i>American Sutra: A Story of Faith and Freedom in the Second World War</i> (Harvard, 2019), 55-96</p> <hr/> <p>Recommended: Jane Iwamura, "Zen's Personality: DT Suzuki," in <i>Virtual Orientalism: Asian Religions and American Popular Culture</i> (Oxford, 2011), 23-62</p> <p>Recommended: Williams, "Reinventing American Buddhism," <i>American Sutra</i>, 122-148</p> <p>Optional: Laurie Maffly-Kipp, "Engaging Habits and Besotted Idolatry: Viewing Chinese Religions in the American West," <i>Material Religions</i> (2005), 72-97</p>
12		<p>Who are Sikhs? What are some connections between religion, race, and nation this film raises?</p> <p>What are some dominant storylines in the history of Islam in America?</p> <p>How are immigration and citizenship part of the story of race and religion in the United States?</p>	<p>Watch: Divided We Fall: Americans in the Aftermath (dir. Sharat Raju, 2006)</p> <p>Read: Joshi, <i>White Christian Privilege</i>, "Immigration, Citizenship, and White Christian Supremacy," 83-125</p> <hr/> <p>Recommended: Julianne Hammer, "Islam and Race in American History," in <i>Religion and Race in American History</i>, ed. Paul Harvey and Kathryn Gin Lum (Oxford, 2018), 205-222.</p>

Unit 4: BORDERLANDS

In this final unit we turn our focus to liberation theologies and the role of race/racism in modern American Catholicism. The notion of Borderlands draws our attention not only to political demarcations of nation-states but also to the ways in which boundaries between peoples, ideas, and circumstances are created and maintained.

13	<p>November 10-12</p>	<p>What role does liberation play in Latinx theologies? How is modern American Catholicism shaped by these histories?</p> <p>What might Tom Kiefer's photographs have to do with race and religion in America? What can we learn from photographs? From objects that have been discarded? What are the ethics of displaying these confiscated objects?</p>	<p>Read: Gonzalez, "Latino/a Theology: To Liberate or Not to Liberate?" <i>A Critical Introduction to Race and Religion in the Americas</i>, 79-102</p> <p>Explore: El Sueño Americano. Tom Kiefer (2007 —)</p> <p>Read: Rachel Lindsey, "Borderlands of the Sacred," The Immanent Frame (October 30, 2018)</p> <hr/> <p>Recommended: Gonzalez, "Latin American Liberation Theology," <i>A Critical Introduction to Race and Religion in the Americas</i>, 25-50</p>
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14	November 17-19  Big Ideas essay due November 20	<p>What does Douglas mean by "the Black Christ"? What does the Black Christ challenge in Christian history and theology? In American history and culture?</p> <p>What is womanist theology?</p> <p>What, in short, is her big idea? What is her answer to the "so what?" question behind her interventions?</p>	<p>Read: Kelly Brown Douglas, <i>The Black Christ</i> (1994/2019), focus especially on pages xi-xxii, 33-53, 113-138.</p>
15	November 24 !!	<p>What are the big ideas you are taking away from this class?</p>	<p>Read: Sylvia Chan-Malik, "race." The Immanent Frame (May 15, 2020)</p> <p>Watch: Race: The Power of an Illusion, Episode 3: The House We Live In</p> <p>Available to stream for free through Kanopy, SLU libraries' streaming subscription. Follow link  to set up your account or search through library catalogue.</p>
	December 4		<p>Exhibit Proposals Due During Final Period "Pitch"</p>