

APPENDIX I

SYNOPSIS OF *SUCH A FUN AGE*

Kiley Reid's novel *Such a Fun Age* tells the story began with Emira Tucker, a 25-year-old Black woman who worked as a part-time babysitter for the wealthy white Chamberlain family in Philadelphia. One evening, Emira received an urgent call from her employer, Alix Chamberlain, asking her to take Briar, Alix's toddler, out of the house due to an emergency. Emira brought Briar to a high-end grocery store, Market Depot, but was soon confronted by a security guard who suspected her of kidnapping the white child. The situation escalated until a white bystander, Kelley Copeland, recorded the incident on his phone. When Alix arrived and explained everything, the situation calmed down. However, the experience left Emira shaken, and although Kelley offered to share the video with her, she refused at the time, wanting to avoid public attention.

As the story continued, the novel shifted between the perspectives of Emira and Alix. Alix was a successful influencer and self-help writer who prided herself on being socially progressive. She recently moved from New York to Philadelphia and struggled to adjust. The incident at Market Depot made Alix feel guilty and concerned about how Emira viewed her as an employer. Alix became obsessed with winning Emira's approval and tried to befriend her in uncomfortable and forced ways, offering gifts, handwritten notes, and even an increased salary. Meanwhile, Emira continued to feel insecure about her financial situation and her future, especially as she approached her 26th birthday when she would lose health insurance through her parents.

Emira started dating Kelley Copeland, the man who filmed the grocery store incident. Kelley, a middle-class white man, worked in media and seemed to genuinely care about Emira. He encouraged her to stand up against racial injustice and even criticized Alix's behavior, calling it performative and controlling. However, Alix soon discovered that Kelley was her ex-boyfriend from high school, and their shared past included a serious incident in which Alix called the police on a Black teenager during a party at her home. Alix believed Kelley had a history of dating Black women to appear "woke," and she became determined to break his relationship with Emira, framing it as protection for her nanny.

The tension between Alix and Kelley grew, especially as Alix secretly monitored Emira's communication by accessing her emails and personal messages. Alix eventually leaked the grocery store video to the media, hoping to expose Kelley and gain Emira's trust. When the video went viral, Emira assumed Kelley had released it without her permission. Feeling betrayed and embarrassed, she broke up with him. Throughout these events, Emira remained caught between two privileged white figures, both claiming to care for her but ultimately treating her as a symbol for their own moral battles. Emira began to realize that neither Kelley nor Alix truly respected her independence or choices.

Alix tried to fix the situation by offering Emira a full-time nanny position with benefits and the promise of stability. She even arranged for Emira to appear in a televised interview about the video, hoping to restore her own image in the process. However, Emira's friend Zara discovered that Alix was the real person behind the video leak and confronted her. During the live interview, Emira shocked everyone by publicly quitting her job and exposing the truth in a subtle but powerful way. She used the same breakup line that Kelley had once said to her: "I think you're a really good person, but I don't want this life." With that, Emira walked away from the Chamberlain family for good.

In the aftermath, Emira struggled but eventually found a new job as an administrative assistant at a nonprofit organization. Though it was not her dream job, it offered structure, security, and room to grow. Emira slowly built a new life that allowed her to stand on her own. She stayed in touch with Zara and began to see the value in having healthy relationships outside of the toxic circles of privilege she had been entangled with. Emira's growth was quiet but steady, and she learned to trust her own voice rather than depend on others' approval.

The novel ended with a brief flash-forward. Emira ran into Kelley years later, now with a new partner. Their conversation was polite but distant, reflecting how much she had changed. She no longer felt the need to impress or explain herself. Emira had gained a sense of self-respect and clarity, which she lacked at the beginning of the novel. While her past with Kelley and Alix still shaped her in some ways, she no longer allowed those experiences to define her. She reclaimed her identity and her future on her own terms.

Such a Fun Age explored themes of race, class, privilege, and the limits of performative allyship. Through the intertwined lives of Emira, Alix, and Kelley, the novel revealed how people from different classes and races often misunderstood each other, even when claiming to care. Emira's journey showed the challenges faced by working-class Black women in navigating white spaces and resisting being reduced to someone else's political cause. In the end, the novel emphasized the importance of self-awareness, independence, and the quiet power of choosing dignity over validation.

APPENDIX II

BIOGRAPHY OF THE AUTHOR

Kiley Reid's first book, *Such a Fun Age* (2019), which explores social privilege, class, and race in 21st-century America, made her a renowned American novelist and screenwriter. She was raised in Tucson, Arizona, but was born in Los Angeles, California, in 1987. Reid's childhood experiences in a racially and socially diverse environment greatly influenced her sensitivity to social dynamics. These experiences later became the main themes of her stories.

Reid earned her undergraduate degree from the University of Arizona, where she studied theatre. After graduating, she spent several years as a nanny and babysitter in New York City. This experience gave her firsthand insight into the hardships of parenting, the limitations of class, and emotional challenges. These experiences later shaped the relational tensions and emotional realism depicted in *Such a Fun Age*. Reid earned a Master of Fine Arts (MFA) in creative writing from the prestigious Iowa Writers' Workshop at the University of Iowa during her writing career. There, she refined her skills and refined her voice, concentrating on topics such as performative allyship, privilege, and micro-relationships that speak to larger social structures. While at Iowa, she received recognition for her short stories and early drafts of her first novel.

Such a Fun Age was published by GP Putnam's Sons in December 2019 and became an instant bestseller. It was praised for its sharp prose, compelling characters, and swift analysis of modern race and class politics. It was named a New York Times bestseller, selected for Reese Witherspoon's Book Club, and named a best book of the year by The Washington Post, NPR, and Time Magazine, among others. The novel was also longlisted for the 2020 Booker Prize. In addition to writing fiction, Reid has taught creative writing at institutions such as the University of Iowa and is involved in screenwriting projects adapting her own work. She continues to be an influential voice in contemporary American literature, particularly in the ongoing discourse surrounding race, gender, and economic disparity.