

**SYLLABUS**  
**ANTH 4550.001- RACE, ETHNICITY, AND IDENTITY**  
**FALL 2020**

Professor: Dr. Jara Carrington  
Email: [jara.carrington@unt.edu](mailto:jara.carrington@unt.edu)  
Office Hours: Zoom, via appointment  
Office: Sycamore Hall 122

Class meetings: T/Th 11:00- 12:20PM  
Meeting location:  
Tuesdays: PEB 216  
Thursdays: Remote

*“The most general statement of our politics at the present time would be that we are actively committed to struggling against racial, sexual, heterosexual, and class oppression, and see as our particular task the development of integrated analysis and practice based upon the fact that the major systems of oppression are interlocking. The synthesis of these oppressions creates the conditions of our lives.”*  
- Combahee River Collective Statement (1977)

**COURSE DESCRIPTION**

The concepts of race and ethnicity, and the cultural meanings attributed to perceived racial and ethnic differences, have significantly shaped the development of societies across the globe. In this class, we will learn how to think anthropologically about racial and ethnic categories and identities, and to consider the cultural meanings that are attached to them, with a geographic focus on the United States. We will analyze how demarcations of racial and ethnic boundaries have been culturally constructed over time, especially in and through intersecting norms about gender, sexuality, class, and nationality; and we will focus on the complex ways that hierarchies of race and ethnicity are represented, reproduced, and/or contested in U.S. politics and culture.

The first half of the course will center the writings of anthropologists, sociologists, critical race theorists, black feminist theorists, and cultural studies scholars to help us build an interdisciplinary theoretical foundation for the study of race and ethnicity. The second half of the course we will focus our analyses on various institutions and processes in order to “think like an anthropologist” about race and racialization in the United States. Throughout the course, we will bring scholarly, activist, media, fiction, and other forms of writing together in conversation to understand how cultural meanings about race, ethnicity, and identity are transmitted, reproduced, and contested.

## **COURSE OBJECTIVES**

- Describe foundational concepts and theories in the study of race, ethnicity, and identity
- Develop and exercise critical thinking skills in the analysis of race, ethnicity, and identity
- Explain and be able to use the concept of intersectionality
- Critically analyze how historical processes and relationships continue to impact the cultural meanings we attribute to various forms of social difference today
- Critically evaluate the politics and sites of representation of racial and ethnic difference

## **REQUIRED TEXT**

There is one required text for this course, which is available at the UNT Bookstore. It is “Bad Indians: A Tribal Memoir” by Deborah Miranda (2013). All other required readings will be available for download on our course webpage.

## **COVID-SPECIFIC INFORMATION**

**COVID-19 Impact on Attendance:** While attendance is expected as outlined below, it is important for all of us to be mindful of the health and safety of everyone in our community, especially given concerns about COVID-19. Please contact me if you are unable to attend class because you are ill, or unable to attend class due to a related issue regarding COVID-19. It is important that you communicate with me prior to being absent so I may make a decision about accommodating your request to be excused from class.

If you are experiencing any [symptoms of COVID-19](#)

(<https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html>) please seek medical attention from the Student Health and Wellness Center (940-565-2333 or [askSHWC@unt.edu](mailto:askSHWC@unt.edu)) or your health care provider PRIOR to coming to campus. UNT also requires you to contact the UNT COVID Hotline at 844-366-5892 or [COVID@unt.edu](mailto:COVID@unt.edu) for guidance on actions to take due to symptoms, pending or positive test results, or potential exposure. While attendance is an important part of succeeding in this class, your own health, and those of others in the community, is more important.

**Class Materials for Remote Instruction:** This class meets partially remotely (i.e. on Zoom) for the duration of the semester. In addition, the UNT fall schedule requires this course to have fully remote instruction beginning November 28<sup>th</sup>. Additional remote instruction may be necessary if community health conditions change or you need to self-isolate or quarantine due to COVID-19. Students will need access to a webcam and microphone to participate in fully remote portions of the class. Additional required classroom materials for remote learning include: some means to access the internet. Information on how to be successful in a remote learning environment can be found at <https://online.unt.edu/learn>.

**Statement on Face Covering:** Face coverings are required in all UNT facilities. Students are expected to wear face coverings during this class. If you are unable to wear a face covering due to a disability, please contact the Office of Disability Access to request an accommodation. UNT face covering requirements are subject to change due to community health guidelines. Any changes will be communicated via the instructor.

**Finally, a Note About Learning During Unprecedented Times** (adapted from Dr. Jason Tham): The COVID-19 pandemic continues and so do the challenges and suffering of people in our own country and around the world. As we try to navigate, manage, and survive during these times of injustice, persecution, joblessness, homelessness, sickness and death we have the opportunity to come together in this class. We are a learning community and as part of this community our engagement as individuals who are part of this collective space should be guided by the following principles:

*People are the priority.* Educational institutions claim that students and teachers are their top priority, yet the holistic wellbeing of students and educators is ultimately demonstrated by actions and practices that clearly and uncompromisingly prioritize the people most impacted by them. As participants in the process of teaching and learning we should remember to put people first by practicing the ideas we will learn about in this class with empathy and compassion. We must remember to engage each other with our minds as well as our hearts as *sentipensantes*, human beings whose humanity is deeply connected to our ability to think and feel.

*Stay informed.* We will seek reliable sources of information to stay informed about developments related to the pandemic and to local and global social injustices. We will use this to make informed personal and professional decisions.

*Communicate and connect.* We will communicate with each other often and will remain connected. This may mean experimenting with communication platforms that may be new to some of us. It may also mean changing platforms as needed. Please reach out when you have questions and when you need support.

*Celebrate accomplishments.* We will take time to celebrate and mark our collective class accomplishments and the individual accomplishments that are significant to you. Any kind of achievement during an uncertain time is a testament to your ability to persevere and our collective ability to do it together.

*Take time to thrive.* It is important that individually and collectively we take time to take care of our minds, bodies, and spirits. If you are not feeling well and are struggling to do the work for this class let me know so that we can come up with alternatives. Do not push yourself beyond your limits; invest in self-care and self-preservation. Take time to do things that nurture your body, mind, and soul.

## **COURSE EXPECTATIONS**

**General Information:** This course requires considerable reading and writing. Although you do not need a background in anthropological theory to succeed in the class, you will be expected to grapple with difficult texts that you may need to re-read and sit with to fully understand. In other words, cursory readings will not be sufficient.

In addition, we may cover material in this course that challenges your personal beliefs and opinions. I do not expect you to agree with course materials in order to do well in this course, but I do expect you to approach these topics in an open and intellectual fashion. Comments that are disrespectful to your classmates and/or myself will not be tolerated.

Each class period, I will expect you to:

- Have completed the readings
- Pose questions for clarification or extension of points
- Participate actively in discussion and debate
- Respectfully challenge your instructor and peers where appropriate
- Contribute positively to the classroom climate

**Email Policy:** Please allow 48 hours for a response to your email. Emails sent during the weekend will be treated as if sent on Monday morning. When emailing your professor, be sure to include the course number (ANTH 4550.001) and/or name in the subject line along with the topic of the email.

**Late work:** As a general rule, I do not accept late assignments or exams unless you have made specific arrangements with me in advance, have a doctor's note, and/or otherwise have received my approval. However, if you think you will miss a grade for a reason other than a medical excuse, please get in touch with me prior to the deadline and we may be able to work something out. Even if it only gets you partial credit, that is better than no credit at all!

**Extra Credit:** Extra credit can be earned at any point during the semester. I will suggest several opportunities in class, and I am relatively open to creative ideas from you. Options to earn extra credit include: relevant movie/documentary analysis, attending a related talk/lecture on campus, a personal reflection that puts course content in conversation with an experience you have had, or developing a creative piece such as poetry or artwork. You must get approval from me ahead of time for your choice, so check with me before you do the work.

**Electronics in the Classroom:** Please turn off the sound on your cell phone prior to coming to class. Students may use laptop computers to take notes and for class purposes only; students checking email, using Facebook, etc. will be asked to turn off their computers and will not be allowed to use their computers in subsequent classes.

**Academic Honesty:** The Department of Anthropology does not tolerate plagiarism, cheating, or helping others to cheat. For this class, writing assignments may be submitted

through Turnitin, a Web based resource that compares the text of student papers to an extensive electronic database for textual similarity.

- Cheating includes the physical or electronic **distribution or use** of answers for graded components, such as discussion posts, writing assignments, and exams.
- Plagiarism is defined as misrepresenting the work of others (whether published or not) as your own.
- Plagiarism may be inadvertent or intentional. **That is, plagiarism is still plagiarism even if you “didn’t mean to do it.”** Any facts, statistics, quotations, or paraphrasing of any information that is not common knowledge should be cited.
- Students suspected of any of these will be provided the opportunity for a hearing; if found guilty they can receive an automatic “F” in the course. In addition, I reserve the right to pursue further disciplinary action within the UNT legal system.
- For more information on paper writing, including how to avoid plagiarism, and how to use citations, see <http://www.unt.edu/anthropology/writing.htm>. For information on the University’s policies regarding academic integrity and dishonesty, see the UNT Center for Student Rights and Responsibilities, <http://www.unt.edu/csrr/>.

Two more points about this: A) Just don’t do it. I promise, I will most likely be able to tell if the writing is not yours. It is better to talk with me about why the assignment is not complete, or asking for (even late) help on in-text citations, rather than passing off someone else’s work as your own. B) This is also an issue of a politics of citation and recognition. When you represent someone else’s thoughts/writing as your own, you are denying them credit for their intellectual work. For many of our authors, especially those who are women, persons of color, queer, and/or live outside the United States and Europe, this is yet another way in which their voices are marginalized within the western academy. Actions have meaning. Please cite your sources.

**Academic Accommodations:** The University of North Texas is committed to providing accommodation for all students that are differently-abled. If you have or acquire a health concern that may affect your participation in class, I will strive to accommodate your needs. To ensure that the necessary accommodations are made, be sure to contact the Office of Disability Accommodation (located in Sage Hall) as soon as possible to ensure your needs are met in a timely manner. They will work with both of us to ensure proper accommodations are made. If you need accommodations, please remember that reasonable prior notice needs to be given to the Office of Disability Accommodation. Note that students need to obtain a new letter of accommodation for every semester and meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Accommodation website at <http://www.unt.edu/oda>. You may also contact them by phone at 940.565.4323.

**Emergency Notification and Procedures:** UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to Canvas for contingency plans for covering course materials.

## Resources

**UNT Food Pantry:** Any current UNT student in need can visit the Food Pantry 8am-6pm Monday-Thursday and 8pm-5pm on Fridays. Students will check-in at the Dean of Students Office front desk in the Union, Suite 409. Students may go directly to room 366 from 5PM-6PM, Monday-Thursday. Students who visit the food pantry can request to meet with a staff member to discuss any difficulties they may be facing during the hours of 8am-5pm. When appropriate, referral to additional campus and/or community resources will be made. The Dean of Students Office has established protocols that allow for student confidentiality and dignity to be maintained. In addition, there is a pantry located at the Discovery Park Location in the Engineering Library (M130) next to the Career Center, as well as a Food Pantry located at UNT's Frisco campus, which can be accessed by visiting the information desk. **YOU CAN'T LEARN IF YOU ARE HUNGRY!**

**NEED TECHNICAL HELP/TECHNICAL ASSISTANCE? Contact the UNT IT Helpdesk!**

**Phone:** 940-565-2324  
**E-Mail:** [helpdesk@unt.edu](mailto:helpdesk@unt.edu)  
**Location:** Sage Hall, Room 130

### TECHNOLOGY RESOURCES

<http://it.unt.edu/helpdesk>

**NEED ACADEMIC HELP/ASSISTANCE? UNT IS HERE FOR YOU!**

#### UNT Learning Center

The UNT Learning Center provides a variety of tutoring services that are open to you—including online tutoring for distance students. Check out their website for more information here: <https://learningcenter.unt.edu/tutoring>

#### UNT Writing Center

Also, the UNT Writing Center provides assistance with any academic writing needs. Find more about their services here: <https://writingcenter.unt.edu>

**Canvas Privacy Policy:** <https://www.instructure.com/policies/privacy>

**Canvas Accessibility Policy:** <https://community.canvaslms.com/docs/DOC-2061-accessibility-within-canvas>

## COURSE EVALUATION

I.	Reading Assessments	25%
II.	Current Events Journal	30%
III.	Media Analysis Paper: Interrogating Racial Projects	20%
IV.	Zine Project	25%
	i. Topic Proposal (5%)	
	ii. Final Project (20%)	

## **A Note on Class Participation**

This class relies on the intellectual commitment and *active* participation of all students. Active participation goes beyond merely showing up for class, and includes: responding to discussion questions that I pose to the class, asking your own questions for clarification, and respectfully responding to classmates' discussion points if relevant—whether in person or on Zoom. In order for you to participate, you need to have completed the reading assignment for that day and be ready to talk about it in class.

Especially for this class: The topics we will be discussing can be politically charged, so I expect everyone to *actively* listen to others as well as be respectful of each other's ideas. You should bring assigned readings to class each day as we will refer to and utilize them throughout our meetings. You should take notes regarding lectures and classroom discussions because these notes, alongside your marginalia/notes on the readings, will come in very handy for the writing assignments this semester.

## **I. Reading Assessments (250 points)**

In order to encourage students to come to class prepared, 10 reading assessments will be given throughout the semester. Each assessment will be worth 25 points. The assessments make take different forms— it could be a brief quiz, a “quotation commentary” assignment, a free-writing exercise, a discussion post on Canvas, or other. Reading Assessments will be random and unannounced, and will ask you to demonstrate that you have completed the required reading for that day. Students who are absent will not be given the opportunity to make up these points unless they have a documented excuse and/or have received permission from the instructor ahead of time.

## **II. Current Events Journal (300 points)**

In order to provide an opportunity for you to put the concepts and ideas we are learning in class in conversation with events and issues in our society today, each student will complete **SIX** “Current Events” journal entries throughout the course, worth 50 points each. Current Events topics can include **anything related to “race” or “ethnicity”** and can involve events related to: economics, politics, social movements, religion, language, social and news media, food, and more.

While current news stories or notable events make especially good “Current Events,” other options include analysis of activist efforts/groups (i.e. analyze the history of organizations and/or coalitions, organizational brochures, manifestos, protest and mobilization, etc), artistic works (poems, prose, music lyrics, artwork, performance art, etc), academic or intellectual work (articles, books, etc), or any other sites that you think are interesting and relevant. Be creative!

In each journal entry you will:

- Describe the particular topic
- Situate that topic within a broader cultural and historical context
- Explain the significance/relationship to course materials or content **using at least one concept/theory from class and/or readings**

- Offer your very insightful and critical analysis of the object (FYI: “I thought it was interesting” is neither insightful nor critical).

Each journal entry should be 350-500 words. Note that I may ask you to discuss your current event journal topics in class.

#### **IV. Media Analysis Paper: Interrogating Racial Projects (200 points)**

This assignment will give you an opportunity to put the ideas we are learning in class in conversation with media that is important in your world. Your objective will be to select a particular media site that you consider a “racial project” and to analyze it anthropologically to consider how it “interprets, represents, and/or explains racial identities and meanings” (Omi and Winant 125). (This will make more sense after we complete the Omi and Winant reading and discuss it in class). You will choose a specific piece of media—this could be a film, TV show, news story, social media post, meme/GIF, book, comic, magazine, song, video, or other—and you will analyze it as a racial project. This means that you will consider the different meanings/interpretations of your piece of media, and you will situate these meanings within the cultural and historical context in which it was produced and circulated.

The final paper should be between 750-1000 words.

#### **V. Zine Project (250 points)**

Although there is no one, formal definition of a zine, they tend to be recognized as self-published, non-commercial print-works, often produced in small, limited batches. In addition, enthusiasts argue that “Zines provide a vehicle for ideas, self-expression, and art. They build connections between people and within groups, and provide modes of communication in addition to [circulating] information” (van Leuven 2017). The zine has been a forum used to help generate and sustain community and exchange amongst social groups of all sorts, from science fiction-lovers to feminists, punks, and more as a way to have a voice-- and to generate positive representations of marginalized groups-- outside mainstream media.

Your objective for this will be to produce a zine that focuses on a specific cultural process related to race or ethnicity. The focus of your paper could include, but is not limited to:

- Analysis/commentary on the representation of race/racial hierarchies in music, TV or film, animation, social media, news media, or literature
- How norms/hierarchies of race intersect with other forms of social difference, like gender, sexuality, class, nationality, etc.
- Discussion of particular areas of law and policy such as immigration policies, anti-discrimination laws, privacy laws, voting laws
- Reflection on the racialized dynamics of/within institutions such as the university, the medical system, or the criminal justice system
- Analysis of/commentary on related activist/advocacy groups or materials
- Personal experience



The zine should present a stance or argument. That is, I want it to be more than a descriptive effort. As you are developing your ideas, you may want to consider the following questions:

- How do cultural meanings about race/ethnicity get created, reinforced, and/or contested? How do racial and ethnic categories or hierarchies work with other categories of social difference, like gender, sexuality, class, religion, nationality, etc.?
- What links might your zine help us to see between racial or ethnic difference and cultural ideas about citizenship, community, or belonging?

This project will give you a chance to think through critical questions that are timely and important to all of us, particularly with recent political and cultural events. It also allows you to bring in “outside” materials into the classroom, forcing us to negotiate the relationship between theories, methodologies, politics, activisms, and agencies.

#### PARAMETERS:

1. You will be required to **make substantive use of concepts from at least 2 required academic readings from the list of required course readings in the zine.** One of your central objectives of this assignment is to work towards applying and extending analyses and concepts acquired throughout the course towards your particular topic.
2. You will give a “Suggested Readings/Resources” list in your zine to give your “audience” more resources for information about your topic. At least 3 of these resources (you can include as many as you like!) should be academic readings that are NOT on the required reading list for this class. Other kinds of resources might include websites, films, non-academic texts/books, other zines, and more. This objective encourages you to do your own outside research about the topic, and to bring those resources into the project itself.
3. Be creative! Use images, news reports, academic readings, artistic forms of all sorts, anything that you want to convey meaning.
4. Feel free (and indeed, encouraged!) to include personal experiences as part of the zine.
5. On the final day of class, we will all view the final products together and have an opportunity to ask each other questions/discuss the process and the content of the zines.

We will discuss this project in class, and I am available for you to talk out any ideas or thoughts about the project ahead of time. Here are a few resources for you, and I will continue to bring others as needed.

Resources:

A Brief History of Zines:

<https://blogs.lib.unc.edu/rbc/2017/10/25/a-brief-history-of-zines/>

How to Make a Zine

<https://thecreativeindependent.com/guides/how-to-make-a-zine/>

[https://www.vice.com/en\\_us/article/d3jxyj/how-to-make-a-zine-vgtl](https://www.vice.com/en_us/article/d3jxyj/how-to-make-a-zine-vgtl)

Examples of Zines

<https://archive.org/details/solidarityrevolutionarycenter?&sort=-downloads&page=2>

To help you build a solid final product, the project will be broken into two components:

**i. Zine Topic Proposal (50 points)**

You will turn in a **200-250 word** project proposal that describes in narrative form your idea for your research, including:

- Topic that you have chosen
- Potential selected resources that you might use for the project

**ii. Final Project (200 points)**

The zine itself! You can create your zine digitally or manually. If you choose to create a manual version, you will need to take photos of it/scan it in so that it can be viewed online. Your zine should be at least 8 pages.

**\*A Note on Paper Formatting: All papers that you submit in this class are to be double spaced, with 12-point font and 1-inch margins on all sides, and should contain a works cited/references page. In-text quotes and references should be properly cited. You may use whichever format you are most familiar with (i.e. MLA, APA, Chicago), but you must be consistent. If you do not know what I am talking about here, please, please, please ask me, your Instructional Assistant, or the UNT writing lab for help.**

NOTE: The instructor reserves the right to add, delete, or revise segments of the syllabus. Any changes in the course schedule will be announced in class and on the course webpage.

---

**IMPORTANT DATES TO REMEMBER**

**Current Events Journal Due Dates**

**10/6- Zine Topic Proposal Due**

**10/29- Media Analysis Paper Due**

**12/1- Zine Project Due**

## **COURSE SCHEDULE**

### **INTRODUCTION**

- 8/25: Introduction to the Course - no assigned readings
- 8/27: 1. Adrienne Rich "Claiming an Education"  
2. James Peacock Ch. 1- "It's Real! Culture Beheld" in *The Anthropological Lens: Harsh Light, Soft Focus* (available as an e-book through UNT library)

### **THE CULTURAL CONSTRUCTION OF "RACE" AND "ETHNICITY"**

- 9/1: Yolanda Moses "Thinking Anthropologically about 'Race': Human Variation, Cultural Construction, and Dispelling Myths"
- 9/3: 1. Joseph Graves, Jr. "How Biology Refutes our Racial Myths"  
2. AAA Statement on Race  
**DUE: CURRENT EVENTS JOURNAL ENTRY 1**

### **FRAMING THE CONVERSATION: THE CONSTRUCTION OF RACE AND ETHNICITY IN THE UNITED STATES**

- 9/8: Karen Brodtkin "How Did Jews Become White Folks?"
- 9/10: 1. Richard Delgado and Jean Stefancic "Critical Race Theory: An Introduction"  
2. Derrick Bell "Who's Afraid of Critical Race Theory?" pages 898- 907
- 9/15: Michael Omi and Howard Winant "The Theory of Racial Formation"
- 9/17: 1. Audre Lorde- "Age, Class, Race, and Sex: Women Redefining Difference"  
2. Combahee River Collective Statement  
**DUE: CURRENT EVENTS JOURNAL ENTRY 2**
- 9/22: Kimberlé Williams Crenshaw. 1989. "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory, and Antiracist Politics"
- 9/24: Paul Farmer "An Anthropology of Structural Violence"

### **RACE, ETHNICITY, AND U.S. CITIZENSHIP**

- 9/29: Deborah Miranda *Bad Indians* pages xi-xx; 1-35  
**DUE: CURRENT EVENTS JOURNAL ENTRY 3**
- 10/1: 1. Sara Ahmed "Making Strangers"  
2. Keesha Beckford "Dear White Mom"

- 10/6: Leo Chavez "The Latino Threat Narrative"  
**DUE: ZINE TOPIC PROPOSAL**
- 10/8: Su'ad Abdul Khabeer "Citizens and Suspects: Race, Gender, and the Making of American Muslim Citizenship"
- 10/13: Deborah Miranda *Bad Indians* pages 38-74  
**DUE: CURRENT EVENTS JOURNAL ENTRY 4**

### **RACE AND THE POLITICS OF REPRESENTATION**

- 10/15: Mimi Thi Nguyen "The Hoodie as Sign, Screen, Expectation, and Force"
- 10/20: Lisa Marie Cacho "Racialized Hauntings of the Devalued Dead" pages 25-42  
required, entire chapter recommended
- 10/22: Leo Chavez "Toward a Framework for Reading Magazine Covers" in *Covering Immigration: Popular Images and the Politics of the Nation*  
**DUE: CURRENT EVENTS JOURNAL ENTRY 5**
- 10/27: Yarimar Bonilla and Jonathon Rosa "#Ferguson: Digital Protest, Hashtag Ethnography, and the Racial Politics of Social Media in the United States"
- 10/29: Deborah Miranda *Bad Indians* pages 76-105  
**DUE: MEDIA ANALYSIS ASSIGNMENT**
- 11/3: 1. Excerpt from Zora Neale Hurston  
2. Alice Walker "In Search of Zora Neale Hurston"

### **TAKING A CLOSER LOOK/SITES OF RACIALIZATION**

#### ***The Body***

- 11/5: Zine Magubane "Which Bodies Matter? Feminism, Poststructuralism, Race, and the Curious Theoretical Odyssey of the 'Hottentot Venus'"  
DUE;
- 11/10: Deborah Miranda *Bad Indians* pages 108-139  
**DUE: CURRENT EVENTS JOURNAL ENTRY 6**
- 11/12: J. Kahaulani Kauanui "The Politics of Blood and Sovereignty in Rice v. Cayetano"

#### ***Criminal Justice System***

- 11/17: Angela Davis "Slavery, Civil Rights, and Abolitionist Perspectives Towards Prison" in *Are Prisons Obsolete?*

***Immigration Law and Policy***

11/19: Eithne Luibhéid “A Blueprint for Exclusion: The Page Law, Prostitution, and Discrimination Against Chinese Women” in *Entry Denied: Controlling Sexuality at the Border*

***Housing and Home***

11/24: Setha Low “Maintaining Whiteness: The Fear of Others and Niceness”

11/26: No Class, Holiday Break BUT read: Deborah Miranda *Bad Indians* pages 140-175

12/1: Deborah Miranda *Bad Indians* pages 176-208

**Zine Project Due - Be prepared to share an electronic copy of your zine with the class!**