

SYLLABUS
ANTH 4550.001
RACE, ETHNICITY, AND IDENTITY
FALL 2021

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(she/they)

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Office Hours: On Zoom Tuesdays 1-2, or
by appointment

Office: Sycamore Hall 122

Class meetings: T/Th 11:00- 12:20PM

Meeting location: GATE 132

“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-Related Information

I recognize and understand the difficult times we are all in. The COVID-19 pandemic impacts us all in many ways, including physically, mentally, emotionally, financially, academically, and professionally. Please stay in communication with me, and I will work with you on challenges you may be encountering and to provide support to help you succeed. However, please keep in mind that I will continue to hold you accountable as a student.

Attendance

Students are expected to attend class meetings regularly and to abide by the attendance policy established for the course. It is important that you communicate with the professor and the instructional team prior to being absent, so you, the professor, and the instructional team can discuss and mitigate the impact of the absence on your attainment of course learning goals. Please inform the professor and instructional team if you are unable to attend class meetings because you are ill, in mindfulness of the health and safety of everyone in our community.

If you are experiencing any [symptoms of COVID-19](#) please seek medical attention from the Student Health and Wellness Center (940-565-2333 or askSHWC@unt.edu) or your health care provider PRIOR to coming to campus. UNT also requires you to contact the UNT COVID Team at COVID@unt.edu for guidance on actions to take due to symptoms, pending or positive test results, or potential exposure.

Face Coverings

UNT encourages everyone to wear a face covering when indoors, regardless of vaccination status, to protect yourself and others from COVID infection, as recommended by current CDC guidelines. Face covering guidelines could change based on community health conditions.

Class Materials for Remote Instruction

We may from time to time meet together as a class remotely (i.e. via Zoom) for various reasons. In addition, remote instruction may be necessary if community health conditions change or you need to self-isolate or quarantine due to COVID-19. Students in this class will need access to: a device that can access the internet, a webcam, and a microphone to

participate in fully remote portions of the class. Information on how to be successful in a remote learning environment can be found at <https://online.unt.edu/learn>.

COURSE EXPECTATIONS

General Information: This course requires considerable reading and writing. Although you do not need a background in anthropological theory or critical race 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 me, 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

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>

EVALUATION AND EXPECTATIONS

Course Expectations

This course requires your engagement with new and sometimes academically rigorous materials. Further, we may cover content 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 class, but I do expect you to a) approach these topics in an open and intellectual fashion and b) use course content and the provided resources to complete assignments. Comments that are disrespectful to your classmates and/or myself will not be tolerated.

Grades

This course is designed to help you develop and use skills important to anthropologists—reading, listening, asking questions, and communicating orally and in writing. While there are no exams in this class, students will be asked to demonstrate these skills through other means. Students can earn up to 1000 points for the semester in the following assessments:

Class Participation	10%
Weekly Discussion Questions	20%
Current Event Journals	20%
Media Analysis Paper: Interrogating Racial Projects	20%
Final Project	25%
Topic Proposal (5%)	
Final Project (20%)	

I. Class Participation (100 points)

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.

II. Weekly Discussion Questions (200 points)

Discussion is a crucial component of our meetings. In order to participate in the discussion, you need to come to class having read the assigned readings. As a reward to you for reading (as if knowledge wasn't its own reward!), you will be able to earn points by raising one original, substantial, and thought-provoking Discussion Question pertaining to each week's readings and topics. I will utilize the most relevant discussion questions in our class

periods to help prompt and guide our conversations.

Your original, substantive, and thought-provoking Discussion Question should focus on an assigned reading for that week. In doing so, it can focus only on that reading, *or* it can synthesize, critique, compare and/or contrast weekly readings or relate to outside readings or to current events. The onus is upon you to demonstrate your question's originality and relevance to the assigned reading.

You should submit one discussion question each week by 2:00 on the day before the class that the related reading is assigned, for a total of 10 submissions. Each Discussion Question is worth 20 points. In order to earn all of the points, your Discussion Questions will need to demonstrate the following:

A. Intellectual Curiosity and Critical Thinking (5 points)

This means your question should be original, substantive, and thought-provoking. If you grab a quote or question from a textbook or from the Web, I will know. Please use your own brain and do your own work.

A *substantial, thought-provoking* question does not mean a verbose, intentionally obscure, or otherwise incomprehensible question. BIG open-ended questions can sometimes lead to fruitful conversation, provided they are.....

B. Contextualized (5 points)

This means that BEFORE you even ask the question, you introduce the idea or quote you wish to focus on by situating it in terms of *at least one of the following*:

- a particular school of thought
- a particular passage or quote from the assigned reading
- a topic or event presented as a framework for your question (real or hypothetical);

C. Conversational (5 points)

This means that you ask in such a way as to generate conversation and to avoid the following pitfalls:

- yes/no questions
- obvious questions (those which are answered in the reading)
- questions we are unable to answer/don't have enough information
- vague or ambiguous questions (those which do not contain a *specific* subject or point of reference)
- rhetorical questions (those asked to make a point rather than to seek an answer)
- leading questions (those which prompt or imply a particular answer)

D. Follow Instructions (5 points)

Must be submitted to Canvas by 2:00PM on the day BEFORE the reading is assigned for credit (i.e. if your question is about a reading assigned for Tuesday October 16, you will want to turn it in by 2:00PM on Monday October 15).

Make clear what reading(s) you are referencing in your question either by directly stating

it in your question or by providing the bibliographic reference to the reading at the end. If quotes are used or referenced, please provide page number.

III. Current Event Presentation (150 points)

As a means to kick off our course meetings with student leadership, and 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 research and present a report about a current event that deals with “race” or “ethnicity.” While current news stories or notable events make especially good “Current Events,” other options include analysis of activist efforts/groups (i.e. analyze organizational brochures, manifestos, protests, or other mobilizations, etc), creative works (poems, prose, music lyrics, artwork, performance art, etc), social media trends, or any other sites that you think are interesting and relevant. Be creative!

In the second week of class, you will sign up to give a short, 7-10 minute presentation that will take place *at the beginning of class* on the day you select. Depending on the number of students in the class, some presentations may need to be done in teams of two. In your presentation you will want to:

- Describe the particular topic
- Situate that topic within a broader cultural and historical context
- **Explain this current event’s significance to course content using at least one concept or theory from class discussion or your required readings. That is, I want to see you make a connection between your current event topic and something you have learned in this class. To do this well, you will need to identify and describe/define the concept you are using.**
- Offer your very insightful and critical analysis of the object (FYI: “I thought it was interesting” is neither insightful nor critical).

Make sure to practice! Your verbal presentation should not go over ten minutes, and be ready to answer any questions we might have for you.

IV. Media Analysis Paper: Interrogating Racial Projects (150 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 750-1000 words.

V. Final Project (300 points)

Your objective will be to complete a final research project on a contemporary social issue/dynamic/relationship of your choosing related to **race** or **ethnicity**. More specifically, I want for you to select and analyze a site where cultural meanings about race and ethnicity get produced, reinforced, and/or contested. In your project, you will analyze your chosen topic using an anthropological approach, with specific attention to how your specific “site of analysis” is related to broader cultural processes/meanings about race and ethnicity.

The focus of your project could include, but is not limited to:

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

The project 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 does your topic work to create, reinforce, and/or contest cultural meanings about race/ethnicity?
- How might your topic reveal how racial and ethnic categories or hierarchies work with other categories of social difference, like gender, sexuality, class, religion, nationality, etc. to differently position certain people or communities?
- What cultural knowledges are implicit or explicit in your topic? How does this knowledge make links between racial or ethnic difference and the potentiality for citizenship, community, or belonging?

You will be required to research and use at least **2 outside scholarly sources** in addition to using **2 of the required scholarly readings from the course**. 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, and to juxtapose these concepts and analyses to those you have found in your own research.

Embracing a decolonial ethnographic approach, the form that the final project might take is open, and is limited only by your creativity. It could take the form of a traditional research paper, a creative piece, or praxis; that is, substantive engagement with a relevant organization/group/individual doing work around race or ethnicity. ** You must get approval from me before doing the praxis option! Preferably we will have talked about this PRIOR to you submitting your project proposal.

*** Please note that if you choose either the creative or the praxis options, you must still accomplish the goal of this project, which is for you to apply academic concepts and theories we have learned in class to better explain/analyze a “real life” social issue/dynamic/relationship. Thus, these will often require a short write-up in addition to the final product. Students will give a brief oral presentation of the results of their research projects at the end of the semester.

A) Project Proposal and Annotated List of Suggested References (100 points)

To help you get started on the project, you will turn in a 250-350-word project proposal with an annotated list of FOUR scholarly references that are not included on the required reading list that you might use for the project (word limit does not include the annotations). The proposal should describe in narrative form your plan for your research, including the topic/site that you have chosen for analysis, the format of your final project, and the guiding research question(s) for the paper. With this proposal, you will also submit a list of at least 4 scholarly sources not included on our class reading list own that you think you may use for your project, with a one paragraph (3-5 sentences) description about the topic of the source and why you think it might be useful for your project. You are not required to use any or all of these sources in your final project, but this assignment is meant to encourage you to start looking for resources ahead of time.

B) Final Project (200 points)

The format of your final project is really limited only by your creativity. It can take a variety of forms as detailed below:

RESEARCH PAPER: If you choose to write a final research paper, your paper should be between 1500-1650 words, double-spaced, with 12-point font and 1-inch margins on all side. Citations are required.

CREATIVE PROJECTS: A creative project could include: producing a digital exhibit and analysis from online archives, a zine, a Wakelet collection, an original work of art with artist description/analysis, a blog, a comic book, a podcast, a life history interview, or whatever interests you! I am happy to talk out ideas with you if you would like. Note that creative projects must still meet the requirements of the assignment, so may require an additional (short) write-up to fully incorporate the scholarly resources.

PRAXIS PROJECTS: A praxis-based project requires substantive engagement with a relevant organization/group/individual throughout the majority of the semester. This could be a group that you already work with, or one that you would like to get involved with. By substantive engagement, I mean that you should be engaging with this group or person regularly (i.e. weekly) for the majority of the semester, for a total of *at least* 25 hours. This could be in a capacity as a member or employee that works with the group, or it could be as an intern, a volunteer, or through some other connection to the group. (There should also be someone in the group that can verify your participation.) Like the creative option, this project must still meet the requirements of the assignment, so will require an additional (short) write-up to fully incorporate the scholarly resources.

All submissions should include:

- Proper formatting and citation rules
- Substantive use of at least 2 relevant scholarly sources from required course readings
- Substantive use of at least 2 relevant outside scholarly sources
- ALL projects should contain a works cited/references page. In-text quotes and references should be properly cited using whatever format you are most familiar with (Anthro majors use Chicago Style).

***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. Chicago, APA, MLA), but you must be consistent. If you do not know what I am talking about here, please, please, please ask me 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

Weekly Discussion Questions
Current Event Presentation Date
10/14- Project Proposal Due
11/4- Media Analysis Paper Due
12/8- Final Project Due

COURSE SCHEDULE

INTRODUCTION

8/24: Introduction to the Course - no assigned readings

8/26: 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)
*** no discussion question due!**

THE CULTURAL CONSTRUCTION OF “RACE” AND “ETHNICITY”

- 8/31: Yolanda Moses “Thinking Anthropologically about ‘Race’: Human Variation, Cultural Construction, and Dispelling Myths”
- 9/2: 1. Joseph Graves, Jr. “How Biology Refutes our Racial Myths”
2. AAA Statement on Race

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

- 9/7: Karen Brodtkin “How Did Jews Become White Folks?”
- 9/9: Deborah Miranda *Bad Indians* pages xi-xx; 1-35
- 9/14: 1. Richard Delgado and Jean Stefancic “Critical Race Theory: An Introduction”
2. Derrick Bell “Who’s Afraid of Critical Race Theory?” pages 898- 907
- 9/16: Michael Omi and Howard Winant “The Theory of Racial Formation”
- 9/21: 1. Audre Lorde- “Age, Class, Race, and Sex: Women Redefining Difference”
2. Combahee River Collective Statement
- 9/23: Kimberlé Williams Crenshaw. 1989. “Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory, and Antiracist Politics”
- 9/28: Leo Chavez “The Latino Threat Narrative”
- 9/30: Paul Farmer “An Anthropology of Structural Violence”

ANALYZING RACE AND ETHNICITY: REPRESENTATION AND BELONGING

- 10/5: Leo Chavez “Toward a Framework for Reading Magazine Covers” in *Covering Immigration: Popular Images and the Politics of the Nation*
- 10/7: Lisa Marie Cacho “Racialized Hauntings of the Devalued Dead” pages 25-42 required, entire chapter recommended
- 10/12: Isabel Molina “#OscarsSoWhite: How Stuart Hall Explains why Nothing Changes in Hollywood and Everything is Changing”
*** no discussion question due!**

- 10/14: Mimi Thi Nguyen “The Hoodie as Sign, Screen, Expectation, and Force”
DUE: FINAL PROJECT PROPOSAL
*** no discussion question due!**
- 10/19: Yarimar Bonilla and Jonathon Rosa “#Ferguson: Digital Protest, Hashtag Ethnography, and the Racial Politics of Social Media in the United States”
- 10/21: Deborah Miranda *Bad Indians* pages 38-74
- 10/26: 1. Excerpt from Zora Neale Hurston
 2. Alice Walker “In Search of Zora Neale Hurston”
- 10/28: 1. Sara Ahmed “Making Strangers”
 2. Keesha Beckford “Dear White Mom”
- 11/2: Su’ad Abdul Khabeer “Citizens and Suspects: Race, Gender, and the Making of American Muslim Citizenship”
*** no discussion question due!**
- 11/4: Deborah Miranda *Bad Indians* pages 76-105
DUE: MEDIA ANALYSIS
*** no discussion question due!**

TAKING A CLOSER LOOK AT SITES OF RACIALIZATION

The Body

- 11/9: Zine Magubane “Which Bodies Matter? Feminism, Poststructuralism, Race, and the Curious Theoretical Odyssey of the ‘Hottentot Venus’”
- 11/11: Deborah Miranda *Bad Indians* pages 108-139
- 11/16: J. Kahaulani Kauanui “The Politics of Blood and Sovereignty in Rice v. Cayetano”

Law and Policy

- 11/18: Angela Davis “Slavery, Civil Rights, and Abolitionist Perspectives Towards Prison” in *Are Prisons Obsolete?*
- 11/23: Eithne Luibhéid “A Blueprint for Exclusion: The Page Law, Prostitution, and Discrimination Against Chinese Women” in *Entry Denied: Controlling Sexuality at the Border*
*** no discussion question due!**
- 11/25: NO CLASS, HOLIDAY BREAK BUT READ: DEBORAH MIRANDA *BAD INDIANS* PAGES 140-175

Housing and Home

11/30: Setha Low "Maintaining Whiteness: The Fear of Others and Niceness"
* **no discussion question due!**

12/2: Deborah Miranda *Bad Indians* pages 176-208
* **no discussion question due!**

12/8: Final Project Due!