Cultural Politics of Hybridity- ANT 200  
**Tues 10-11:50 a.m./Thurs 10-10:50 a.m.**  
Fine Arts BCA 269

This course examines anthropology's contribution to the taxonomy and representations of “race” and “culture” and its role in prescribing and proscribing the idea of interracial intimacy. Over the course of the semester, we will examine how the topic of mixing and miscegenation was invented, elaborated and obsessed over by anthropologists, philosophers, judges, policy-makers, film directors and people raced as "mixed."

**BACKGROUND READING & WRITTEN ASSIGNMENT**

★ Essential information – Background Readings on the website for *Race: Power of an Illusion at*  
http://www.newsreel.org/nav/title.asp?tc=CN0149  
OR  
http://www.pbs.org/race/000_General/000_00-Home.htm

- **Science Background Readings**
  - Richard S. Garcia “The Misuse of Race in Medical Diagnosis.”
  - Jared Diamond “Races Without Colors.”
  - Troy Duster, “Op Ed”

- **History Background Readings:**  
  - George Fredrickson, “The Historical Origins and Development of Racism.”
  - Barbara J. Fields, “edited transcript”

**READING ASSIGNMENTS**

The first half of the semester will engage a very close reading of Robert Young, *Colonial Desire: Hybridity in Theory, Culture and Race* (Routledge 1995) which historicizes and analyzes the notion of *difference*. The discourse on *race* as a theory of science and a political ideology emerged on both sides of the Atlantic during the 19th century and slipped into the concept of *culture* in the 20th century. Indeed, since the 1980s, scholars have noted that *culture* did not displace but instead became a metonym for *race*. Each reading assignment is deliberately short in order to give you time to read it carefully, slowly and to follow up on footnotes. In addition, there are several supplementary readings.

During this period, we will view several films and documentaries and consider the ways in which the discourse of *multiracialism* and new representations of *race* undermine or reinforce *racism*. **NOTE:** Several films are scheduled for Sundays at 2:00pm – if you are unable to attend a screening, you are responsible for viewing the film on your own before class meeting. (Films will be on reserve in Burling)
WRITING ASSIGNMENTS

✓ Weekly Journal: (30%)

The first half of the semester you will be acquiring new information and a historical context for understanding how desire/disgust shaped a trans-Atlantic white Christian European academic inquiry, policies and public attitudes towards notions of purity and mixing. Robert Young (Colonial Desire) offers an analysis that subjects anthropological ideas about culture to careful scrutiny and calls into question contemporary theories of post-colonialism and ethnicity. Every student must keep a reading journal which outlines the main points of each chapter and highlights important footnotes. Each entry represents a conversation with the text, the author and class discussions. Commentary should include reflections on:

- What did you learn? What were the main points? What is the significance of the chapter?
- How does it build on the previous chapter? What new information or questions are raised which offer you ideas that can be applied to other courses you have or are currently taking?

✓ Reflection papers on Films (20%):

The selection of commercial films and documentaries register various popular and unpopular perspectives intended to influence the viewing audience. You will keep a separate set of entries on the films (commercial, independent, made for TV and documentaries). Your 2-3 page film reflections should draw on insights you gained cumulatively from the readings – they should not model a film critic’s review. Instead, your focus should be on the messages, images, stereotypes, etc which are projected to an audience:

- Who does the target audience appear to be? What information is conveyed? How are traditional notions of purity and mixing reenforced or undermined in each film? Whose political concerns are addressed? Is the focus on individual identity or national identity? How are individual agency and institutional structures balanced in the films?

The journals are to be dated, typed, and paginated. Your ideas will not be graded as "correct" or "incorrect" -- rather this is an opportunity to review, explore, and engage with ideas, historical information, theoretical approaches, and new articulations.

Format for typing your entries:

- Left Margin 1.5", Right Margin 1."
- Double spaced and standard font.
- Pages must be numbered sequentially.
- Entries must be dated (the dates are for you to review the development of your thoughts at the end of the semester.)

The journal entries count toward your final grade but will not receive individual grades.*

Journal entries are due on Tuesdays by noon without exception (excluding medical or family emergencies).

✓ Final Paper (30%)

The culminating project for this course will be a 8-10 page essay, informed by the readings, which addresses Robert Young’s concluding question: why do our own forms of racism remain so intimately bound up with sexuality and desire? Considering the context of the U.S. American black/white binary as a point of departure, in what ways do racial identities conform, compromise and confound contemporary
ideas about racial difference? What are the political implications for celebrating racial diversity and racial mixing in terms of power and distribution of resources? What role do questions of racism, as a political phenomenon, occupy in the discourse on “mixed race” people?

This paper should have a title page and a bibliography which draws extensively from the bibliographical references in the texts of the semester.

There are no foolish questions; only foolish silence

✓ Leading Discussions (15%)

For each class, three students will be responsible for writing and distributing an outline of key points for class distribution. This group will also discuss the main argument(s) of an essay (or chapter): how and why the reading is significant to the key themes or topics under discussion? How are issues linked to previous readings and class discussions? The group will highlight specific passages and comment on them as well as raise questions for discussion – the group is responsible for addressing these questions in their presentation and then opening them up for class discussion. Each presentation should take 15-20 minutes.

😊 read the guideline again because you will be interrupted if you ramble or are unprepared.😊

✓ Class Discussions (5%):

It is appropriate for there to be differences of opinion, disagreement and debate. This furthers our own understanding of the topic and requires both review and clarification of perspectives. This class provides the opportunity to engage with a perspective which is in opposition to your own. NOTE: Consensus is not the purpose of class discussion! Each of you is responsible for overcoming the urge to be silent rather than to disagree, or to be constrained by the silencing effect of obsessive politeness. Your efforts should be directed toward developing an informed perspective which serves as a basis for analysis and articulation. Active engagement through discussion helps to sharpen how you articulate your ideas – therefore, being challenged through discussion helps you refine the ways in which you articulate these ideas.

Critical thinking and exchanging ideas depends on listening carefully to another person's perspective and responding respectfully as well as effectively. The focus should be specifically on what and why there are points of agreement or disagreement -- what differentiates interpretations and in what ways is one more or less persuasive than another? Personal experience is important but it should neither be generalized nor serve as an epistemological foundation. Instead you may draw on it as an additional resource -- not a substitute -- for information or evidence from the texts we will be reading. In other words, your arguments always need to be situated within the context of the assigned readings although they may also be supplemented with outside sources. You should therefore always back up your comments with reference to the texts and specific passages and page numbers (hence the notes you bring to class are important)!

★ GRADING POLICY: focus on learning as a process and act as your own judge.
If you want to know how you are doing, make an appointment to visit with me: my first question will be, “how would you evaluate your work? What do you think of your work and contribution to class discussions? Where do you see room for improvement? What are your plans for improving your work to your satisfaction?”
You must keep a hard-back folder with three sections for each of your written material (journal entries; film evaluations; final paper) which will be submitted at the end of the semester in a stamped, self-addressed envelope. Do not reprint. If you will be back on campus in Spring semester, you may use your campus mailbox as the returning address. **ALL WRITTEN WORK AND FINAL PAPER ARE DUE NO LATER THAN 1:00 P.M. WED 13 DECEMBER 2006. THERE ARE ABSOLUTELY NO EXTENSIONS** – in case of emergency or extenuating circumstances, you **must** go through the Registrar’s Office, request an incomplete and get an official extension. (Don’t even ask: this is non-negotiable).
Weekly Schedule

Week 1 READING ASSIGNMENTS FOR FIRST CLASS MEETING

Thursday 24 August:

READING assignment:

I. (Blackboard) - Werner Sollors, “Appendix B: Prohibitions of Interracial Marriage and Cohabitation”
   (Blackboard) Peter W. Bardaglio, “Shamefull Matches: The Regulation of Interracial Sex and Marriage in the South Before 1900.” In ed. Martha Hodes, Sex, Love, Race: Crossing Boundaries in North American History

   http://www.ornl.gov/hgmis/

Bring (typed) answers to the following questions (not to exceed 2 pages):

♦ Why did the U.S. Census continue collecting racial data in its 2000 census? What is the difference between subjective self-identification & personal identity and group identification & public identity? Define the difference in meaning between the noun “race” and the verb “race.”

☞ Bring to class the exact passage(s) quoting Office of Management & Budget (OMB) explanation for the use of racial categories on the U.S. Census.

✓

Week 2

✓✓✓ SAT 26 Aug 10 AM   PART 1: AFRICANS IN AMERICA – 1450-1750
   http://www.pbs.org/wgbh/aia/part1/title.html for the documentary narrative, teacher’s guide and resources

SUN 2:15 PM   Film: South Pacific [videorecording] / a South Pacific Enterprises, Inc. production (1958) ; produced by Buddy Adler ; directed by Joshua Logan (150 min)

Tues 29 Aug

R. Young Colonial Desire: Hybridity & Diaspora
   ___ pp. xi-22
La raíz olvidada [videorecording] = The forgotten roots (50 min)
"Details the history of Mexico's often-overlooked African populations. Drawing on interviews and archival imagery, the film takes us from the slavery of the colonial era to today's Afro-Mexican communities in Guerrero, Oaxaco, Campeche, Morelos and Veracruz. ... [It] argues that Mexico's famous mestizaje includes the important contributions of African groups, as well as Spaniards and Indians." -- container

**Thurs 31 Aug**
___ pp. 22-28

**Week 3**
**Tues 5 Sept**
R. Young *Colonial Desire: Culture & the History of Difference*
___ pp. 29-43
Discussants:

**Thurs 7 Sept**
___ pp. 43-54
Discussants:

**Week 4**
**Tues 12 Sept**
R. Young *Colonial Desire: The Complicity of Culture*
___ pp. 55-72
Discussants:

**Thurs 14 Sept**
___ pp. 72-89
Discussants:

**Week 5**
**Tues 19 Sept**
R. Young *Colonial Desire: Sex and Inequality*
___ pp. 90-109
Discussants:

**Thurs 21 Sept**
Week 6
Tues 26 Sept
R. Young Colonial Desire: Egypt in America

Thurs 28 Sept

Week 7
Tues 3 Oct
R. Young Colonial Desire

Thurs 5 Oct


Last journal entry (6-8 pp) on Colonial Desire – should include:
✓ discussion of the two final chapters
✓ how do the opening and closing chapters relate to each other?
✓ summary of what you learned from the book as a whole, in what ways it intersects with other courses you are taking this semester (in theme and in era)
✓ Write a reflection on Robert Young’s concluding question: why do our own forms of racism remain so intimately bound up with sexuality and desire?

NOTE: Journal entry is due in my box by Fri noon OR postmarked before Monday 4 pm and mailed to: K. Gibel Azoulay, 1500 Woodland Ave #301, Des Moines 50309
Week 8

Tues 10 Oct

In Class documentary: *Beyond Black and White* (26 min)

Presents a personal exploration of Nisma Zaman's bicultural heritage in which she relates her experiences to those of five other women of various biracial backgrounds.

READINGS:


Thurs 12 Oct


In Class: *Ethnic man! [videorecording] / Entertaining Diversity* presents ; written, produced and directed by Teja Arboleda, Barbara Wilson Arboleda. Imprint Evanston, IL : Distributed by AGC/United Learning, c2000 (35 min)Ethnic Man (35 min)

*fall break*

Week 9

Mon 23 October

*we will meet for a FEATURE FILM MARATHON instead of regular class meeting on Tues and Thurs films will be shown Mon and Wed night on the assumption that during this time you would have been*
preparing for class.


Mon 5:00 pm  Pinky [videorecording] / Twentieth Century Fox 1949; screenplay by Philip Dunne and Dudley Nichols; produced by Darryl F. Zanuck; directed by Elia Kazan

15 min Snack BREAK and continuation of films!

Mon 7:30 pm  Film: Broken Lance [videorecording] (1954)

Screenplay by Richard Murphy and Philip Yordan; produced by Sol C. Siegel; directed by Edward Dmytryk

♦ Look up Katy Jurado: (she was most famous in the United States for her role as Gary Cooper's former mistress in 1952's "High Noon," was nominated for a supporting-actress Oscar for her role opposite Spencer Tracy in the 1954 western "Broken Lance"): Katy Jurado and Spencer Tracy play a married couple and kiss on screen? Why was a white actress not chosen?

TUES 31 Oct. NO CLASS (informal discussions in Forum over coffee/tea for those who want to meet)


Wed 6:00 pm  Film: Band of Angels Band of angels [videorecording] (1957) / Warner Brothers

Based on the novel by Robert Penn Warren. Director, Raoul Walsh; screenplay, John Twist, Ivan Goff, Ben Roberts; music, Max Steiner (with Clark Gable, Yvonne DeCarlo, Sidney Poitier)

THURS 2 Nov. NO CLASS

- you should have 5 or 6 pages of notes & reflections by now – if not, use this time to reflect and write

Week 10
SUN 5 Nov.  2:15  A House Divided (screened on Showtime TV 2000) an Avnet/Kerner production in association with Atkinson Way; produced by Beth Colt, Sam Waterston; screenplay by Paris Qualles; directed by John Kent Harrison; Paramount Pictures, 2000
(advert blurb: A young woman growing up on her father's plantation is unaware that her mother is one of the black servants, and when the truth is revealed, she and her mother are thrown into a storm of lies and hate)
☞ http://www.imdb.com/title/tt0241147/ for reviews, details etc.

◆ Read on Lexis Nexis the case of Amanda America Dickson (1887)–Go to “Get a Case”: Smith v. Du Bose, 78 Ga. 413 1887 – carefully read the judicial decision.

Tues 7 Nov.  ROUNDTABLE DISCUSSION
(1) Context: what were key political events when Pinky, Broken Lance, Band of Angels and A House Divided were respectively released in 1949 - 1954 - 1957 - 2000? (You will need to ask for assistance from a reference librarian!)

(2) Does A House Divided do justice to the roles of Julia Dickson or Amanda Dickson or her mother, Julia as registered in the judicial decision? Explain your response? Link your explanation to Lewis Gordon.

(3) What messages and ways of thinking “about” identities (as well as about memory, history and group identities) seem to have been conveyed to audiences? What shifts do you see in the representations of “mixed race” and its role in (I) mirroring and (ii) teaching about “race thinking”? to American audiences? Why is context and contextualization important to a critical analysis of these four films?

Thurs 9 Nov.
◆ http://www.pbs.org/mattersofrace/prog4.shtml
◆ Documentary: Matters of Race: Part 4 Tomorrow’s America

Week 11

Tues 14 Nov.
the U.S. Census Counts Multiracial Individuals”


Imprint Dallas, Tex. : Rich-Heape Films, c2000; Explores what brought Native Americans and African Americans together, what drove them apart, and the challenges that they face today

**Thurs 16 Nov.**

Documentary *Doubles [videorecording] : Japan and America's intercultural children / produced and directed by Regge Life*


Discussants:

**Week 12** Racial Mixture Outside the U.S.

**Tues 21 Nov.**

*Hoffnung im Herz [videorecording] =* Hope in my heart : mündliche Poesie : May Ayim / Regie, Maria Binder ; Produktion, Dagmar Schultz, Maria Binder (29 min)


*(Blackboard)* C. Blanckaret, “Of Monstrous Métis: Hybridity, Fear of Miscegenation, and Patriotism from Buffon to Paul Broca.” *In the Color of Liberty*

**Thurs** NO CLASS Thanksgiving Recess ?????

**Week 13**

**Tues 28 Nov.**

In Class: *Afroargentines* (75 min)

"A film which unearths the hidden history of black people in Argentina and their contributions to Argentine culture and society, from the slaves who fought in the revolutionary wars against Spain, to the contemporary struggles of black Argentines against racism and marginalization. ... [It] provides a counternarrative to the national myth of Argentina's exclusively European heritage."--Container

Thurs 30 Nov. Australia


Discussants:

Week 14

Tues 5 Dec.


Thurs 7 Dec.
Wrap up: each student will PREPARE and READ a 1-2 paragraph statement addressing the question: “what is the most important insight you’ve acquired this semester?”

Exam Week –

Final paper due 1:00 pm WED _13__December - no extensions

Final paper: 8-10 page essay, cumulatively informed by the semester’s readings and supplemented by additional material as desired.

Address Robert Young’s concluding question: why do our own forms of racism remain so intimately bound up with sexuality and desire?

Considering the context of the U.S. American black/white binary as a point of departure, in what ways do racial identities conform, compromise and confound contemporary ideas about racial
difference? (What are the conditions of possibility which influence and inform racial identities?)

- What are the political implications of celebrating *racial diversity* and *racial mixing* (particularly in terms of representation, power and distribution of resources?)

- What role do questions of *racism*, as a political phenomenon, occupy in the discourse on “*mixed race*” people?

- This paper should have a title page and a bibliography which draws extensively from the bibliographical references in the texts (print and visual) from the semester.
# Film Schedule

**Ant 200 Cultural Politics of Hybridity**

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