



Sex, Gender, and Subversion: An Introduction to Queer Anthropology (ANTH 1557)
Department of Anthropology, Brown University

Course Instructor: Brian A. Horton

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Course Timing: Tue/Wed/Thur 3:30– 6:10PM

Location: Feinstein 104 (130 Hope Street)

Office Hours: Wednesdays 1-3PM (Feinstein 104 OR Giddings Basement)

COURSE DESCRIPTION

From sex between straight men in the college Greek systems to young girls given off to goddesses and raised as ‘husbands’ of a deity, this course explores how ethnographers have accounted for practices of gender and sexuality that run counter to heterosexual and cisgender norms. Through ethnographies, media, and lively class discussions this course aims to offer students an introduction to issues of gender and sexual subversion globally, as well as familiarize students with the basic concepts that continue to animate discussions of queer anthropology as well as queer theory. Course materials will also impart to students an understanding of how sexuality and gender intersect with questions regarding race, class, caste, disability, religion, neoliberalism, power, and a range of other thematic issues. Departing from there, we will explore the myriad modes through which queer anthropology is at times a fraught assemblage of loosely held together strands of anthropological inquiry and at other times a field of immense possibility because of its relaxed disciplinary boundaries. In this course we will also examine the contested terrains between studies of queerness in anthropology as well as in “queer theory”. By exploring the intersections, divergences, and impasses between anthropology and theory we will map the intellectual terrains of queer critique. There are no prerequisites to this course.

Course Objectives

Upon successful completion of the course, students will:

- Familiarize themselves with the essential concepts, paradigms, and debates that have shaped scholarly understandings of sexuality and gender, within anthropology, social theory, and social scientific research more broadly.
- Develop strong oral presentation skills through weekly class participation and engaged seminar discussions
- Write cogent and succinct critical reflections and responses to course readings and material
- Succinctly describe the main points of complex/dense theoretical texts and concepts through infographics or short word limits

Course Structure and Requirements

This course is in no way comprehensive, but rather attempts to cover some interesting and important concepts, themes, and events related to the study of queer anthropology more broadly. The course is divided into seven weeks, with each week having a particular theme. We will meet three times a week for 2.5 hours per meeting. Our course will be a combination of teaching, seminar discussion, presentations, film/media, and activities. The course is reading intensive, but is designed to offer a survey of major questions, sub-fields, and possible new directions in queer anthropology. Each week students will come to class having read the readings assigned. As you read you should annotate, make notes, and read closely. In class we will also go over the texts slowly and methodically together, so please come with questions and highlighted passages that were not clear or you feel are worthy of further discussion.

Close Reading: Treat this course like a literature course. Though we are obviously in the social sciences, we will read several of these texts like literature: slowly, methodically, and with annotation. Some texts will be much harder than others to read. I promise to be conscientious of how much I assign, but as a student it is also your obligation to read thoroughly and closely. Although I have provided digital copies of the texts, it might be useful to annotate the texts either on your device or print and annotate. This will help you slow your reading and process your thoughts. There are terrific note taking software packages available for free, such as Evernote.

As you read and reflect ask yourself the following questions:

- What is the argument of the text? In one or two sentences what are they trying to say?
- What is the stake of the argument or in other words, how does the author position their point in the context of the field? Is something missing, has something been excluded, has a certain phenomenon been misrecognized?
- How do these readings connect or not to other texts that we have read and discussed?
- Which ideas are the most striking (important, interesting, controversial, enlightening, difficult to understand, etc)? Why?
- What did not sit well with you? What are your disagreements, your criticisms?

Course Policies and Expectations

Classroom Culture: This is an anthropology course on topics related to gender, sex, sexuality, race, class, nationality, identity, power and a range of topics and themes that are both timely and sensitive. As your instructor, it is my promise to you that I will do my best to make our classroom space inclusive of all regardless of background, ability, or perspective. As a budding anthropologist it is important to remember that our work is dialogic—conversational—and collaborative. We will be each other's interlocutors, discussion partners, and teachers. To this end we must create an intellectual space that is predicated on listening, rather than just hearing. To listen is not just to hear other people's voices, but to internalize, to reflect, to witness, and to acknowledge what your peers have said. Some of the readings, ideas, comments, and discussions may make you uncomfortable or upset. However, this should not make you reluctant to respond or engage in class participation or discussion. Rather, consider how to formulate your ideas and responses in ways that demonstrate solid listening skills and an engagement with the texts and course materials. Help create a respectful listening and speaking space by *waiting for others to finish speaking, acknowledging what others have said, and giving all students access to the discussion space*. Lastly, three hours, three times a week back to back is a lot of class time. I will provide 10 minute breaks during class, but if you need to step out at any time for any reason you are welcome.

Academic Integrity and Plagiarism. You and you alone are responsible for your work in this course. Cheating, lying, stealing, and sabotaging the learning of others are unacceptable behaviors. Facilitating the abilities of others to engage in this behavior is also equally unacceptable. Plagiarism will not be tolerated in this (or any other) course. In the instance of any violations, the University's Codes of Student

and Academic Conduct will be followed. For more information please consult [Brown University's Code for Student Conduct](#) and [Academic Code](#).

Attendance and Preparation: This is a seminar-style course, where we will condense an entire semester into a few weeks. The participation of all students is integral to the successful execution of this course. Please read all the assignments for a given week and come to class prepared to discuss. Participation means that you are attentively listening to other students, engaging with the course materials, and participating in the discussion.

Absences and Make-ups. Participation counts for 15% of your grade. Given, that this is a summer course and the schedule is truncated, it is essential that you are present for all classes. However, I understand that extenuating circumstances may and often do arise. In the event that you are going to miss a class please email me at least 24 hours prior to class detailing the reason for your absence. I will respond within 24 hours with a makeup assignment, in the form of a question based on the day's reading, which you must respond to with a 3-page brief response paper. That paper will be due exactly one week after the class missed.

Disabilities. If you need or think you might need special accommodations due to a disability, please contact Students and Employee Accessibility Services (SEAS) by email (SEAS@brown.edu) or phone (401-863-9588) to request a SEAS Registration form and Documentation Guidelines. I will abide by the recommendations and requirements established by the SEAS office.

Written Assignment expectations.

Written assignments must be turned in by the deadlines established in the syllabus or in class. In the event of any extensions or postponements I will announce via email or in class any adjustments to the schedule. In the event of extenuating circumstances, such as illness, requiring an extension, I must be contacted at least 24 hours prior to the deadline in order to make necessary adjustments.

Assignment Formatting: All written assignments must include the following: 11point font, Times New Roman, One inch Margins on all sides, double spacing, and page numbers at the bottom centered. A bibliography for reflections and the midterm is not necessary (unless you use external sources) because we will only be using sources from within the course. For the final conference paper you will be asked to include one in [APA style](#). All quotes and paraphrasing however must include the author name, year, and page number in parenthesis, Ex. (Horton 2014: 234). All assignments will be submitted on the course website via Canvas.

COURSE MATERIALS

Journal Articles and Book Chapters

Because the struggle is real and books are expensive, there are no required texts for purchase in this course. Everything will be uploaded to the canvas website for your access. If there is something in the syllabus that is missing from canvas please let me know ASAP so that I can upload it. Students are expected to retrieve all journal articles and book chapters from the Canvas website. Journal articles will be listed under the files subsection and be sorted in chronologically, based on when we will read them.

Course Schedule

Week 1: Introduction

June 27th: Syllabus and Course Introduction

Rubin, Gayle (1994). "Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality," *Pleasure and Danger: The Politics of Sexuality*, ed. Carol Vance . New York and London: Routledge, 267-319.

Hargraves, Hunter (2015). Teaching Irresponsibly and Uncomfortably: The Role of Theory in the Neoliberal University. *Journal of the Society for Cinema and Media Studies*.
Halberstam, Jack (2014). "You Are Triggering Me! The Neoliberal Rhetoric of Harm, Danger, and Trauma" *BullyBloggers*

June 28th: Queer Studies

Berlant, Lauren and Warner, Michael (1995). What Does Queer Theory Teach Us About X? *PMLA* 110, 343- 349.
Marcus, Sharon "Queer Theory for Everyone: A Review Essay," *Signs* 31.1 (2005), 191-218
De Lauretis, Teresa (1991) "Queer Theory: Lesbian and Gay Sexualities," *differences: A Journal of Feminist Cultural Studies* 3(2), iii-xviii

Further Reading

Annamarie Jagose, "Introduction," "Theorizing Same Sex Desire," and "Queer," *Queer Theory: An Introduction* (New York: New York University Press, 1996), 1-21; 72-100; 133-135.

June 29th: Queer + Anthropology = ???

Boellstorff, Tom (2007). 'Queering Disciplines in Time'. *A Coincidence of Desires: Anthropology, Queer Theory, Indonesia*. Durham: Duke University Press, 1-34.
Weiss, Margot (2016). "Always After: Desiring Queerness, Desiring Anthropology." *Cultural Anthropology* 31 (4): 627–38.
Weston, Kath (1993). Lesbian/Gay Studies in the House of Anthropology. *Annual Review of Anthropology* 22: 339–367.

Further Reading

Boellstorff, Tom (2007). *A Coincidence of Desire: Anthropology, Queer Studies, Indonesia*. Durham: Duke University Press.
Boellstorff, Tom (2007). Queer Studies in the House of Anthropology. *Annual Review of Anthropology* 36:1–19.
Boellstorff, Tom (2006). "Queer Theory Under Ethnography's Sign." *GLQ: A Journal of Lesbian and Gay Studies*, 12 (4), pp. 627-639
Howe, Cymene (2015). Queer Anthropology. *International Encyclopedia of the Social & Behavioral Sciences*, 2nd edition
Lewin, Ellen. 2016. "Who's Queer? What's Queer? Queer Anthropology through the Lens of Ethnography." *Cultural Anthropology* 31 (4): 598–606.
Manalansan, Martin (2016). "Queer Anthropology: An Introduction." *Cultural Anthropology* 31 (4): 595-597
Weston, Kath (1998). *The Long Slow Burn Sexuality and the Social Sciences*. New York: Routledge.

Week 2: Knowledge, Ignorance, Disorientation

July 5th: Failure and Forgetting

Halberstam, Judith(Jack) (2011). "Low Theory" and "The Queer Art of Failure". *The Queer Art of Failure*. Durham: Duke University Press, 1-24 & 87-122.
Johnson, E. Patrick (2001). "'Quare' Studies Or (Almost) Everything I Know About Queer Studies I Learned From My Grandmother." *Text and Performance Quarterly* 21, 1-25.
Cathy Cohen (1997). "Punks, Bulldaggers, and Welfare Queens: the Radical Potential of Queer Politics?" *GLQ: A Journal of Gay and Lesbian Studies* 3(4), 437-465.

July 6th: The Mess of Queerness

Berlant, L., Warner, M., & Berlant, L. (2000). Sex in Public. *Intimacy*. Chicago: University of Chicago Press Journals, 311–330.

- Manalansan, Martin (2014). The “Stuff” of Archives: Mess, Migration, and Queer Lives. *Radical History Review* 120(1): 94-107.
- Manalansan, Martin (2015). "Queer Worldings: The Messy Art of Being Global in Manila and New York". *Antipode* 47 (3), 566-579.
- Helen Hok-Sze Leung, "Archiving Queer Feelings in Hong Kong," in *The Routledge Queer Studies Reader*, eds. Donald E. Hall and Annamarie Jagose (London and New York: Routledge, 2012), 398-411.

Week 3: Boundaries, Limits, Crossings

July 11th Masculinity Without Men?

- Halberstam, Jack (Judith) (1998). “An Introduction to Female Masculinity” and "Transgender Butch: Butch/FTM Border Wars and The Masculine Continuum," *Female Masculinity*. Durham: Duke University Press, 1-43 and 141-174.
- Sinnot, Megan (2004). “Introduction” and “Gender Dynamics Between Toms and Dees: Subversion or Conformity”. *Toms and Dees: Transgender Identity and Female Same Sex Relationships in Thailand*. Honolulu: University of Hawaii Press, 1-8, 132-162.
- Watch In Class: *Shinjuku Boys*

July 12th Tacit Subjects

- Decena, Carlos U. (2011). “Tacit Subjects”. *Tacit Subjects: Belonging and Same-Sex Desire among Dominican Immigrant Men*. Duke University Press, 17-38.
- Boellstorff, Tom (2011). But Do Not Identify As Gay: A Proleptic Genealogy of the MSM Category. *Cultural Anthropology* 26(2):287–312
- Dave, Naisargi (2011). "Indian and lesbian and what came next: Affect, commensuration, and queer emergences". *American Ethnologist* 38(4): 650-665.

Further Reading

- Gloria Anzaldúa (2009). "To(o) Queer the Writer—Loca, escritora y chicana," in *The Gloria Anzaldúa Reader*, ed. AnaLouise Keating. Durham: Duke University Press, 163-175.
- Dave, Naisargi. “Within Limits, Freedom.” *Queer Activism in India: A Story in the Anthropology of Ethics*. Durham: Duke University Press: 61-96.
- Boellstorff, Tom (2003). “Dubbing Culture: Indonesian Gay and Lesbi Subjectivities in an Already Globalized World” . *American Ethnologist*, 30(2), 225-242.

July 13th No Homo: Straight Guys Who Like Guys

- Ward, Jane (2015). “Nowhere Without It”, “Bars, Bikers, and Bathrooms”, and Haze Him! White Masculinity, Anal Resilience, and the Erotic Spectacle of Repulsion”. *Not Gay: Sex Between Straight, White Men*. New York: New York University Press, 1-82, 153-191.

Further Reading

- Halberstam, Judith (Jack) (2011). "Dude, Where's My Phallus? Forgetting, Losing, Looping," *The Queer Art of Failure*. Durham: Duke University Press, 53-86.

Week 4 Kinship, Intimacy, Perversion

July 18th: Families of Choice (and their Discontents)

- Weston, Kath. “Exiles from Kinship” and “Families We Choose”. *Families We Choose: Lesbians, Gays, and Kinship*. New York: Columbia University Press, 21-41, 103-136.
- Reddy, Gayatri. “Our People: Kinship, Marriage, and the Family”. *With Respect to Sex*. Chicago: University of Chicago Press, 142-185.
- Rodriguez, Richard T “Making Queer Familia”. In Hall, Donald E. and Jagose, Annamarie (eds.) *The Routledge Queer Studies Reader*, London and New York: Routledge, 324-332.

Jordy Rosenberg (2014). Gender Trouble on Mother's Day. *Avidly LA Review of Books*
<http://avidly.lareviewofbooks.org/2014/05/09/gender-trouble-on-mothers-day/>

Watch in Class: *Paris Is Burning*

Further Reading

Butler, Judith (1993). 'Gender is Burning: Questions of Appropriation and Subversion', in Thornam (Ed) (1999) *Feminist Film Theory, a Reader*, Edinburgh: Edinburgh University Press, 381-395.

bell hooks (1992). "Is Paris Burning?" In *Black Looks: Race and Representation*. Boston: South End. Pp. 145-156.

Marilyn Frye(1983). "Lesbian Feminism and the Gay Rights Movement: Another View of Male Supremacy, Another Separatism" in *The Politics of Reality*:128.

July 19th: Viral Intimacies: Barebacking, Bug Chasing, and The Gift

Dean, Tim (2009). "Breeding Culture" and "Cruising as a Way of Life". *Unlimited Intimacy: Reflections on the Subculture of Barebacking*. Chicago: University of Chicago Press, 48-97, 176-212.

Tosmo, Gregory (2012). "Viral Sex and the Politics of Life". In Hall, Donald E. and Jagose, Annamarie (eds.) *The Routledge Queer Studies Reader*. London and New York: Routledge, 180 - 193.

Watch in Class: Louise Hogarth's *The Gift* https://www.youtube.com/watch?v=oN4w8e432_o

Further Reading

Hoppe, T (2011). Loaded Meanings. *Journal of Sex Research*, 48(5), 506–510

Mauss, M. *The Gift*

July 20th: Antigone, Yellamma and her Sister-Wives: "Perverse" Kinship

Ramberg, Lucinda (2014). "Kinship Trouble" and "Troubling Kinship". *Given to the Goddess*. Durham: Duke University Press, 181 - 211.

Butler, Judith (2000). "Promiscuous Obedience". *Antigone's Claim: Kinship Between Life and Death*. New York: Columbia University Press, 57-82.

Borneman, J. (1997). Caring and being cared for: Displacing marriage, kinship, gender and sexuality. *International Social Science Journal*, 49(4), 573.

TWO OF YOUR THREE REFLECTIONS MUST BE HANDED IN BY TODAY

MIDTERM HANDED OUT IN CLASS AND DUE ON CANVAS SUNDAY (7/23) @12PM.

Week 5 Feeling, Affect, Intensity

July 25th Cruel Attachments: Love, Failure, and Recovery

Berlant, Lauren (2011). "Introduction: Affect in the Present". *Cruel Optimism*. Durham: Duke University Press, 1-24.

McGlotten, Shaka (2013). "The Virtual Life of Sex in Public" and "Feeling Black and Blue". *Virtual Intimacies: Media, Affect, and Queer Sociality*. Albany: SUNY Press 17-39, 61-79.

Hammers, Corrie (2014). "Corporeality, Sodomasochism and Sexual Trauma". *Body and Society*. 20(2) 68-90.

Further Readings

Clough, Patricia T. (2008). The Affective Turn: Political Economy, Biomedicine and Bodies: *Theory, Culture & Society*, 25(1), 1.

Clough, Patricia Ticineto, & Halley, J. O. (2007). *The affective turn: theorizing the social*. Durham: Duke University Press.

Gregg, M., & Seigworth, G. J. (Eds.). (2010). *The Affect Theory Reader*. Durham: Duke University Press.

J. K. Puar, & Pellegrini, Ann. (2009). Affect. *Social Text* 100, 27(3), 35–38.
Massumi, B. (1995). The Autonomy of Affect. *Cultural Critique*, (31), 83–109.
Stewart, K. (2007). *Ordinary affects*. Durham: Duke University Press.

July 26th Gender in the ‘Pharmacopornographic Era’: Feeling ‘Real’, Feeling the Fantasy

Butler, Judith (1990). “Subjects of Sex/Gender/Desire”. *Gender Trouble*. New York: Routledge, 1-34.
Preciado, Beatriz (2008). *Testo Junkie: Sex, Drugs, and Biopolitics in the Pharmacopornographic Era*.
New York: The Feminist Press, 15-68, 99-129.
Extra Help: Gender Trouble Explained (W/ Cats) <https://binarythis.com/2013/05/23/judith-butler-explained-with-cats/>

July 27th Depression As Public Feeling

Ahmed, Sara (2004) “Introduction: Feel Your Way” and “Queer Feelings”. *Cultural Politics of Emotion*.
New York: Routledge, 1-19, 144-168.
Cvetkovich, Ann (2011). *AIDS Activism and Public Feelings: Documenting Act Up’s Lesbians*. In Hall,
Donald E. and Jagose, Annamarie (eds.) *The Routledge Queer Studies Reader*, London and New
York: Routledge, 373-379.
Cvetkovich, Ann (2011). “Introduction”. *Depression: A Public Feeling*. Durham: Duke University Press,
1-26.

Week 6 Neoliberalism, Love, Empire

August 1st Ethnocartography: Queering Area Studies

Arondekar, Anjali and Patel, Geeta (2016). "Area Impossible: Notes toward an Introduction". *GLQ: A Journal of Lesbian and Gay Studies*, 22(2): 151-171
Tadiar, Neferti X. M. (2016). "Ground Zero". *GLQ: A Journal of Lesbian and Gay Studies* 22(2): 173-181.
Macharia, Keguro (2016). "On Being Area-Studied: A Litany of Complaint". *GLQ: A Journal of Lesbian and Gay Studies* 22(2): 183-189.
Mikdash, Maya and Puar, Jasbir K. (2016). "Queer Theory and Permanent War". *GLQ: A Journal of Lesbian and Gay Studies* 22(2): 215-222.
Currier, Ashley and Migraine-George, Thérèse (2016). "Queer Studies / African Studies: An (Im)possible Transaction?" *GLQ: A Journal of Lesbian and Gay Studies* 22(2): 281-305.
Khan, Aliyah (2016). "Voyages across Indenture: From Ship Sister to Mannish Woman". *GLQ: A Journal of Lesbian and Gay Studies* 22(2): 249-280;

August 2nd Gaycation: The Sexiness of Empire

Kuntsman, Adi (2008). “The Soldier and the Terrorist: Sexy Nationalism, Queer Violence.”
Sexualities 11(1/2): 142–170.
Puar, Jasbir K. (2002). Circuits of Queer Mobility: Tourism, Travel and Globalization. *GLQ*: 8(1-2), 101-137
Leibowitz, Tovah (2016). Ellen Page’s Gay Imperialism is Not Activism.
<http://harlot.media/articles/1513/ellen-pages-gay-imperialism-is-not-activism>
Watch in Class: *Gaycation* Episodes (Japan, Brazil, and India)

August 3rd Exceptional Queers: Homonationalism, Rights, and Activism

Puar, Jasbir (2007). "Homonationalism as Biopolitics". *Terrorist Assemblages: Homonationalism in Queer Times*. Durham: Duke University Press, 1-36.
Howe, Cymene. “Intimate Pedagogies.” *Intimate Activism: The Struggle for Sexual Rights in Postrevolutionary Nicaragua*. Durham: Duke University Press. 61-91.
Weiss, Margot (2008). “Gay Shame and BDSM Pride: Neoliberalism, Privacy, and Sexual Politics”. *Radical History Review*: 100(1), 87 – 101.

Watch in Class: Kami Chisolm (2015) *Pride Denied: Homonationalism and the Future of Queer Politics*. <https://brown-kanopystreaming-com.revproxy.brown.edu/video/pride-denied>

Further Reading

Morgensen, Scott Lauria. "Introduction" and "Conversations on Berdache". *Spaces Between Us: Queer Settler Colonialism and Indigenous Decolonization*. Minneapolis: University of Minnesota Press, 1-30, 55-91.

Week 7 Wrap Up and Presentations

August 8th NO CLASS. Work Day for your final presentations and papers. I will be available for both office hours as well as during this time to meet you for consultations on your projects.

August 9th FINAL Presentations

August 10th Individual Meetings with Me for Feedback on Your Presentations

August 17th All Final Papers Due on Canvas @12PM

Assignments

Presence and Participation (15%)

Participation means that you are attentively listening to other students, engaging with the course materials, and participating in the discussion. Again, this is a seminar-style course, where we will condense an entire semester into a few weeks. The participation of all students is integral to the successful execution of this course. Please read all the assignments for a given week and come to class prepared to discuss. As part of your participation you will be responsible for submitting a Meme It or Tweet It before every Thursday class (by Noon on Thursdays). See the guidelines below for more instructions.

In Class Presentation (10%)

You will be expected to lead class discussion at least once—depending on the final number of course participants. You will open up class by providing a brief summary of the texts. You are welcome to use powerpoint, media, paper, an activity, or just some talking points to make your presentation. What you must address in 15 – 20 minutes of time is an overview of the text(s), connections they might have to previous readings and course themes, and discussion questions for the class to begin with. This is not meant to be an intensive or pressurized exercise but rather a way for you to practice your presentation and speaking skills ahead of your final, to receive feedback from me, and to practice condensing dense/complex material into an understandable talk. I will of course guide you—when necessary—to make this a smooth process.

Three Critical Reflections (30%)

Over the course of the semester you are responsible for handing in three critical reflections. This is a chance for weekly reflection on the readings, through questions, critical commentary, moderate summary (with questions/commentary), analysis, opinion, or a creative combination of the above. You will hand them to me in class and you must write three of them. The goal is for you to demonstrate original/critical thinking in 2-3 pages. You must include a thesis and have an organized engagement with the text. You **MUST** hand in at least **two** before the midterm. In your reflections you must evaluate one of the arguments/points that a text makes. What is the author conveying? Is it clear? Do you agree? Why/Why not? How might it connect to other concepts/ideas/themes from previous reading?

Take Home Midterm (15%): You will have a take home midterm exam. The midterm will consist of a few essay questions, based on course readings. The questions will be straight forward, not surprises, and if you have been putting in the work throughout the course and participating, then there will be nothing to

throw you off. You will be allowed to use all notes and course materials to help you answer the exam questions.

Final Conference Paper Presentation (30%): We will have a mini-conference at the end of the semester. The conference will consist of a final presentation/paper reading where students will have 15 minutes to present an original paper. We will discuss the contents of the assignment more as we near the deadline. However the expectation is for you to take one of our major theoretical concepts offered in the course and to use it as a way to think through a more contemporary moment, text, current event, media artifact, etc. Your paper will need to be about 6-8 pages. On July 23rd you will turn in a brief abstract of your final paper. I will provide feedback as well as meet with you all individually to talk more about your assignments.

Grading Policy Statement and Grading Scale

In this course grades are both a reflection and evaluation of your written work, ability to express critical thought in writing and in speaking, and how well you demonstrate an understanding engagement with the course material. Grades are not reflections of you as a person or punishment; they are a mechanism for evaluating your performance throughout the course.

A Exceptional work. Demonstrates a comprehensive engagement with the text/course materials. Work masterfully articulates a clear understanding and synthesis of readings and presents ideas clearly and articulately. There is a strong, original thesis advanced and supported by relevant supporting information. The writing is clear, organized, and free of grammatical errors and typos.

B Strong work. Generally catches the significant details of the readings/course material. Expresses a clear thesis, though it might be obvious. Has supporting evidence that clearly attends to the main argument of the paper. The work is clear, organized, and free of grammatical errors, typos and missteps.

C Acceptable work, but with some problems. The work might miss the central point of the assignment or question posed. It might also have a very vague thesis/main argument. Analysis is also probably lacking depth, clarity, and a connection to the main thesis. The work is disorganized and the direction is not clear. The work may be unclear, grammatically incorrect, and there may be some typos, errors, or issues.

D Work with serious problems. The analysis is far more of a summary of the text, with little original thought or responsiveness to the prompt/question. Information cited from the text is factually inaccurate or communicates a gross misunderstanding and/or lack of engagement with the text and course materials. The paper has significant issues with clarity and organization. There are frequent grammatical, spelling, and stylistic errors.

NC Unacceptable work.

Meme IT, Tweet IT, GIF IT Guidelines

Background and Introduction: Many people say that memes, Facebook statuses, tweets, and GIFs are useless technologies of vapid, self-obsessed millennials. I, however, disagree. Given that so much of our work is also about translation and synthesis, I think it is crucial for you to be able to articulate yourselves succinctly (which is also one of the objectives of this course!). Thus, each Thursday you will submit a meme or tweet to me regarding this week's readings. Through an image and minimal amounts of text, a meme decontextualizes the content from one place and recontextualizes it in another to draw parallels between texts, produce emotions, and provoke the viewer. A tweet on the other hand synthesizes a longer message or idea into a 140 character bite (usually with emojis and hashtags). GIFs are short video clips that can be played on repeat. They are frequently repurposed to combine pop culture references with social commentary.

Directions: Design a meme, tweet, or GIF post (the choice is yours) commenting on a major theme or idea from the week's readings and discussions. Choose whichever medium you think may best suit your preferences or help you communicate the ideas succinctly and clearly. This is not a pressurized exercise. There is no grade attached to it (however it is part of your participation so do it and get the points). This is an exercise to help you consolidate your thoughts into a short post. You are allowed no more than 140 characters of text for whatever you choose to do. Upload it on Canvas @12PM every Thursday. I'll collect them and put them up at the start of Thursday class and we'll vote on the best ones each week. The winner(s) will receive one extra point on their participation grade.

Cautionary notes and tips

- Use some of the following sites to help you find meme and GIF worthy content
 - <https://memegenerator.net/>
 - <https://giphy.com/>
 - <https://www.tumblr.com/login>
- Use your best judgment as you decide what kinds of images to select, particularly for humorous purposes. Channel your own brand of irreverence in such a way that it does not alienate people in class or violate University commitments to inclusivity and mutual respect. If you are unsure how to do this ask yourself: 1. Why is this image funny? 2. Is the vehicle of Humor someone's identity (race, class, sexuality, etc) or the content itself 3. If you are unsure after 1 or 2 you can always ask your instructor (ME).
- Be creative and have fun with it

