

SYLLABUS
ANTH 4210.001
CULTURE AND HUMAN SEXUALITY
SPRING 2021

Professor: Dr. Jara Carrington (she/her or them/they)

Email: jara.carrington@unt.edu

Office Hours: Wednesdays 1-2; Zoom by appointment

Office: Sycamore Hall 122

Class meetings: Tu/Th 3:30- 4:50

Meeting location: Tuesday ESSC 255

Thursdays on Zoom

COURSE DESCRIPTION

Welcome! In this class, we will learn about the history of the study of sexuality in anthropology, with particular attention to significant debates, interventions, and lessons that have informed the development of anthropological perspectives on sexuality and the current field of queer anthropology. We will examine a variety of interdisciplinary texts to understand and problematize the ways in which culturally specific norms around gender, sex, race, ethnicity, indigeneity, class, and more intersect with and inform the experience we call “sexuality.” In particular, we will examine in-depth taxonomies and hierarchies of gender, sex, and sexuality in the West, and we will study how knowledge about sexual and gendered difference is produced through a variety of discursive contexts, including science, medicine, and the law. We also utilize a cross-cultural perspective to consider cultural meanings about gender and sexuality outside “the West.” In doing so, we will evaluate the variety of meanings and expressions of gender and sexuality within and across cultures.

COURSE OBJECTIVES

After completing this course, you will be able to:

- Identify and explain the history of the study of sexuality in anthropology
- Evaluate the variety of meanings about gender and sexual differences across and within cultures
- Critically analyze the relationship between sexual difference, knowledge production, and structures of power
- Analyze and explain how norms about gender, sex, and sexuality are constructed, reproduced, and contested.
- Utilize a queer anthropological approach to gender and sexuality in your own work and lives

REQUIRED TEXT

There is one required text for this course, which is available at the UNT Bookstore. It is “Queer: A Graphic History” by Dr. Meg-John Barker (referred to as QGH throughout the schedule). All other required readings will be available for your downloading pleasure through our Canvas course webpage.

COVID-SPECIFIC COURSE 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) 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 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 for the duration of the semester. This means we will meet together in person on Tuesdays, and on Zoom on Thursdays. Additional remote instruction may be necessary if community health conditions change or you need to self-isolate or quarantine due to COVID-19. To participate in remote sessions of the class, students will need:

1. Access to the internet
2. A device that can access the internet
3. A working microphone
4. A working webcam

The remote learning environment is challenging, and yet offers its own unique benefits for participation in class. In order to make this space most closely resemble the in-classroom experience, I prefer for students to use their webcams. If there is some reason why you are unable or uncomfortable doing this, please talk with me. Otherwise, I expect students to use their webcams for class sessions on Zoom.

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

Face Coverings: 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.

Class Recordings & Student Likenesses: Synchronous (live) sessions in this course will be recorded for students enrolled in this class section to refer to throughout the semester. Class recordings are the intellectual property of the university or instructor and are reserved for use only by students in this class and only for educational purposes. Students may not post or otherwise share the recordings outside the class, or outside the Canvas Learning Management System, in any form. Failing to follow this restriction is a violation of the UNT Code of Student Conduct and could lead to disciplinary action.

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 INFORMATION AND EXPECTATIONS

Names and Pronouns: I will gladly honor your request to call you by a name that differs from school records as well as whatever pronouns you use. I also understand that we grow and change in how we understand ourselves, therefore appropriate name and pronouns can change during the semester. So, please advise me of how to address you whenever you feel comfortable, safe, and ready to do so. You can add pronouns to your Canvas account here <https://community.canvaslms.com/t5/Student-Guide/How-do-I-select-personal-pronouns-in-my-user-account-as-a/ta-p/456>. The Pride Alliance office at UNT also offers support and information regarding communication about your name or pronouns.

General Information: This course requires considerable reading and writing. Although you do not need a background in anthropological theory or gender studies 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, given the political and personal nature of some of the course content, it is important that our class participation maintains respect for the many diverse perspectives and interpretations our classroom holds. As you participate remember that some topics may be sensitive to class members or cause discomfort. Strive for thoughtful discussion and conversation; aggressive or personally directed remarks make the classroom unsuitable for learning.

Note that I do not expect you to agree with all of the perspectives or course materials in order to do well in this class, but I do expect you to approach these topics in an open and intellectual fashion. Feel free to attend office hours (or make an appointment) to share and discuss questions, concerns, or insights about the course or course material.

Class Participation: This class relies on the intellectual commitment and *active* participation of all students. This goes beyond merely showing up for class, and includes but is not limited to: 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. 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. You should bring assigned readings to class each day as we will refer to and utilize them throughout our meetings.

What it Means to Read: In completing the readings, I expect that you read the texts critically. This does not mean trying to find fault with the text, but rather to approach each text with an eye to the assumptions, claims, and conclusions of the authors. In other words,

I expect you to derive from your reading not only the basic content of the materials, but also the ways in which these authors understand and work with broader concepts relevant to this course (i.e. "sex," "gender," and "sexuality;" as well as "identity," "community," "power" etc.) As the semester progresses, you will be encouraged to put different readings in conversation with each other. As such, my strong suggestion is that you take notes on the materials you read to aid you in this task.

Late Work: I do not accept late quizzes, tests, assignments, or papers unless you have made specific arrangements with me in advance, have a doctor's note, and/or have otherwise received my approval. That being said, if you realize you are going to have difficulty meeting a deadline, I am often willing to work with you to give you extra time **if** you contact me in advance to make arrangements.

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, writing about 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 your cell phone ringer/vibration 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 will be submitted through Turnitin, a Web based resource that compares the text of student papers to an extensive electronic database. Writing assignments will be assessed by Turnitin for textual similarity review.

From UNT's Academic Integrity Policy:

"Cheating" means the use of unauthorized assistance in an academic exercise, including but not limited to:

1. use of any unauthorized assistance to take exams, tests, quizzes, or other assessments;
2. use of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments;
3. use, without permission, of tests, notes, or other academic materials belonging to instructors, staff members, or other students of the University;
4. dual submission of a paper or project, or resubmission of a paper or project to a different class without express permission from the instructor;
5. any other act designed to give a student an unfair advantage on an academic assignment.

“Plagiarism” means use of another’s thoughts or words without proper attribution in any academic exercise, regardless of the student’s intent, including but not limited to:

1. the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgement or citation, or
 2. the knowing or negligent unacknowledged use of materials prepared by another person or by an agency engaged in selling term papers or other academic materials.
- The definition of plagiarism means it 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 receive an automatic zero on the assessment. I also reserve the right to pursue further disciplinary action within the UNT system. Students will be provided the opportunity for a hearing; if found guilty they can receive an automatic “F” in the course. Multiple violations may result in dismissal from the university.
 - 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. We use Turnitin in this class, and even without that I will 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 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. 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 with disabilities. If you have or acquire a disability 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.

STUDENT RESOURCES

Basic Needs: You can't learn if you are hungry! UNT has a Food Pantry on campus. Any current UNT student in need can visit the UNT 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.

UNT Learning Center: This resource provides a variety of tutoring services that are open to students for different topics, including one-on-one and group sessions. Check out their website for more information here: <https://learningcenter.unt.edu/tutoring>

UNT Writing Center: The Writing Center provides assistance with any academic writing needs. If you are having troubles with organizing your thoughts, articulating your argument, or just want assistance with in-text citations, this is the resource for you. Find more about their services here: <https://writingcenter.unt.edu>

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.

COURSE EVALUATION

I.	Participation Grade	10%
II.	Weekly Discussion Questions	20%
III.	Politics of Representation Presentation	15%
IV.	Reflection Paper	15%
V.	Archive/Digital Exhibit Project	40%
	a. Proposal (10%)	
	b. Exhibit and Analysis (25%)	
	c. Presentation (5%)	

I. Participation Grade (100 points)

The depth of knowledge produced and learned in this class is dependent on the intellectual commitment and *active* participation of all students. Active participation goes beyond merely showing up for class, and includes but is not limited to:

participating in group work, 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. 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. To encourage participation, there will be two participation grades assessed- 50 points at the mid-term and 50 points at the end of the class.

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 12:30 on the day of class** 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 question by situating it in terms of *at least one of the following*:

1. a particular school of thought
2. a particular passage or quote from the assigned reading
3. 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:

1. yes/no questions
2. obvious questions (those which are answered in the reading)
3. vague or ambiguous questions (those which do not contain a *specific* subject or point of reference; those which cannot be answered by the readings)
4. rhetorical questions (those asked to make a point rather than to seek an answer)
5. leading questions (those which prompt or imply a particular answer)

D. Follow Instructions (5 points)

1. Must be submitted to Canvas by 12:30PM on the day that the reading is assigned for credit (i.e. if your question is about a reading assigned for Tuesday March 16, you will want to turn it in by 12:30 on Tuesday March 16).
2. 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
3. If quotes are used or referenced, please provide page number

III. Politics of Representation 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, you and a classmate will research and present a report about a current, relevant form of representation that deals with gender, sex, and/or sexuality. In the report, you will consider how gender, sex, and/or sexuality gets represented in the source of your choosing. For example, you may want to think about film, television, news media, social media, art work/artist, music, or some other site, and consider how it represents sexuality and/or gender. Go beyond good/bad dichotomies and consider what meanings different audiences might take away.

Be creative! For this presentation, I would like for you to focus in on one specific example—for instance, not a whole genre (i.e. graphic novels) but one specific case (i.e. the graphic novel series “Sandman”) to do a “deep reading” of that site, and to think more in-depth about the cultural meanings about gender and sexuality that are produced and circulated by and through that site. In your presentation, you will analyze both the substantive content of the text, and identify how it represents bodies, relationships, and/or politics in relation to cultural norms about gender, sex, and/or sexuality.

In the second week of class, you and a classmate 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. In your presentation you will want to:

1. Identify and provide a brief description/summary of your media site

2. **Explain this media site's cultural significance and relevance to course content using at least TWO concepts or theories from your required readings. That is, I want to see you make a connection between your selected media representation and two concepts or theories discussed by authors in the required readings.**
3. Offer your very insightful and critical analysis of the topic/materials (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. Reflection/Mini-Autoethnography Paper (150 points)

For this assignment, you will consider the different spaces where you learned about gender, sex, and sexuality in your own life, and how that knowledge has changed (or not) over time. In this paper, you need to relate your own individual experience to the broader cultural and historical contexts in which you have lived. Also, you will want to take into account your unique positioned perspective. For instance, you may have different experiences or knowledge based upon where you grew up, your gender, your ethnic or racial background/identity, class position, etc. You will use at least **TWO concepts or theories** from assigned class readings to make a connection between your experience and academic concepts/theories.

V. Archive/Digital Exhibit Project (400 points)

For their final project, students will locate and research a selection of archival objects (periodicals, letters, pamphlets, songs, advertisements, etc.) related to gender, sex, and/or sexuality at UNT, local, or online archives to produce a digital exhibit, and will provide a cultural and historical context and interpretation of that exhibit.

The final project will consist of three components: the archival objects you find/collect, a written analysis of those objects, and a presentation of your findings to the class.

1. You will select at least **five archival objects** related to gender, sex, and/or sexuality that will make up your digital exhibit, and
2. You will need to provide an interpretation and analysis of the objects/the collection; length must be at least **1000 words**.
3. You will complete a 7-9 minute presentation for the class about your exhibit.

As you are developing your interpretation and analysis, you may want to consider the following questions: How do these objects create, reproduce, and/or contest cultural meanings about gender, sex, and sexuality? How are norms around sexuality related to other categories of social difference, like gender, sex, race, ethnicity, class, religion, nationality, indigeneity, etc? What links are being made within the object between norms around sexuality and cultural ideas about citizenship, community, or belonging?

1. Project Proposal/Preliminary Analysis of One Archival Object (100 points)

In order to complete this assignment, you must first find at least one archival object of interest to you. You will turn in a **200-250 word** project proposal that includes a preliminary analysis of the archival object, and that elaborates on potential collection themes based on this object. You are not necessarily required to use this object in your final collection; this assignment is meant to encourage you to start thinking about and doing the archival research ahead of time. In your analysis, you should consider the cultural and historical context of the object and offer a preliminary discussion of the significance of the object.

2. Digital Archive/Exhibit and Analysis (250 points)

You will find and collect at least **five** archival objects that you will use to make up a digital exhibition. In the written interpretation and analysis of your collection, you will analyze each individual object you have selected, as well as the collection as a whole. Your analysis should:

- Set each object within a particular cultural and historical context
- Elaborate on the significance, meaning, and/or interpretation of these objects
- Discuss how the objects are related (or not)—what is the theme of this collection? Why did you select these items, and how do you think they fit together? When taken together, what kind of story or narrative do they tell?
- Use **two concepts or theories** from our required course readings to consider the cultural meanings and implications of the items and/or your collection as a whole.

3. Presentation of Archive/Exhibit to Class (50 points)

In this presentation, you will show and explain your collection to the class, with particular attention on how you used the concepts or theories from our course readings in your analysis. You may want to focus in on one piece of your archive/exhibit and do a deep reading of that, or you may want to discuss the items more broadly as a collection. Your presentation should be **7-9 minutes**, and should have a visual component.

***A Note on Paper Formatting: All papers 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 or check out 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

Your Politics of Representation Presentation Date

2/23: Reflection/Mini-Autoethnography Paper Due

3/16: Project Proposal for Digital Exhibit Project Due

4/8- 4/22: Digital Exhibit Student Presentations

4/27: Digital Exhibit and Analysis Projects Due

COURSE SCHEDULE

Introduction

- 1/12: Welcome! No assigned readings
*No discussion question due this week
- 1/14: Esther Newton. 2003/1999. Introduction to Margaret Mead Made Me Gay. Reprinted in *The Scholar & Feminist Online* 1(2): 1-8. Accessed on 1/10/21 at <http://sfoonline.barnard.edu/mead/newton.htm>
*No discussion question due this week

Part I- Laying the Groundwork:

The Social Construction of Gender, Sex, and Sexuality

- 1/19: 1. Judith Lorber. 1993. "Believing is Seeing: Biology as Ideology" *Gender & Society* 7(4): 568-581.
2. QGH pgs. 6-14, 141-146
- 1/21: 1. Anne Fausto-Sterling. 1993. "The Five Sexes: Why Male and Female are not Enough" *The Sciences*: 20-24.
2. Anne Fausto-Sterling. 2000. "The Five Sexes Revisited" *The Sciences*: 18-23.
3. QGH pgs. 73-83
- 1/26: 1. Riki Wilchins. 2004. Selections from *Queer Theory, Gender Theory: An Instant Primer* "Derrida and the Politics of Meaning," "Homosexuality: Foucault and the Politics of the Self," and part of "Foucault and the Disciplinary Society"
2. QGH pgs. 17-24, 64-72

Supplemental Readings:

Judith Butler. 2006. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge Press.

Judith Butler. 1988. "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory" *Theater Journal* 40(4): 519-531.

Michel Foucault. 1978. *The History of Sexuality Vol. 1*. New York: Pantheon Books.

Susan Stryker. 2017. *Transgender History: The Roots of Today's Revolution*. 2nd edition. New York: Seal Press.

Part II- History of the Study of Sexuality in Anthropology

- 1/28: Kath Weston. 1998. "the bubble, the burn, and the simmer. introduction: locating sexuality in social science." *longslowburn: sexuality and social science*, pgs. 1-28. New York: Routledge Press
- 2/2: 1. Gayle Rubin. 1984/2006. "Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality" in *Culture, Society and Sexuality*, edited by Peter Aggleton and Richard Parker, pgs. 143-178. New York: Routledge Press. **(Read pgs. 143-156)**
2. QGH pgs. 27- 36
- 2/4: 1. Gayle Rubin. 1984/2006. "Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality" in *Culture, Society and Sexuality*, edited by Peter Aggleton and Richard Parker, pgs. 143-178. New York: Routledge Press. **(Read pgs. 157-172)**
2. QGH pgs. 37-50
- 2/9: Gilbert H. Herdt. 1984. "Semen Transactions in Sambia Culture" in *Ritualized Homosexuality in Melanesia*, edited by Gilbert H. Herdt, pgs. 167-210. Berkeley: University of California Press.
- 2/11: Deborah Elliston. 1995. "Erotic Anthropology: 'Ritualized Homosexuality' in Melanesia and Beyond." *American Ethnologist* 22(4): 848-867.

Supplemental Readings:

Ellen Lewin and William L. Leap (eds). 2002. Out in Theory: The Emergence of Lesbian and Gay Anthropology. Urbana Champaign: University of Illinois Press.

Esther Newton. 1972. Mother Camp: Female Impersonators in America. Chicago: University of Chicago Press.

Kath Weston. 1993. Lesbian/Gay Studies in the House of Anthropology. Annual Review of Anthropology 22: 339-367.

Part III- Exploring the Construction and Regulation of Sexual and Gender Norms, Identities, and Subjects in the West

- 2/16: Deborah Miranda. 2010. "Extermination of the Joyas: Gendercide in Spanish California" *GLQ: A Journal of Gay and Lesbian Studies* 16(1-2): 253-284.

- 2/18: Siobhan Somerville. 1994. "Scientific Racism and the Emergence of the Homosexual Body" *Journal of the History of Sexuality* 5(2): 243-266.
- 2/23: Jonathon Ned Katz. 2007. "The Heterosexual Comes Out: From Doctor Discourse to Mainstream Media." *The Invention of Heterosexuality*. Chicago: University of Chicago Press. Pgs. 83-112.
DUE: REFLECTION/MINI-AUTOETHNOGRAPHY
***No discussion question due this week**
- 2/25: 1. John D'Emilio. 1993. "Capitalism and Gay Identity" in *The Lesbian and Gay Studies Reader*, edited by Henry Abelove, Michèle Aina Barale, and David M. Halperin. New York: Routledge Press. Pgs. 467-476.
 2. QGH TBA
***No discussion question due this week**
- 3/2: 1. Gloria Anzaldúa. 1984/2009. "To(o) Queer the Writer—Loca, Escritora, y Chicana" *The Gloria Anzaldúa Reader* edited by AnaLouise Keating, pgs. 163-175. Durham: Duke University Press.
 2. Emma Pérez. 2003. *Queering the Borderlands: The Challenges of Excavating the Invisible and Unheard*. *Frontiers: A Journal of Women's Studies*. 24(2-3): 122-131.
 3. QGH TBA
- 3/4: E. Patrick Johnson. 2001. "Quare' Studies, or (Almost) Everything I Know about Queer Studies I Learned from my Grandmother." *Text and Performance Quarterly* 21(1): 1-25.

Supplemental Readings:

Margot Canaday. 2009. The Straight State: Sexuality and Citizenship in Twentieth Century America. Princeton: Princeton University Press.

Leo Chavez. 2004. A Glass Half Empty: Latina Reproduction and Public Discourse. Human Organization 63(2): 173-188.

Eithne Luibhéid. 2004. Entry Denied: Controlling Sexuality at the Border. Minneapolis: University of Minnesota Press.

Scott Morgensen. 2011. Spaces Between Us: Queer Settler Colonialism and Indigenous Decolonization. Minneapolis: University of Minnesota Press.

David Valentine. 2007. Imagining Transgender: An Ethnography of a Category. Durham: Duke University Press.

Part IV- Studying Sexuality Across Time and Space

- 3/9: 1. Estelle B. Freedman and John D'Emilio. 1990. "Problems Encountered in Writing the History of Sexuality: Sources, Theory, and Interpretation." *The Journal of Sex Research* 27(4): 481-495.
 2. Daniel Marshall, Kevin P. Murphy, Zeb Tortorici. 2014. Editors Introduction: *Queering Archives: Historical Unravelings*. *Radical History Review* 120: 1-11.

- 3/11: Amy Stone and Jaime Cantrell. 2016. "Introduction: Something Queer at the Archive." *Out of the Closet, Into the Archives: Researching Sexual Histories*, edited by Amy Stone and Jaime Cantrell, pgs. 1-24. Albany: State University of New York Press.
- 3/16: Dennis Altman. 1997. "Global Gaze/Global Gays" *GLQ* 3:417-436.
DUE: PROJECT PROPOSAL FOR ARCHIVE/DIGITAL EXHIBIT PROJECT
***No discussion question due this week**
- 3/18: Evelyn Blackwood. 1998. "Tombois in West Sumatra: Constructing Masculinity and Erotic Desire." *Cultural Anthropology* 13(4): 491-521.
***No discussion question due this week**
- 3/23: Naisargi Dave. 2010. "To Render Real the Imagined: An Ethnographic History of Lesbian Community in India." *Signs: A Journal of Women in Culture and Society* 35(3): 595- 619.
- 3/25: Martin Manalansan. 2003. "The Border Between Bakla and Gay" *Global Divas: Filipino Gay Men in the Diaspora*, pgs. 21-44. Durham: Duke University Press.

Supplemental Readings:

- Bobby Benedicto. 2015. Under Bright Lights: Gay Manila and the Global Scene. Minneapolis: University of Minnesota Press.*
- Naisargi Dave. 2012. Queer Activism in India: A Story in the Anthropology of Ethics. Durham: Duke University Press.*
- Uriel Quesada, Letitia Gomez, and Salvador Vidal-Ortiz (eds). 2016. Queer Brown Voices: Personal Narratives of Latino/a LGBT Activism. Austin: University of Texas Press.*
- Noelle Stout. 2014. After Love: Queer Intimacy and Erotic Economies in Post-Soviet Cuba. Durham: Duke University Press.*

Part V- Queer(ing) Anthropology

- 3/30: 1. Annamarie Jagose. 1996. *Selection from Queer Theory: An Introduction*. New York: New York University Press.
 2. QGH TBA
- 4/1: 1. Margot Weiss. 2016. "Always After: Desiring Queerness, Desiring Anthropology." *Cultural Anthropology* 31(4): 627-638.
 2. Jafari S. Allen. 2013. "Race/Sex Theory: Toward a New and More Possible Meeting." *Cultural Anthropology* 28(3): 552-555.
 3. QGH TBA

- 4/6: 1. Susan Stryker. 2004. "Transgender Studies: Queer Theory's Evil Twin." *GLQ* 10(2): 212-215.
2. QGH TBA
*** This week's discussion question due today!**

Supplemental Readings:

Tom Boellstorff. 2007. Queer Studies in the House of Anthropology. Annual Review of Anthropology 36: 1-19.

Ana-Maurine Lara. 2020. Queer Freedom: Black Sovereignty. Albany: State University of New York Press.

Margot Weiss. 2012. Techniques of Pleasure: BDSM and the Circuits of Sexuality. Durham: Duke University Press.

4/8- 4/22 : Digital Exhibit Student Presentations

4/27: Digital Exhibit and Analysis Assignments Due