GSFS 189: Introduction to Queer Critique

Dr. Carly Thomsen
Class days and time: Tuesdays and Thursdays, 11-12.15
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“It is not possible to be queer, definitively queer, queer once and for all, as queer is neither an identity nor a look, but a critical attitude with regards to the way in which identities are produced and settled.” —Beatriz Preciado

“Broadly speaking, queer describes those gestures or analytical models which dramatise incoherencies in the allegedly stable relations between chromosomal sex, gender and sexual desire.” —AnnaMarie Jagose

“…what would be the value of passion for knowledge if it resulted only in a certain amount of knowledgeableness and not, in one way or another…in the knower’s straying afield of himself? There are times in one’s life when the question of knowing if one can think differently than one thinks, and perceive differently that one sees, is absolutely necessary if one is to go on looking and reflecting at all.” —Michel Foucault

Course Description
This course will provide an introduction to queer theoretical analyses of the body, place and space, and contemporary LGBTQ political issues. Queer theorists have long provided alternative ways of conceptualizing embodiment, argued that social logics are inherently spatialized, and critiqued mainstream LGBTQ movements. They have done so because dominant—as well as alternative—ideas about sexuality rely on and reproduce particular conceptualizations of embodiment and place and these ideas manifest in social movements. Indeed, as the queer theorists we will read throughout this class suggest, there is nothing natural about how people conceptualize or approach the body, place, or political issues. In order to imagine sexuality in ways that run counter to the dominant, we need to think critically about concepts that we take for granted—including things as simultaneously complex and quotidian as the body, space, and political rights.

We will draw from queer theorists to think about how one’s sexuality has come to be a large part of one’s identity. We will consider how some social issues become characterized as private and others as public. We will think about desires for community, for success, for particular types of intimacy. We will discuss the relations among social justice, equality, and rights. Our goal is to think “queerly” about sexuality and the various identities and experiences sexuality shapes and is shaped through, including race, gender, class, disability, nation, geography and so on. Through engaged projects, we will practice how to translate and produce queer critique—something that requires

With the hope of inspiring transformation and curiosity in ourselves and our worlds, we should work to resist the urge to come to simple or definitive positions. Foucault
describes the possibility for personal transformation through thinking, reflection and curiosity—not the kind of curiosity that seeks to assimilate what it is proper for one to know, but that which enables one to get free of oneself. This class asks us to critically analyze and imagine differently (queerly!) as a form of resistance, as a way to get free of ourselves.

**Course Objectives**
- Introduce fundamental epistemologies and ideologies of Queer Theory
- Examine “queer” in relation to LGBT and other sexual identities
- Identify the ways in which sexuality is socially, politically, discursively, historically, and geographically constructed and situated
- Analyze the connections among sexuality and other ways of identifying in or experiencing the world, especially along the lines of race, gender, geography, class, and disability
- Develop critical tools and frameworks for discussing contemporary queer issues
- Critically and generatively analyze cultural representations of LGBTQ issues through the lens of course readings
- Use queer epistemologies to engage in projects that expand our class’s boundaries
- Approach thinking, writing, and informed social engagement as (aggravating and beautiful) processes and operate accordingly.

**Course Texts**
We will draw from a mix of documentary films, blogs, journalistic accounts, You Tube clips, and traditional academic texts, so you can expect some readings to be quite easy to get through while others will be much more theoretically dense and intellectually challenging. Expect this so you can prepare adequately! There are no textbooks for this course. Course texts are posted online. Students are expected to bring **HARD COPIES** of the readings, annotated with notes, comments, and questions.

**Grade Breakdown**
*(For descriptions of each of these assignments, see pages 12-16 of this course guide.)*

- 45% - Quizzes (three quizzes @ 15% each)
- 25% - Translation Assignment
- 10% - Becoming the Expert OR Event Attendance and Reflection
- 10% - Class Attendance and Engagement
- 10% - Course Journal

**Course Policies**

**Late Policy**
Assignments are due on the date listed in the syllabus and at the beginning of class. Late work will not be accepted. In cases of emergencies—which are, by nature, rare—talk with me. Let’s create a culture of respect in this class whereby we do not haphazardly call things emergencies that are, more accurately, a reflection of lack of planning.
E-mail Related Policies
For a great tutorial (that you are expected to read!!) entitled “How to Email Your Professor” by Laura Portwood-Stacer, see:
https://medium.com/@lportwoodstacer/how-to-email-your-professor-without-being-annoying-af-cf64ae0e4087#.bjnk7pjyi

Some additional notes on email:
1.) Hard copies of assignments are required, so please do not email assignments to me. This applies to ALL assignments unless otherwise specified in class.
2.) I will respond to all emails within 48 hours. Please do not email me less than 48 hours before any assignment is due. Plan ahead.
3.) I should be able to answer any email you send in fewer than 100 words. If you have questions that require a discussion—such as those about course requirements, a reading, a grade and so on—please come to my office hours.

Technology Policy
NO COMPUTERS or other technological devices in the classroom—because we all know that many students end up scrolling through Facebook and participating in other distracting behaviors. Furthermore, there is good evidence that suggests that most people engage more deeply when we write information by hand, as we are forced to think about what information is important to capture in ways that the speed of typing renders unnecessary. Cell phones must be turned off and stored away. If you have extenuating circumstances that make following this policy a challenge, please speak with me.

Trigger Warnings: The Complexity of Affect
Sexuality is complex and our conversations, which will touch upon ideologies that many of us hold dear, are meant to allow us to grapple with this complexity. Our readings and related discussions should encourage us to re-think that which we think we know. This can be painful. One recent response to dealing with the discomfort of the social worlds around us has been to request faculty members to give trigger warnings. There has been great debate around the topic, through which some faculty members have critiqued the assumptions that motivate trigger warnings. See, for example, Dr. Laurie Essig’s terrific piece entitled “Trigger Warnings Trigger Me” in The Chronicle of Higher Education at http://www.chronicle.com/blogs/conversation/2014/03/10/trigger-warnings-trigger-me/

Like many other critical feminist and queer studies scholars, I do not give trigger warnings in my classes. I find the production of students as incapable of responding to their own affective states to be dangerous. What is considered “triggering” is constructed and, furthermore, trigger warnings have been and continue to be deployed to shut down complicated civil discussion and related social action. Feeling affectively moved by material is not cause for concern, but, instead, might be an impetus for reflection, analysis, and action.

General Guidelines
Please make sure your papers follow these conventions: Times New Roman 12 point font, double (not 1.5 or triple) space, 1 inch margins. Any time you draw from course
readings or material (aside from in class discussions), please make sure you properly cite them—including in your course presentations or other course work. You may use whatever citation style you prefer.

Classroom Behavior
We will have conversations that touch upon values and ideologies that many of us hold dear. I expect that we will consistently speak and listen to one another in intellectual, honest, and respectful ways so that we can create an environment from which we can take the risks necessary for provocative learning.¹

Beyond this, you are bound by Middlebury College’s Community Standards and General Conduct policies. Please familiarize yourself with these policies. All forms of threatening behavior and sexual harassment are in violation of Middlebury’s conduct policies and are unwelcome in this class.

Academic Integrity
You are bound by Middlebury College’s honor code, including its policies regarding plagiarism and cheating. Violation of these rules is grounds for failure of the course. In order to avoid charges of plagiarism, cite all sources that you use. More at: http://www.middlebury.edu/about/handbook/student_policies/Academic_Disciplinary_Policies

Students with Disabilities
Students with documented disabilities who believe that they may need accommodations in this class are encouraged to contact me as early in the semester as possible to ensure that such accommodations are implemented in a timely fashion. Assistance is available to eligible students through Student Accessibility Services. Please contact Jodi Litchfield, the ADA Coordinator, at litchfie@middlebury.edu or 802-443-5936 for more information. All discussions will remain confidential.

Middlebury College has recently purchased a subscription to SensusAccess, through which you can convert course documents into alternative formats. This is a technology that helps students learn in whatever ways work best for you. For more information, see: http://www.middlebury.edu/academics/resources/ctlr/students/accessible-technology

This course welcomes and accommodates all interested students. I will do everything possible to accommodate your needs, as permitted by SAS. For more information, see: http://www.middlebury.edu/student-life/community-living/diversity-inclusivity/american-disability-act

Grade Reconsideration Policy
If you are convinced that the grade I assigned to a particular assignment does not align with the work that you submitted, you are welcome to submit a request for reconsideration to me. Here is the process for doing so:

¹ Thanks to Dr. Beth Berila for some of this language and these perspectives!
1.) Contact me by email 48-72 hours after you receive the grade in question to let me know you will be submitting a request for reconsideration. I will not speak with you about your grade on an assignment until you have had 48 hours to reflect on the grade, my comments, the original assignment description, and your work.

2.) Within one week from the date I returned your assignment, you should submit three items.
   a. A revised version of your assignment that addresses each of the comments I gave to you.
   b. A 2-3 page paper that explains why you took the approaches you did in the original assignment and examines—in light of the revisions you made—why this did not work out in the way you had hoped it would. Did you not follow the directions clearly? Did you misunderstand or misapply an author’s argument? (This paper is NOT a venue for explaining extenuating circumstances. It is an opportunity for you to analyze your own work in relationship to the course materials and expectations.) Lastly, state why you feel like you should earn a grade higher than the one assigned.
   c. The original paper or assignment.

If you are simply curious about why you earned the grade you earned, but are not asking me to reconsider your work, please visit me in office hours. I’m always happy to talk with you!

A Final Note
I am here to help facilitate your learning process. However, the development of critical thinking skills and the ability to understand and engage with the world around us is not something that happens passively or easily. I expect you to be active agents in your educational process. If you miss class, contact a classmate to find out what we discussed. If you have questions, visit me in office hours. I am here for you!

Names and contact info for two classmates/fellow travelers/comrades:

1.)

2.)

Re-cap:
Please do the work this class requires: READ, listen attentively, challenge your own assumptions, come to class, READ, take intellectual risks, don’t cheat or lie, take thorough reading notes, READ, visit me in office hours, READ, write AND revise, and be willing to step out of your comfort zones as you digest new ideas. Think. Confront difficult ideas. Remember the objectives of the course as stipulated in the syllabus. Now, let’s have some fun!
Course Calendar
***This schedule is subject to change based on the needs of the class; you are responsible for remaining informed of the changes.***

FOUNDATIONS

T: 9/13: Course Introduction
Personal introductions, course introduction, situation of this class within Gender, Sexuality, and Feminist Studies as an academic discipline, discussion of syllabus and course expectations

Journal assignment: Respond to the following questions in approximately one page: What do I expect to learn in this course? What is “queer critique?” What makes an idea, a position, an action, or a person queer? (Please do not do any research to complete this assignment; speak from what you know.)

Th: 9/15: Foundational Tenets of Queer Critique: On Binaries, Identities, Coalitions

- Nikki Sullivan, excerpts from A Critical Introduction to Queer Theory

QUEERING THE BODY

T: 9/20: Subjectivity, Objectivity, and the Question of Biology

- Suzanna Walters, “The Medical Gayz,” Chapter 4 of The Tolerance Trap
- Emily Martin, “Body Narratives, Body Boundaries” in The Reproductive Rights Reader
- Jane Ward, “No One is Born Gay (Or Straight): Here are Five Reasons Why” at Feminist Pigs blog

Th. 9/22: The Historical Production of (Embodied) Identities
• Michel Foucault, “We ‘Other Victorians’” and “The Repressive Hypothesis” in *The History of Sexuality: An Introduction: Volume I*

• Siobhan Sommerville, “Scientific Racism and the Invention of the Homosexual Body” in *Journal of the History of Sexuality*

• Sara Mills, “The Body and Sexuality” in *Michel Foucault*

T: 9/27: Experience and Identity

• Joan W. Scott, “Experience” in *Feminists Theorize the Political*. Judith Butler and Joan W. Scott, Eds.

• Leila Rupp, “Loving Women in the Modern World” in *Feminist Formations*


Th: 9/29: Bodies, Labor, Performativity


T: 10/4: Representing Bodies
In-Class Film Screening: *Paper Dolls*

• Emmauel David, “Purple-Collar Labor: Transgender Workers and Queer Value at Global Call Centers in the Philippines” in *Gender and Society*

• Jasbir Puar, “Israel’s Gay Propaganda War: In portraying itself as the only gay-friendly country in a homophobic region the Israeli state reveals its own desperation” in *The Guardian*

Th: 10/6: The Politics of Reproducing Bodies

• Alison Kafer, “Debating Feminist Futures: Slippery Slopes, Cultural Anxiety, and the Case of the Deaf Lesbians” in *Feminist Disability Studies* (Kim Hall, ed.)
• Lee Edelman, “Introduction” in *No Future: Queer Theory and the Death Drive*

***October 7: Talk by Dr. William Poulin-Deltour, “Stateless Children: Surrogacy for Gay Couples in France.”***

**T: 10/11: QUIZ 1 and PROJECT WORKSHOP DAY**

• No reading: Please bring 2-3 written down and well-thought out ideas for course projects, as we will workshop your ideas and begin to think about potential groups. More details will be given in class.

**THE POLITICS OF PLACE**

**Th: 10/13: Blurring Publics and Privates**

**ASSIGNMENT DUE: Paper on Dr. Poulin-Deltour’s talk**


**T: 10/18: NO CLASS—Midterm Recess**

**Th: 10/20: Visibility, Race, and the Production of Place**

**ASSIGNMENT DUE: TURN IN JOURNAL**

• Carly Thomsen, “The Post-Raciality and Post-Spatiality of Calls for LGBTQ and Disability Visibility” in *Hypatia: A Journal of Feminist Philosophy*

• Emily Skidmore, “Ralph Kerwineo’s Queer Body: Narrating the Scales of Social Membership in the Early 20th Century” in *GLQ: A Journal of Lesbian and Gay Studies*

**T: 10/25: Representing the Rural**

In class Film Screening: *Small Town Gay Bar*

• Dorothy Allison, “A Question of Class”
• Carly Thomsen, “In Plain(s) Sight: Rural LGBTQ Women and the Politics of Visibility” in *Queering the Countryside: New Frontiers in Rural Queer Studies*. Mary Gray, Colin Johnson, Brian Gilley, Eds.

**Th: 10/27: Movement, Mobility, the “Transnational”**

*Translations Assignment Due: Proposals, Strategic Plan, Timeline, Group Contract*

• Jin Haritaworn, “Queer Injuries: The Racial Politics of ‘Homophobic Hate Crime’ in Germany” in *Social Justice*

• Martin Manalansan, “Out There: The Topography of Race and Desire in the Global City” in *Global Divas*

**T: 11/1: QUIZ 2 and Project Workshop Day**

• No Reading: In class, we will discuss tasks you should do prior to the workshop in order to optimize the workshop experience.

**LGBTQ POLITICS, DISCOURSES, STRATEGIES**

**Th: 11/3: From Rights to Justice**


***Meet with a peer tutor at CTLR to workshop your projects THIS WEEK. Make sure to incorporate the feedback you receive prior to our workshop on 11/15. ***

**T: 11/8: The Production of Community**

- Miranda Joseph, “Introduction: Persistent Critique, Relentless Return” in *Against the Romance of Community*

**Th: 11/10: Critiquing the Critique**

- Kim Hall, “Queerness, Disability, and the Vagina Monologues” in *Hypatia: Journal of Feminist Philosophy*
- Jasbir Puar, “In the wake of It Gets Better” in *The Guardian*

**T: 11/15: Workshop Day: The Power of Language**

- Light reading: In class, we will discuss tasks you should do prior to the workshop in order to optimize the workshop experience.
- A. Finn Enke, “The Education of Little Cis: Cisgender and the Discipline of Opposing Bodies” in *Transfeminist Perspectives: In and Beyond Transgender and Gender Studies*. Anne Enke, Ed.

**Th: 11/17: NO CLASS—Based on the feedback from the workshop on 11/15, use class time to workshop your translation assignment with your group.**

**T: 11/22: The Gay International and International Homophobes**

Film Screening: *God Loves Uganda*

- Joseph Massad, “Re-Orienting Desire: The Gay International and the Arab World” in *Public Cultures*
- Abigail Haworth, “Why Straight Women are Marrying Each Other” in *Marie Claire* magazine online

**Th: 11/24: NO CLASS—Thanksgiving Break**

**T: 11/29: What are we Fighting FOR?**

**ASSIGNMENT DUE: TURN IN FINAL JOURNAL**

Final journal assignment:
Please return to the first journal entry you wrote for this class. How did your ideas shift over the course of this class? What were the top five ideas you learned or unlearned in this class?


- Kenyon Farrow, “Afterword: A Future Beyond Equality” in A New Queer Agenda, special issue of The Scholar and The Feminist

Th: 12/1: QUIZ 3 and STUDENT PRESENTATIONS

T: 12/6: STUDENT PRESENTATIONS

Th: 12/8: Last Day of Class—REFLECTIONS AND CELEBRATIONS!!

ASSIGNMENT DUE: TURN IN PROJECT PORTFOLIOS
**Course Assignments and Descriptions**

**Quizzes (45%)**
You will take three quizzes. These are meant to test your comprehension and synthesis of course content (including readings, discussions, and activities). Should you miss a quiz for any reason (with the exception of pre-approved absences or emergencies), there is no make-up. This essentially means that if you miss a quiz, you forfeit 15% of your grade. You may use HANDWRITTEN notes on your quizzes; all quizzes are OPEN NOTE.

**Quizzes are on Oct 11, Nov 1, and Dec 1.**

**Translation Assignment (25%)**
One question students often ask is “What do we do with this information? How do we talk about this stuff with people who aren’t in this class?” The translation assignment is your chance to figure out how to address these questions. Possibilities for this assignment are endless! Through this assignment, you are being given the opportunity to take the information learned in class and to figure out how to utilize it in another setting. This is not a matter of simple conversion; indeed, your translation project should allow you to more deeply engage and think through course ideas, conversations, and texts—to think about these concepts in new and differently complex ways.

For this assignment, you will figure out how to talk about one specific reading or related set of ideas in a context other than our classroom. This context will determine the content of your translation. You might publish an Op-Ed, create a comic strip or graphic novel, write a blog post, create a music video, make a zine, produce a piece of art, create a series of posts (and respond to the comments posted) using Twitter, Instagram, and/or Facebook, create a series of memes, and so on. You might create a guide to understanding a complicated text or idea—think Cliffs Notes—and make it available online. If your medium (such as a photography exhibit) does not necessarily require that you spell out the theoretical underpinnings or political goals of your project, you will need to write an accompanying statement (such as an artists’ statement) that explains your project through discussing it in relation to a particular course reading. A crucial aspect of this assignment is your drawing SUBSTANTIALLY AND OVERTLY from a course reading or set of ideas to create something new and to move our discussions beyond our classroom.

You will begin by submitting: a project proposal, timeline for completion of the project, a strategic plan for actualizing the project, and a group contract that spells out the duties of each group member. **These items are due October 27.**

You’ll submit multiple drafts of this project and we will use some class time to workshop your materials. PRIOR TO our second in-class workshop and after our first in-class workshop, you are expected to get feedback from a peer tutor at the CTLR. This means that **you need to schedule an appointment at the CTLR the week of November 7.** You need to give yourself time to incorporate the tutor’s suggestions for revisions into your work prior to our November 15 workshop.
More Important Dates: The workshops are: November 1, November 15, and November 17. You will present your projects to your classmates on December 6 and will turn in your final portfolios on December 8.

In addition to conceptualizing and completing a project, you will also write a 6-8 page paper analyzing and describing the process of engaging this project. What is the academic argument you sought to translate? Why did you decide to translate this particular academic argument? Who was your intended audience and why? What medium did you use and why? What challenges, achievements, personal and institutional barriers, and surprises did you experience? In what ways did this assignment encourage you to engage differently with course material? What were the outcomes of your project? What would you do similarly or differently next time? What did you learn—about theory, about social engagement, about praxis—through this project?

Breakdown of project grade:

- **Project**—10%
  - The project itself, plus the project proposal, timeline, group contract, and strategic plan. We will workshop your project ideas and materials during class time. Please come to these classes prepared! Your classmates and I cannot possibly give you feedback on materials if you do not have any.

- **Formal Paper**—10%
  - 6-8 page paper with proper citations and bibliography (in any citation style) required.

- **Final presentation and portfolio**—5%
  - 10 minute final presentation and complete well-organized portfolio

Because creating ideas and social change are collaborative processes, it makes sense that you would work collaboratively. Groups will likely be comprised of 3-4 students. In rare circumstances, I may approve a one-person project. If you have an idea about which you are passionate or could use this assignment to piggy back on work in other classes, your thesis, your internship, and so on, please talk with me!

This is a collaborative project, and as such, you will complete all components of this assignment with your group. The single exception is your final paper, which you will write individually, but which will go into the final portfolio. Please include all project components (including every draft) in the project portfolio. The only item you’ll turn in to me directly is an assessment you will write of your fellow group members and yourself. What did each person in the group do? What was your role? What grade would you give to your partners and to yourself? Why?

Examples of projects, as well as additional details and guidelines, will be given in class.
Attendance and Active Engagement (10%) 
Here is my hope: We collectively create the type of class where you want to come to class, you want your classmates to come to class, you want me to come to class, and I want you and your classmates to come to class. To create this space, we must show up (that’s a given!) and we must be prepared and ready to thoughtfully and respectfully engage. **I expect that each of us will do ALL of the assigned readings for EVERY class.**

The course is structured so that we will use class time to address big questions and complex issues related to reproduction. In other words, our class discussions will provide the general frameworks that link the readings together, and the readings will provide specific examples from which we can examine these linkages and related questions. If you miss class, where we will collectively develop ideas about course content and questions, you will miss out on a significant part of the learning of this course—and this will be reflected in the quality of thinking you exhibit in your papers, tests, and projects. As such, your grade will reflect your attendance and participation. However, I will not take attendance—though if you miss class and we do a graded activity (pop quiz, brainstorming, group work), you will not be able to make up these points. If you have a reason that impacts your ability to be in class or complete course requirements, please communicate this with me PRIOR to class time.

**Speaking in class is not the only way to actively engage in a course. If you are uncomfortable speaking in front of your classmates, please talk with me so that we can work to find ways that you might contribute your ideas to the classroom space and also identify alternative ways you might highlight your engagement with the class (e.g. by visiting me during office hours, organizing study sessions for you and a small group of classmates, emailing me thoughts about course readings prior to class, and so on).**

Course Journal (10%) 
Please purchase a **standard spiral bound notebook, college ruled, 8.5 x 11.** You will choose one of the course readings each day to reflect on in a hand-written journal entry. **In each entry, you must correctly articulate the author’s main argument.** Beyond this, the assignment is intentionally open-ended. You may choose, for example, to answer any of the following questions: How can we better understand the author’s main point through considering it in relation to the day’s other readings? What evidence does the author provide for their positions? What dominant ideas about sexuality does this text challenge? How might we discuss this academic text with people outside of this class, with those who haven’t read it? What kinds of reflections are possible when you consider this text in relation to your own life? How might this text help you to reflect on a cultural representation concerning sexuality that you’ve encountered lately?

Some days you may be asked to answer a specific question, but often you will get to choose what you will write about. It would be a serious mistake to view writing these journal entries as “busy work.” They aren’t. Writing each entry should feel like a fun challenge. This open-ended assignment gives you the space to learn in a way that works best for you. It is intended to help you push your thinking on a topic in preparation for
class discussion. As such, you are expected to complete your journal entry prior to class. Please bring your journals with you to class.

You are expected to write a minimum of one page per day of class in which you are assigned readings, so you will have 16 entries dedicated to course texts. You will also answer the questions listed in the syllabus on day one (for which there is no reading). You will have 3 entries dedicated to the three films we watch in class. In a TWO PAGE final entry, please reflect on the top five ideas you learned or un-learned in this class. You are allowed to skip reflecting on one day of readings or one film. By the end of the semester, then, you will have 20 individual entries, totaling 21 pages. Please number each entry. I will collect your journals on Oct 20 and Nov 29.

Your Choice: One of the Following Assignments—Event Attendance or Becoming the Expert (10%)
You will choose between the following two assignments: Becoming the Expert or Event Attendance and Reflection. I am giving you this option so that you have opportunities to further develop skills in whichever areas you most desire. For example, if you want to practice public speaking, you might choose to become the expert. If you want to practice critical listening, you might decide to attend the academic talk. See below for additional information.

Becoming the Expert and Written Reflection (10%)
You may complete this assignment with a partner or on your own. You will “become an expert” on the course texts for one day of the semester. The expert(s) will be “on call” for this class period and will be our go-to people.

Becoming an expert entails several things:
1.) Writing a formal 2 page response paper in which you identify the authors’ main arguments and outline the evidence the author draws upon.
2.) Turning in evidence of the work you did to become an expert on that day’s texts. This may include the notes you took on the readings, any additional writing you did to better understand the texts, a list and discussion of any additional resources you consulted to better understand the concepts, and so on.
3.) Identifying a cultural representation (You Tube video, vlog, movie clip, etc) that can help us to better understand that day’s course readings. We will engage with this cultural representation in class. You will also write a ½ to one page discussion of your process for deciding on the cultural representation you chose. Why did you choose to share this particular cultural text with your classmates? How does this text help us to better understand the day’s readings?
4.) Creating two discussion questions that will help us to explore the day’s readings.

5.) Meeting with me during my office hours THE WEEK PRIOR to your day. PLAN AHEAD! It is an expectation that you come to this meeting prepared. You should have completed all parts of the process of becoming the expert—with the exception of your self-assessment (see below). In our meeting, we’ll talk about your analysis of the course readings, the questions you came up with, and the cultural representation you will share with your classmates. Please come to this
meeting with HARD COPIES of each of the items mentioned above. I will give
you feedback in our meeting, and you will be able to revise your materials based
on my feedback.

6.) Writing a ½ to one page assessment of yourself, describing the work you did in
order to understand the arguments presented in the text and become the day’s
expert. Please assign yourself a grade. The grade you give yourself may be
radically different from the grade you earn.

7.) Writing a ½ to one page assessment of your partner, describing their work and
assigning them a grade (if relevant). The grade you give your partner may be
radically different from the grade they earn.

Please include each component outlined above, with the exception of your assessments,
in a portfolio; each student will give the assessments directly to me. **The completed portfolio, along with your assessments, is due on “your” day.**

**Event Attendance and Reflection Paper (10%)**

Dr. William Poulin-Deltour, Associate Professor of French Studies at Middlebury College, will give a talk as part of the Rohatyn Center for Global Affairs’ International and Global Studies Colloquium entitled “Stateless Children: Surrogacy for Gay Couples in France.” The talk is Friday, October 7, at 12.15pm at the Robert A. Jones ’59 House Conference Room. RSVP by 10/3 to rcga@middlebury.edu.

In addition to attending the talk and engaging in thoughtful and courteous ways, you will write a 3 page paper reflecting on the talk through the lens of both of the course readings assigned on October 6. **The paper will be due on October 13.**