

## WST 3015: Interdisciplinary Perspectives in Women's Studies

**Instructor:** Dr. Jillian Hernandez

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**Office Hours:** Thursdays 2:00-4:00pm and by appointment

**Office Location:** Ustler Hall 304

**Teaching Assistant:** Andreina Fernandez

**E-mail:** andreina0831@ufl.edu

**Office Hours:** Thursdays 9:30-11:30am and by appointment

**Office Location:** Ustler Hall 102-A

### **Class Meeting Times and Location:**

Tuesdays 10:40am-12:35pm; Thursdays 11:45am-12:35pm

Rolfs Hall 205



### About the class:

This is an introductory Women's, Gender, and Sexuality studies course. Taking an interdisciplinary approach, we will draw on knowledge produced in a variety of fields, from visual arts and history to philosophy, literature, and beyond to understand women's lives and contributions to culture and society. We will learn how women have been defined in the West through 19<sup>th</sup> century science, and how they have defined themselves and organized for justice. The class will also explore the ways that differences of race and class among women have caused fractures in feminist movements in different historical moments.

We will engage classic texts in feminist theory in addition to cutting-edge research in trans and sexuality studies. As a scholar of woman, queer, and trans of color studies, this course will reflect my expertise in these areas. I believe that we learn best how power in society operates when we center the experiences of those at the margins, and this approach is reflected in the course.

### Our learning objectives include:

- Understanding how women's lives are affected by the socio-cultural construction of gender, sexual, and racial categories.
- Learning how women have used scholarship, art, and activism to express their perspectives and address gender injustice in society and culture.
- Learning how to compare, contrast, and evaluate the claims of feminist thinkers from different periods and social locations.
- Learning that formations of gender, race, class, and sexuality are interconnected.
- Understanding how art, media, and popular cultures are significant areas where social formations of gender, race, and sexuality are contested.

### About me, Dr. Hernandez:



*I have been teaching at the university level for over 10 years, working with undergraduate and graduate students at Rutgers University, the University of California-San Diego, and now at UF. I have a Ph.D. in Women's and Gender Studies from Rutgers University and am currently completing my book *Aesthetics of Excess: The Art and Politics of Black and Latina Embodiment*, which will be published by Duke University Press in Fall 2020. My research stems from my practice as a curator of contemporary art, community arts educator, and creative.*

*I believe that visual art, music, film, and popular culture are powerful learning tools and I use them frequently to enrich our classroom experiences. My classroom is a space for experimentation. It is a site for dialogue, where students are acknowledged as theorists, artists, and producers of knowledge. While aiming to create a safe space for students to forge connections between course material, larger society, and their own lives, I also encourage them to engage with ideas that challenge them, take productive risks, and maintain space for contradiction and flux as they progress in their intellectual development. I treat my students as whole and complex beings, and create an environment where we can discuss ideas with a mind toward the social, cultural, and ethical implications of knowledge.*

*I invite you to be yourself, to recognize that you hold knowledge worth sharing, and to acknowledge your creative potential! I look forward to embarking on this course with you in a spirit of collaboration.*

## Meet our Teaching Assistant, Andreina Fernandez:



I am a second-year master's student in the Center for Gender, Sexualities, and Women's Studies Research. I graduated from the University of Florida in 2017 with a B.S. in Psychology, a B.A. in Linguistics, and a minor in Disabilities in Society. My master's thesis engages with queer women of color memoirs as feminist texts; I write specifically about Daisy Hernandez's *A Cup of Water Under My Bed* and Roxane Gay's *Hunger: A Memoir of My Body*. I am particularly interested in genre, structure, and the discourses of cultural citizenship the authors engage with in their life writing.

## Required Texts and Media

Books: Available at bookstore and library reserve, also easily available for online purchase. Course reserves information can be found on our Canvas site.

- Gabby Rivera, *Juliet Takes a Breath* (2016, Riverdale Avenue Books)
- All other texts are available as PDFs on Canvas or as web links on the syllabus.

Films: Films will be screened in class and also available through library reserve. Course reserve information can be found on our Canvas site.

*W.A.R.!: Women, Art, Revolution*, (2010, Lynn Hershman Leeson)

*Major!* (2015, Annalise Ophelian)

*Out in the Night* (2014, Blair Doroshwalther)

*Who's Afraid of Kathy Acker?* (2008, Barbara Caspar)

## Writing Requirement

This course fulfills the 4,000 word writing requirement. The Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. I will provide feedback on the content of your writing in addition to grammar, punctuation, clarity, coherence, and organization. All feedback will be provided to you by the end of the course.

Course grades have two components. To receive writing requirement credit, a student must receive a grade of C (35 points) or higher and a satisfactory completion of the writing component of the course.

Our course will adhere to the **Chicago Manual of Style, 16<sup>th</sup> edition**. You can access a streamlined style guide in the Writing Resources section of our Canvas site, and the full Chicago Manual of Style is accessible via our course reserves.

If you seek additional assistance on your writing assignments please access the Writing Studio on campus: <https://writing.ufl.edu>

This course will have a total of 5 writing assignments that will make up the 4,000 requirement. (More detailed information can be found at the end of this document following the course schedule.)

## Grading in this Course:

I calculate grades in this course using a point system. Participation and assignments have corresponding point values that add up to a maximum of 100. Point values for assignments are listed below. I use this scale in determining your final grade.

100-90 points A / 89-85 points B+ / 84-80 points B / 79-75 points C+ / 74-70 points C /

69-65 points D+ / 64-60 points D

## Course Evaluation:

Your final grade will be based on the following:

### **Participation: 10 points (10% of your grade)**

Your participation grade will be based on regular attendance at class lectures and oral participation in class.

Attendance will be taken during each class meeting. You may miss 3 class meetings without influencing your participation grade. Every unexcused or undocumented absence thereafter will deduct 3 points from your final grade. In order to be counted as present you must arrive on time and stay until class concludes.

You must bring a notebook to each class meeting for in-class writing prompts and note-taking.

*(A note on notes: I create PowerPoint presentations to share visual materials, pose discussion questions, and outline some significant concepts. I will post these on Canvas for your reference following our class meeting. However, these presentations are not substitutes for your own thorough note-taking of course lectures and discussions, which I highly encourage for successful learning in this course.)*

### **(5) Structured Discussion Preparations: 3 points each (15% of your grade)**

Each structured discussion preparation (SDP) is worth 5 points. **3 structured discussion responses must be submitted by March 10<sup>th</sup>**. I will not accept more than 2 SDPs following this date. Structured discussion preps can only be submitted for texts on the syllabus marked with an asterisk and are due on the day the reading is assigned. I will prompt those who are submitting structured discussion preps to share their keywords, comments, and questions with the class. This will help to facilitate your participation in class and learning of the material.

### **(5) Blog posts: 5 points each (25% of your grade)**

Each blog post is worth 5 points. Blogs will be posted to Canvas. (Please note: Blog posts do not count toward the Gordon Rule writing requirement word count.)

### **(5) Writing Assignments: 10 points each (50% of your grade)**

(Please note: You must earn 35 points (equivalent to a C) or greater on your Gordon Rule assignments in order to receive a passing grade for the writing requirement.)

Writing Assignment 1 due January 19<sup>th</sup>

Writing Assignment 2 due February 2<sup>nd</sup>

Writing Assignment 3 due March 8<sup>th</sup>

Writing Assignment 4 due April 5<sup>th</sup>

Writing Assignment 5 due April 19<sup>th</sup>

## **Course Policies**

### **• Attendance**

Personal Days: You may miss 3 class meetings for any reason without influencing your participation grade. There is no need to notify me. This should allow you to address most "excused" or "unexcused" issues that arise over the semester. Every unexcused or undocumented absence thereafter will affect your final grade, 3 points will be deducted for each absence past this limit, unless your absence is excused per the UF process for illness, which is detailed [here](#).

In order to be counted as present you must arrive on time and stay until class concludes.

### • **Participation and Discussion Guidelines**

Class participation means you have done the assigned reading thoroughly and come to each class prepared with questions and comments for the discussion. I will document your engagement in class discussion when you make comments and pose questions.

- You are required to bring course texts to class in either hard copy form, or on your laptop/tablet, as we will often read extensive excerpts of texts together. Failure to come to class with the reading will decrease your participation grade.
- You are required to bring a notebook and writing utensil to class, as we will sometimes conduct writing and other creative exercises during lecture and discussion section time.

Please engage one another in discussion with respect and consideration. Abusive and harsh language, intimidation and personal attacks will not be tolerated.

### • **Correspondence**

I can answer questions during office hours or via e-mail. Please be aware that I receive a high volume of e-mails, if your query is time sensitive please indicate that in the subject line. Questions that require substantive engagement, such as commentary on an assignment, would be best addressed during office hours. I will expect for you to check your UF e-mail once a day in the event that there is a schedule change or if I need to send you important information. Class alerts will be sent via the Canvas system.

### • **Academic Integrity**

Whether intentional or inadvertent, plagiarism is a serious violation. All work submitted in this course must be your own. The use of sources such as ideas, quotations, paraphrases, or anything written by someone else must be properly acknowledged and cited. If you have questions about the proper citation of sources, please ask me. Students who plagiarize, or who cheat on an exam, will be subject to disciplinary action in accordance with University policy.

### • **Electronic Devices and Laptops**

Cell phones must be turned off or set to silent in the classroom. If you must take an urgent call or send an important message please quietly exit the room. Excessive disruption of class for use of cell phones will negatively impact your participation grade.

Laptops and tablets can be utilized solely for the purpose of taking notes. Due to the distraction caused by laptop use, I ask that those using laptops sit at the back row of the classroom. This privilege is contingent upon responsible use of these devices. If I notice or am informed that students are being distracted by improper use of such technology they will no longer be allowed in class.

### • Late Submission of Assignments

Assignments turned in late will lose 2 points per calendar day. If you foresee an issue in completing your assignment on time please contact me as soon as possible. Assignments over two days late will not be accepted without documentation from a doctor or dean.

### Accessibility:

I am committed to making learning in this course accessible to all. Please contact me to discuss any learning needs that you may have. You can also access the resources listed below.

**UF Disability Resource Center** celebrates disability identity as a valued aspect of diversity. We champion a universally accessible community that supports the holistic advancement of individuals with disabilities.

<https://disability.ufl.edu/>  
001 Building 0020 (Reid Hall). For information, call 352-392-8565 or email [accessUF@ufsa.ufl.edu](mailto:accessUF@ufsa.ufl.edu)

**UF Counseling and Wellness Center** offers individual counseling, wellness counseling, couples counseling, problem solving help, CERC crisis services, and other assistance:

<http://www.counseling.ufl.edu/>  
3190 Radio Road; (352) 392-1575 (8am-5pm, Monday through Friday)

### Sexual Harassment:

Sexual Harassment is unacceptable anywhere on UF's campus. For more about UF policies regarding harassment, see:

[http://www.ufsa.ufl.edu/faculty\\_staff/fees\\_resources\\_policies/sexual\\_harassment/](http://www.ufsa.ufl.edu/faculty_staff/fees_resources_policies/sexual_harassment/)

### Sexual Content Notice:

Some of the required materials in this class include explicit depictions and/or descriptions of nudity and sexual acts. Some materials describe or depict experiences of sexual trauma. I have assigned these works to facilitate learning on women's lives, gender, and sexuality. If you believe engagement with these materials would likely cause you significant discomfort it may be in your interest to drop the course.



## Consider adding a (second) major in Women's Studies!

Do you want to learn about issues of diversity, power, equity, and justice and gain the scholarly knowledge and skills to change the world? Adding the Women's Studies major can deepen your critical thinking, analysis, and skills in intersectional feminist approaches to studying and transforming gender, race, class, sexualities and other systems of power. The Women's Studies major shows graduate schools and employers that you bring advanced knowledge and skills about diversity and equity issues. The 30-credit Women's Studies major consists of four core courses and six electives. It's simple to combine with another major, and up to 15 credits can double count with another degree (English, Psychology, and Sociology in particular have many courses that can double count). It's also the perfect complement to pre-health studies. Contact undergraduate coordinator Dr. Alyssa Zucker ([azucker@ufl.edu](mailto:azucker@ufl.edu)) to make an appointment to discuss adding the major.

### Course Schedule: *Subject to Change*

#### Unit 1:

#### *What is a woman? Formations of racialized gender in 19<sup>th</sup> century science*

##### **Tuesday, January 7<sup>th</sup>**

Introduction and Syllabus Review

##### **Thursday, January 9<sup>th</sup>**

Laura Briggs "Keyword: Science"

Cesare Lombroso "Criminal Woman, the Prostitute, and the Normal Woman"

##### **Tuesday, January 14<sup>th</sup>**

\*Sander L. Gilman. "Black Bodies, White Bodies: Toward an Iconography of Female Sexuality in Late Nineteenth-Century Art, Medicine, and Literature."

##### **Thursday, January 16<sup>th</sup>**

\*C. Riley Snorton, "Anatomically Speaking: Ungendered Flesh and the Science of Sex."

**WRITING ASSIGNMENT 1, due Sunday Jan. 19<sup>th</sup> by 11:59pm**



## Unit 2:

### *Women Theorizing and Representing Gendered Experiences*

**Tuesday, January 21**

\*Simone de Beauvoir, *The Second Sex*, Introduction

Read online, excerpt from *Not All Dead White Men: Classics and Misogyny in the Digital Age* by Donna Zuckerberg (published by Harvard University Press)

<https://gen.medium.com/how-the-alt-right-is-weaponizing-the-classics-d4c1c8dfcb73?>

**Thursday, January 23**

\*Luce Irigaray, “Women on the Market”

**Response Blog on de Beauvoir, Irigaray, and Zuckerberg due Sunday Jan. 26<sup>th</sup> by 11:59pm**

**Tuesday, January 28<sup>th</sup>**

In-class screening of documentary *W.A.R! Women, Art, Revolution*

**Thursday January 30<sup>th</sup>**

\*Uri McMillan, “Is This Performance About You? The Art, Activism, and Black Feminist Critique of Howardena Pindell”

**WRITING ASSIGNMENT 2 due Sunday February 2<sup>nd</sup> by 11:59pm**

## Unit 3:

### *Social Constructions of Gender*

**Tuesday, February 4<sup>th</sup>**

\*Judith Lorber “The Social Construction of Gender”

Anne Fausto-Sterling “The Five Sexes, Revisited”

**Thursday, February 6<sup>th</sup>**

\*Leslie Feinberg, “Transgender Liberation: A Movement Whose Time Has Come”

**Response Blog on Lorber, Fausto-Sterling, and Feinberg texts due Sunday, February 9<sup>th</sup> by 11:59pm**

**Tuesday, February 11<sup>th</sup>** and **Thursday, February 13<sup>th</sup>**, no class, attending College Art Association conference

**Tuesday, February 18<sup>th</sup>**

In-class screening of documentary *Major!*

**Thursday, February 20<sup>th</sup>**

Excerpts from Liz Prince's graphic novel *Tomboy*

**Tuesday, February 25<sup>th</sup>**

In-class screening of documentary *Out in the Night*

#### Unit 4:

*Openings, Contradictions, and Tensions--Feminism, Difference, and Citizenship in the U.S.*

**Thursday, February 27<sup>th</sup>**

\*Mary E. Odem, "White Slaves" and "Vicious Men": The Age-of-Consent Campaign, from *Delinquent Daughters: Protecting and Policing Adolescent Female Sexuality in the United States, 1885-1920*

**Spring break week of March 2<sup>nd</sup>**

**WRITING ASSIGNMENT 3 (on Unit 3) due by March 8<sup>th</sup> by 11:59pm**

**Tuesday, March 10<sup>th</sup>**

Rosalyn Terborg-Penn, "African American Women in the First Generation of Woman Suffragists, 1850-1869"

\*Audre Lorde, "Age, Race, Class, and Sex: Women Redefining the Difference"

**Thursday, March 12<sup>th</sup>**

Laurent Berlant: Keyword/Citizenship and "Diva Citizenship"

**Tuesday, March 17<sup>h</sup>**

\*Catherine S. Ramirez, “Black Skirts, Dark Slacks, and Brown Knees: Pachuca Style and Spectacle during World War II”

**Thursday, March 19**

\*Ralina L. Joseph, “ ‘Of Course I’m Proud of My Country!’: Michelle Obama’s Postracial Wink”

**Blog response on 3 texts of your choosing assigned between March 10<sup>th</sup>-13<sup>th</sup> due March 23<sup>rd</sup> by 11:59pm**

**Tuesday, March 24<sup>th</sup>:** No class, presenting at Rutgers University

**Thursday, March 26<sup>th</sup>:** No class, return travel

**Tuesday, March 31<sup>st</sup>**

\*Sylvia Chan Malik, “Chadors, Feminists, Terror: Constructing a U.S. American Discourse of the Veil”

**Thursday, April 2<sup>nd</sup>**

\*Sarah Banet-Weiser, Pages 1-6 of Introduction to *Empowered* and chapter *Shame: Love Yourself and Be Humiliated*

**WRITING ASSIGNMENT 4 due April 5<sup>th</sup> by 11:59pm**

**Unit 5:*****Wild Tongues--Writing Women’s Stories*****Tuesday, April 7<sup>th</sup>**

Selections from *Essential Acker: The Selected Writings of Kathy Acker* (2002: Grove Press) and in-class screening of *Who’s Afraid of Kathy Acker?*

**Thursday, April 9**

Gloria Anzaldúa “How to Tame Wild Tongue”

Audre Lorde “Poetry Is Not a Luxury”

**Blog response on Acker, Lorde, and Anzaldúa due Sunday April 12<sup>th</sup> by 11:59pm**

**Tuesday April 14<sup>th</sup>**

*Gabby Rivera, Juliet Takes a Breath*

Selection from *Cunt: A Declaration of Independence* by Inga Musico

**Thursday April 16<sup>th</sup>**

*Juliet Takes a Breath* continued

**Writing Assignment 5 due Sunday April 19<sup>th</sup> by 11:59pm**

**Tuesday April 21<sup>st</sup>**

Edwidge Danticat “We are Ugly but We are Here”

**Blog post on writing women’s stories unit due April 24<sup>th</sup> by 11:59pm**

### *Tips for Writing Composition*

**Outline>** Sketch out your main ideas as bullet points. What is the message you are ultimately trying to communicate to the reader?

**Gather>** Collect readings, extract quotes, and other material that you want to use to support your ideas.

**Organize>** Using your outline and research materials, refine your outline to establish a sequence for your essay. Even if the assignment is not a persuasive essay where you are trying to prove an argument, you nevertheless need to make sure that there is a clear progression in your thought that the reader can follow. *All texts should include some form of introduction, body, and concluding thoughts.*

**Review>** Read your first draft several times. Read the text aloud to yourself and/or to others to see if the ideas are clearly communicated. Check carefully for typos, grammar and spelling errors and revise accordingly. Usually, a first draft requires substantial revision to be effective.

## ***Gordon Rule Assignment Instructions***

### **Writing Assignment 1: 1,000 words on gender, science, and human difference**

**Due January 19<sup>th</sup> before midnight/worth 10 points**

Write a 1,000 word essay that reflects on how the material we've covered in Unit 1 has affected your understandings of gender, the production of scientific knowledge, and human difference.

Consult your in-class definitions of these terms. Would you redefine them after what you have learned? Why/why not? If so, how?

You must reference the ideas of 3 authors we read in the unit and include 2 direct citations using the Chicago Manual of Style author-date parenthetical citation format (author last name publication year, page #). For example (Berlant 2003, 245).

### **Writing Assignment 2: 750 words on a feminist artist**

**Due February 2<sup>nd</sup> before midnight/ worth 10 points**

Conduct internet research on a feminist artist, choose an artwork of theirs that interests you, and write a 750-word analysis of how it explores issues of gender. The essay must:

1—Provide a brief introduction to the artist with biographical information and an overview of the kind of work they create.

2--Analyzes a single work they created.

This analysis should:

--Provide the title and year of the work.

--Describe its content and sonic and/or visual forms.

--Analyze how the work addresses issues of gender, race, sexuality, and/or class. (The work does not need to address all of these issues, I am giving some examples of what to look for.)

Due to the limited word count, you are encouraged, but not required, to reference relevant course materials we have recently covered in class if they provide context for the work you analyze. You will need to cite and reference the sources you used for information on the artist.

Please include the work you write about as an embedded image in your document. If it is a film or video please provide a screenshot and if available, a link to the content. Our

library may have visual materials by these artists that may be hard to find online, so make sure to check. Artstor is a helpful database for finding artist images.

I do not expect for you to be an art critic or art historian! Have fun exploring the topic and report on what you learned through your research in a concise, organized essay of no more than 750 words.

Please include word count at the close of the essay and a reference list if applicable.

You can choose an artist featured in the *Women Art Revolution!* Documentary, one from the list below, or one you find through one of these resources:

The Elizabeth Sackler Center for Feminist

Art: [https://www.brooklynmuseum.org/eascfa/feminist\\_art\\_base](https://www.brooklynmuseum.org/eascfa/feminist_art_base)

The Feminist Art Project: <https://feministartproject.rutgers.edu/home/>

--Caitlin Cherry

--Tatyana Fazlalizadeh

--Cristy C. Road

--Laura Aguilar

--Hannah Wilke

--Tschabalala Self

--Carolee Schneemann

--Lorna Simpson

--Shirin Neshat

--Ana Mendieta

--Yoko Ono

--Louise Bourgeois

--Kara Walker

--Yolanda M. Lopez

--Anita Steckel

--Carrie Mae Weems

--Rachel Lachowicz

--Lorraine O'Grady

--Xandra Ibarra (aka La Chica Boom)

--Kegels for Hegel

Please use the Chicago Manual of Style author-date citation format.

### **Writing Assignment 3: 750 word analysis of social constructions of gender**

#### **Due March 8th before midnight/worth 10 points**

In Unit 3, we learned how social formations of gender are constructed on an individual level through various forms of gender training/policing, from selecting the color of babies' rooms to disciplining children to act in ways that are in keeping with gender norms. Ideas of how to act "like a man" or "like a woman" permeate our social worlds.

In this assignment you will reflect upon your own observations and reflections on the social constructions of gender. Where have you seen these processes unfold? Have they affected you personally or have you witnessed them imposed upon others? What did this experience teach you about how gender(s) are formed?

Your reflection should be contextualized with direct references to at least 2 texts and 1 film we covered in Unit 3.

Please use the Chicago Manual of Style author-date citation format.

### **Writing Assignment 4: 750 word analysis on gender, citizenship, and media representation**

#### **Due April 5th before midnight/ worth 10 points**

Compose a 750-word essay that analyzes a contemporary media representation of gender and citizenship in the U.S.. You will choose a media representation of a political candidate, or a political candidate's partner and address the following questions:

--How do they perform gender through dress, gesture, and rhetoric (what values do they promote and how do these relate to gender roles)?

--How are their performances of masculinity/femininity, or gender queerness depicted by the media? Are they celebrated or denigrated?

--What meanings of U.S. citizenship are expressed through their gender performance?

The media representation can be taken from broadcast or print media but should be from a major news outlet (New York Times, Fox News, CNN, etc.) Please embed the image (or a screenshot) into your document.



*Your personal views on this public figure and their political platform are not part of the analysis. Your commentary will center on their performance of gender and citizenship and how the media represents them.*

Media analysis will require that you provide evidence of your claims through visual description of the representation, use of quotes of the political figure's speeches and those of the media outlet. Please closely consult the Ralina Joseph essay we read for examples on how to do this.

You must provide citations and references to any outside sources you use.

Include a word count at the end of the essay.

Please use the Chicago Manual of Style author-date citation format.

### **Writing Assignment 5: 750 word analysis of *Juliet Takes a Breath***

**Due April 19<sup>th</sup> before midnight/ worth 10 points**

In this analysis, please address/provide the following:

--What are your main takeaways from the novel?

--How does the novel relate to/expand what you have learned in class about gender, race, class, citizenship and notions of human difference?

--Did the literary format of a novel provide you with a different way of learning about these issues? If so, how?

You should cite at least 2 other texts in the course to contextualize your analysis.

Please use the Chicago Manual of Style author-date citation format.

## *Blog Responses*

Blog responses provide you with an opportunity to personally engage with the course readings and demonstrate your grasp of the material. The blogs are open-ended, but should relate directly to the course content. Some questions to consider are: Did the text affect your thinking about a particular issue? How do you think about the text in relation to other texts we have read?

One of your blogs should connect course texts to popular culture, and one other to current events. The theme of the others is up to you.

Effective blogs will include specific references to course materials, lectures, and discussions. Direct quotes are encouraged. Personal responses, anecdotes, and connections can be included so long as they are contextualized directly to course material.

Blog responses will be visible to the class via Canvas. The maximum word count is 250 words. You are required to include a word count at the end of your blog submission.

### **Pop Culture Connection Blog**

You will discuss how the course texts relate to a popular contemporary song, television show, movie, website, or video.

### **Current Event Connection Blog**

You will find a major newspaper (e.g. The New York Times, The Washington Post) article that describes a current event that is related to a course reading and discuss how they are connected.

## *Structured Discussion Preparations:*

Five (5) structured discussion preparations are assigned for the semester. Each structured discussion preparation (SDP) is worth 5 points. Three structured discussion responses must be submitted by **March 10th**. I will not accept more than 2 SDPs following this date. Structured discussion preps can only be submitted for texts on the syllabus marked with an asterisk and are due on the day they are assigned. I will prompt those who are submitting structured discussion preps to share their keywords, comments, and questions with the class. This will help to facilitate your participation in class and learning of the material.

The aim of this assignment is to formalize your participation in class by prompting you to prepare comments and questions in advance. This will be a useful tool for learning course material and promoting an engaging class atmosphere.

Structured reading preparations are NOT essays or response papers, they are OUTLINES that you are expected to use on the day you submit them to guide your participation in class.

>>>These assignments are due on the day we will discuss the reading in class. You cannot submit a structured response prep after class has already met and discussed the reading. If for any reason you cannot make it to class but have completed the assignment, I will only accept it if you upload it on Canvas before the time our class meets.

Your outline must follow this format:

Heading:

Name

Student ID #

Date

SDP # (1, 2, 3, 4, or 5)

**Title of text and author (in bold)**

A) Thesis quote: You must provide a direct quote that you feel articulates the author's main argument. Please include the title of the text, author, and page number of the quote.

B) Key terms/concepts: Make a list of terms and concepts that the author develops or draws from in the paper. You do not need to provide definitions for them, as some may be unclear to you.

C) Questions and comments: Make a list of comments and questions you have about the reading. Was something unclear or confusing to you? Is there something you would like to know more about?

>>>The maximum page length for structured reading preparations is 2 double-spaced pages, the minimum is 1 FULL double-spaced page (12-point font).

>>>Assignments must be submitted on Canvas.

>>>It is up to you to choose the readings you want to make discussion preparations for.

>>>As you are turning in these assignments before the class lecture, I will not be grading them according to whether you are right or wrong in terms of thesis and key concepts; instead, I am looking for evidence that you have closely and thoroughly engaged the reading. You can demonstrate this by making specific and detailed references to the text in your outline.