

WST 3015: Interdisciplinary Perspectives in Women's Studies

Instructor: Dr. Jillian Hernandez

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Office Hours: Tuesdays 11:00am-1:00pm and by appointment

Office Location: Ustler Hall 304

Teaching Assistant: Andreina Fernandez

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Office Hours: Tuesdays 2:15-3:15 and by appointment

Office Location: Ustler Hall 102-A

Class Meeting Times and Location:

MTWRF Period 6 (3:30-4:45pm)

Little Hall 121



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 art 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 19th 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.

Please note: This is a summer course with an intensive and condensed schedule. Reading is assigned for most class meetings and it is crucial that it be completed. I have scheduled dedicated writing days throughout the summer B session to provide you with time for working on your Gordon Rule writing assignments.

Our learning objectives include:

- Understanding how women's lives are affected by the socio-cultural construction of gender 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 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 next spring. 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 and a B.A. in Linguistics with a minor in Disabilities in Society. My current area of research is at the intersection of sexuality and migration, focusing on queer migrant activism.

Required Texts and Media

Book: *Americanah*, Chimamanda Ngozi Adichie

All other texts are available as PDFs on Canvas or as web links on the syllabus.

Films:

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

Mosquita y Mari (2012, Aurora Guerrero)

The novel and films are available via course reserves, which you can access on our Canvas site.

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 or higher and a satisfactory completion of the writing component of the course.

Our course will adhere to the **Chicago Manual of Style, 16th 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 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 2 class meetings without influencing your participation grade. Every unexcused or undocumented absence thereafter will deduct 5 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: 5 points each (25% of your grade)

Each structured discussion preparation (SDP) is worth 5 points. **3 structured discussion responses must be submitted by July 25th**. 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.

(3) Blog posts: 5 points each (15% 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 July 7th
 Writing Assignment 2 due July 14th
 Writing Assignment 3 due July 21st
 Writing Assignment 4 due July 28th
 Writing Assignment 5 due August 5th

Course Policies

• Attendance

You may miss 2 class meetings without influencing your participation grade. Every unexcused or undocumented absence thereafter will affect your final grade, 5 points will be deducted for each absence past this limit. In order to be counted as present you must arrive on time and stay until class concludes. If you encounter a situation that will hinder you from making it to class it is your best interest to inform me about this right away, do not wait until after you have missed several classes to address your absences and participation grade.

• **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

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/

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) to make an appointment to discuss adding the major.

Course Schedule: *Subject to Change*

Week 1:

What is a woman? Formations of racialized gender in 19th century science

Monday, July 1:

Syllabus Review

Tuesday, July 2

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

Wednesday, July 3

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

Thursday, July 4

No class, University closed for holiday

Friday, July 5: Writing day

Sunday, July 7: First writing assignment due before midnight

Week 2:

Women Theorizing and Representing Gendered Experiences

Monday, July 8

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

Tuesday, July 9

*Luce Irigaray, “Women on the Market”

Wednesday, July 10: In-class screening of documentary *W.A.R! Women, Art, Revolution*

Thursday, July 11:

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

Friday, July 12: Writing Day

Sunday, July 14: 2nd Writing assignment due before midnight

Week 3:

Social Constructions of Gender

Monday, July 15

*Judith Lorber “The Social Construction of Gender”

Tuesday, July 16

*Anne Fausto-Sterling “The Five Sexes, Revisited”

Wednesday, July 17

In-class screening of art talk by Juliana Huxtable
(accessible on YouTube at <https://www.youtube.com/watch?v=eG5soJNJ4k&feature=youtu.be>)

Thursday, July 18

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

Friday, July 19: Writing Day

Sunday, July 21: 3rd Writing Assignment Due before midnight

Week 4:

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

Monday, July 22

*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*

Tuesday, July 23

Elizabeth Cady Stanton, Susan B. Anthony, and Matilda Joslyn Gage, “Declaration of Sentiments and Resolutions, Seneca Falls”

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

Wednesday, July 24

Audre Lorde, “Age, Race, Class, and Sex: Women Redefining the Difference”

Lauren Berlant, “Keyword: Citizenship”

Thursday, July 25

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

Last day to turn in your 3rd Structured Discussion Preparation

Friday, July 26: Writing day

Sunday, July 28: 4th Writing assignment due by midnight

Week 5:

Reading Feminism Across Borders

Monday, July 29

Chimamanda Ngozi Adichie, *Americanah* chapters 1-6

Tuesday, July 30

Americanah chapters 7-15 and *"Introduction: Between Woman and Nation," Caren Kaplan, Norma Alarcón and Mino Moallem

Wednesday, July 31

Americanah chapters 16-22

Blog 1 due

Thursday, August 1

Americanah chapters 23-29 and *Sara Ahmed, "Multi-culturalism and the Promise of Happiness"

Friday, August 2

Americanah chapters 30-40

Blog 2 due

Week 6:

Young Women Navigating Embodiment and Desire

Monday, August 5

Writing day, 5th writing assignment due by midnight

Tuesday, August 6

In-class screening of *Mosquita y Mari*

Wednesday, August 7

*Carlos Decena “Tacit Subjects” and completing *Mosquita y Mari* in class

Thursday, August 8

*Jillian Hernandez, “Sexual-Aesthetic Excess, or, How Chongas Make Class Burn”

Friday, August 9

Writing day

Sunday, August 11th: Blog 3 due by noon

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 July 7th before midnight/worth 10 points

Read “Keyword: Science” <https://keywords.nyupress.org/american-cultural-studies/essay/science/> by Laura Briggs and the excerpt from the 19th century study by Italian criminologists Cesare Lombroso and Guglielmo Ferrero titled *Criminal Woman, the Prostitute, and the Normal Woman* (file is on Canvas).

Write a 1,000 word essay that reflects on how the material we’ve covered in week 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 Briggs and Lombroso and make direct citations of an additional text assigned during week 1 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 July 14th 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 of 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

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

--Caitlin Cherry

--Tatyana Fazlalizadeh

--Ana Mendieta

--Hannah Wilke

--Tschabalala Self

--Carolee Schneemann

--Lorna Simpson

--Shirin Neshat

--Yoko Ono

--Louise Bourgeois

--Kara Walker

--Yolanda M. Lopez

--Anita Steckel

--Carrie Mae Weems

--Rachel Lachowicz

--Lorraine O'Grady

Writing Assignment 3: 750 words on a trans/queer of color artist

Due July 21 before midnight/worth 10 points

Conduct internet research on a queer and/or trans of color artist from the list below. Choose a work of theirs that interests you, and write a 750-word essay that:

1--Provides 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.

--Analyzes 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.

Below is a list of artists you can choose to write about for your assignment. If you would like to write about an artist not included in this list please check in with me before you turn in your assignment:

--Zanele Muholi

--StaceyAnn Chin

--Tourmaline (formerly Reina Gossett)

--Roy Martinez (aka Lambe Culo)

--Mykki Blanco

- Quay Dash
- Jose Villalobos
- Cristy C. Road
- Kehinde Wiley
- Mickalene Thomas
- Chris E. Vargas
- Rotimi Fani-Kayode
- Laura Aguilar
- Xandra Ibarra (aka La Chica Boom)
- Kegels for Hegel
- Erica Cho
- Nguyen Tan Hoang
- Julio Salgado
- Micha Cardenas
- Wu Tsang

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

Due July 28th 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.

Writing Assignment 5: 750 word analysis of *Americanah*

Due August 5th before midnight/ worth 10 points

Review your blog posts for *Americanah*. Write a 750-word essay that reflects on what you wrote about and why.

In this analysis, please address/provide the following:

- A concise summary of the content of your blog posts.
- What are your main takeaways from the novel?
- How does the novel relate to/expand what you have learned thus far 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? (To this end you may want to watch this video <https://www.youtube.com/watch?v=9Lx1BDdNF4w> where Adichie describes how the genre of the novel provides a unique format for addressing history.)

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

Blog Post Prompts

***Americanah* Blog 1 (due July 31st before midnight/ worth 5 points):**

Just like Ifemelu is gaining new perspectives on gender, race, and class through her migration to the United States, how is the novel *Americanah* exposing you to new perspectives on these issues?

Your blog posts will respond to this question in a broad sense, and in relation to where we are in the novel at the point where your blog post is due. What characters, scenes, have stayed with you?

***Americanah* Blog 2 (due August 2nd before midnight/ worth 5 points):** Open prompt. Feel free to write about an issue in this point of the novel that you feel compelled to explore. Connections to current events or cultural representations are accepted so long as their relevance to the novel is explained.

Blog post 3 on Latina gender, sexuality, and representation (due August 11th by NOON):

Prompt to be determined.

Structured Discussion Preparations:

Five 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 **July 25th**. 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 e-mail it to me 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 as hard copies.

>>>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.

