

SYLLABUS
ANTH 4210.001
CULTURE AND HUMAN SEXUALITY
FALL 2026

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Class meetings: Tu/Th 2:20-3:40PM

Meeting location: Sage Hall 116

COURSE DESCRIPTION

Welcome! This course traces the history of the study of sexuality in anthropology, with particular attention to significant debates, interventions, and lessons that have informed anthropological perspectives on sexuality and given rise to the field of queer anthropology. Drawing on a range of interdisciplinary texts, we will examine and problematize the ways in which culturally specific norms around gender, sex, race, ethnicity, indigeneity, class, and more intersect with and inform what we call “sexuality.”

We begin by investigating how taxonomies and hierarchies of gender, sex, and sexuality have been constructed and deployed in the West, tracing how knowledge about sexual and gender difference is produced across discursive contexts, including science, medicine, law, and media. Next, we bring a cross-cultural perspective to anchor our study, allowing us to consider how gender and sexuality are given meaning around the globe. Together these approaches will enable us to evaluate the diversity of their expressions both within and across cultures.

COURSE OBJECTIVES

After completing this course, you will be able to:

- Explain the historical development of sexuality as a subfield of anthropology and its significance to the discipline
- Understand and compare how meanings of gender and sexual difference vary across and within cultural contexts

- Critically analyze the relationship between sexual difference, knowledge production, and structures of power
- Apply a queer anthropological approach to gender and sexuality
- Locate digital archival sources and critically evaluate their cultural significance
- Develop and exercise oral and written communication skills

REQUIRED TEXT

All required texts will be available for you to download/print on our course page in Canvas (see Modules folder).

In addition, a recommended text is available as an e-book through the UNT Library or for purchase at the UNT Bookstore and elsewhere. The title is “Queer: A Graphic History” by Dr. Meg-John Barker (referred to as QGH throughout the course schedule).

COURSE INFORMATION AND EXPECTATIONS

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

General Information: This course requires considerable reading and writing. Although you do not need a background in anthropological theory or gender and sexuality studies to succeed in the class, you will be expected to grapple with complex texts that you may need to re-read and sit with to fully understand. In other words, cursory readings will not be sufficient.

In addition, it is important that our class participation maintains respect for the many diverse perspectives, interpretations, and identities within our classroom. As you participate remember that some topics may be sensitive to classmates or cause discomfort. Strive for thoughtful discussion and conversation; aggressive or personally directed remarks make the classroom unsuitable for learning.

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

What it Means to Read: In completing the readings, I expect that you read the texts critically. This does not mean trying to find fault with the text, but rather to approach each

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

Email Policy: Please allow 48 hours for a response to your email. Emails sent during the weekend will be treated as if sent on Monday morning. When emailing me, be sure to include the course number (ANTH 4210.100) and/or name in the subject line along with the topic of the email. Please use your email account rather than Canvas for communicating with me.

Attendance: Students are expected to attend class meetings. It is important that you communicate with the professor prior to being absent so that you and I can discuss and mitigate the impact of the absence on your attainment of course learning goals.

Class Participation: This class relies on the intellectual commitment and *active* participation of all students. This goes beyond merely showing up for class, and includes but is not limited to: responding to discussion questions that I pose to the class, asking your own questions for clarification, and respectfully responding to classmates' discussion points if relevant. In order for you to participate, you need to have completed the reading assignment for that day and be ready to talk about it in class. You should bring assigned readings to class each day as we will refer to and utilize them throughout our meetings.

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

Extra Credit: Extra credit can be earned at any point during the semester. I will suggest several opportunities in class, and I am relatively open to creative suggestions from you about extra credit options. For example, ways to earn extra credit might include: completing a relevant movie/documentary analysis, writing a summary/response to a related talk/lecture (on or off campus), a personal reflection that puts course content in conversation with an experience you have had, developing a creative piece such as poetry or artwork, or creating a relevant playlist of music that speaks to important concepts or themes of the course. You must get approval from me ahead of time for your choice, so check with me before you do the work.

Electronics in the Classroom: Please turn off your cell phone ringer/vibration prior to coming to class. Students may use laptop computers to take notes and for class purposes only; students checking email, using social media, etc. will be asked to turn off their

computers and will not be allowed to use their computers in subsequent classes. Wearing ear buds or headphones during class is not allowed, unless special permission is given by the professor.

Academic Honesty: The Department of Anthropology expects its students to abide by the high ethical standards of practicing professionals within the field of anthropology. The Department does not tolerate cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, or sabotage. This includes the use of unauthorized professional writing/editing services and generative AI for assignments. Students are expected to follow the [American Anthropological Association's code of ethics](#): "In their capacity as researchers, anthropologists are subject to the ethical principles guiding all scientific and scholarly conduct. They must not plagiarize, nor fabricate or falsify evidence, or knowingly misrepresent information or its source"

(<http://ethics.americananthro.org/category/statement/>).

- The UNT policy on Academic Misconduct defines Cheating as the physical or electronic **distribution or use** of answers for graded components, such as discussion posts, writing assignments, and exams.
- Plagiarism is defined as misrepresenting the work of others (whether published or not) as your own.
- Plagiarism may be inadvertent or intentional. **That is, plagiarism is still plagiarism even if you "didn't mean to do it."** Any facts, statistics, quotations, or paraphrasing of any information that is not common knowledge should be cited.
- **Students who are suspected of cheating or plagiarism will receive an automatic zero on the assessment.** I also reserve the right to pursue further disciplinary action within the UNT system. In this instance, students will be provided the opportunity for a hearing; if found guilty they can receive an automatic "F" in the course. Multiple violations may result in dismissal from the university.
- For additional resources to help with paper writing, including how to avoid plagiarism and how to use citations, see the [Department of Anthropology Writing Guide](#). In addition, students are encouraged to make use of the [UNT Writing Center](#).
- For more information on the University's policies and procedures regarding academic integrity and dishonesty, see the UNT [Student Academic Integrity policy](#).

Two more points about this:

A) Just don't do it. Assignments submitted in this course will be run through Turnitin, a web-based resource that compares the text of student submissions to an extensive electronic database and assesses for use of generative AI. Even without that, I will likely be able to tell if the writing is not yours. It is better to talk with me about why the assignment is not complete, or to ask for help on in-text citations, rather than passing off someone else's work as your own.

B) Cheating/Plagiarism/use of generative AI are also issues related to the politics of citation and representation. Plagiarism is yet another way in which certain voices are marginalized within the western academy. Actions have meaning. Please cite your sources.

Academic Accommodations: The University of North Texas is committed to providing

accommodation for all students. If you have or acquire a disability that may affect your participation in class, I will strive to accommodate your needs. To ensure that the necessary accommodations are made, be sure to contact the Office of Disability Accommodation (located in Sage Hall) as soon as possible to ensure your needs are met in a timely manner. They will work with both of us to ensure proper accommodations are made. If you need accommodations, please remember that reasonable prior notice needs to be given to the Office of Disability Accommodation. Note that students need to obtain a new letter of accommodation for every semester and meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Accommodation website at <http://www.unt.edu/oda>. You may also contact them by phone at 940.565.4323.

STUDENT RESOURCES

Basic Needs: You can't learn if you are hungry! UNT has a Food Pantry on campus. Any current UNT student in need can visit the UNT Food Pantry 8am-6pm Monday-Thursday and 8pm-5pm on Fridays. Students will check-in at the Dean of Students Office front desk in the Union, Suite 409. Students may go directly to room 366 from 5PM-6PM, Monday-Thursday. Students who visit the food pantry can request to meet with a staff member to discuss any difficulties they may be facing during the hours of 8am-5pm. When appropriate, referral to additional campus and/or community resources will be made. The Dean of Students Office has established protocols that allow for student confidentiality and dignity to be maintained. In addition, there is a pantry located at the Discovery Park Location in the Engineering Library (M130) next to the Career Center, as well as a Food Pantry located at UNT's Frisco campus, which can be accessed by visiting the information desk.

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

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

Emergency Notification and Procedures: UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to Canvas for contingency plans for covering course materials.

COURSE EVALUATION

This course is designed to help you develop and use skills important to anthropologists—reading, listening, asking questions, and communicating orally and in writing. While there

are no exams in this class, students will have the opportunity to demonstrate these skills through other means. Students can earn up to 740 points for the semester in the following assessments:

I.	Participation Grade	50 points
II.	Reading Journal Entries with a Twist	240 points
III.	Media Analysis Presentation	100 points
IV.	How Are Norms Produced? An Ethnographic Analysis	150 points
V.	<u>Digital Archive and Analysis</u>	200 points
		740 points

I. Participation Grade (50 points)

The depth of knowledge produced and learned in this class is dependent on the intellectual commitment and *active* participation of all students. Active participation goes beyond merely showing up for class, and includes but is not limited to: participating in group work, responding to discussion questions that I pose to the class, asking your own questions for clarification, and respectfully responding to classmates' discussion points if relevant. In order for you to participate, you need to have completed the reading assignment for that day and be ready to talk about it in class. To encourage participation, there will be two participation grades assessed- 25 points at the mid-term and 25 points at the end of the class.

II. Reading Journal Entries with a Twist (40 points each, 240 points total)

Discussion is a crucial component of our meetings. In order to participate in the discussion, you need to come to class having read the assigned readings. In order to encourage you to do so, you will be able to earn points by completing six "Reading Journals with a Twist."

In this assignment, you will pair key passages, themes, concepts, or theories from a scholarly reading with other readings from class, popular media examples, news stories, and/or cultural practices. For each submission, you will also provide an original, relevant discussion question. I will utilize the most pertinent discussion questions in our class to help prompt and guide our conversations.

You can choose which six readings you would like to complete the Reading Journal with a Twist over within the following parameters:

- 1 submission for Part I: The Social Construction of Gender, Sex, and Sexuality
- 1 submission for Part II: An Anthropology of Sexuality: Debates and Interventions
- 1 submission for Part III: Interventions in Queer Theory
- 1 submission for Part IV: Gender and Sexuality in the Archive
- 2 Submissions for Part V: Rethinking Sexuality Across Time and Space
 - o 1 submission for Euro-American Sexual and Gender Norms, Identities, and Communities
 - o 1 submission for Gender and Sexuality in a Cross-Cultural Perspective

Reading Journal entries should be submitted by 11AM on the day THE READING IS ASSIGNED. So, if a reading is assigned for Thursday 9/17, your journal is due by 11AM on 9/17. Note that non-scholarly readings on the reading list should not be used for this assignment.

Each Reading Journal is worth 40 points. Late submissions will not be accepted without proper documentation and permission from the instructor.

For each entry, you will address the following:

1. **Identify Key Textual Elements (14 points):** Write down **5 significant quotes, concepts, theories, or themes** from the scholarly reading that resonate with you. Be sure to provide definitions for any concepts or theories. Include the page number for each entry.
2. **Critical Analysis/Application (20 points):** For each textual element that you have selected, offer a brief analysis or make connections that the reading raised for you. Address the following questions in your analysis:
 - How do the selected elements relate to the authors' broader argument?
 - How does this element relate to theories or concepts discussed in other readings or class meetings?
 - What parallels or connections do you see between the ideas in this reading and real-world examples such as current events, popular media (film, television, social media, music, literature, etc), or common cultural practices?
3. **Discussion Question (6 points):** Create a discussion question that focuses on the reading. Your classmates are the audience for your discussion question. Keep in mind the best discussion questions will be:
 - Open-ended- Questions cannot be answered with yes/no or either/or
 - Answerable- Questions do not require extensive knowledge from outside the course, and can be answered using knowledge/experience versus speculation
 - Substantive and relevant- Questions should be related to a significant point/argument in the reading, and should ask us to consider the point/argument in the context of the themes of this course.

III. Media Analysis Presentation (100 points)

As a means to kick off our course meetings with student leadership, and to provide an opportunity for you to put the concepts and ideas we are learning in class in conversation with events and issues in our society today, you and a classmate will research and present a report about a current, relevant form of media representation that deals with gender, sex, and/or sexuality. In the report, you will consider how gender, sex, and/or sexuality gets represented in the source of your choosing. For example, you may want to think about film, television, news media,

social media, art work/artists, music, or some other site, and consider how it represents sexuality and/or gender.

Be creative and be specific! For this presentation, I would like for you to focus in on one specific “site”—for instance, not a whole genre (i.e. “science fiction novels”) but one specific case (i.e. the Dune novel series) to do a “deep reading” of that site, and to consider the cultural meanings about gender and sexuality that are produced and circulated by and through that site. In your presentation, you will analyze both the substantive content of the cultural text(s) you have selected, and identify how the representation of bodies, relationships, politics, or more connects to broader cultural norms, patterns, and/or institutions.

In the second week of class, you and a classmate will sign up to give a short, **10-12 minute presentation** that will take place at the beginning of class on the day you select. In your presentation you will want to:

- a) Identify and provide a brief description/summary of your media site
- b) **Explain this media site’s cultural significance and relevance to course content using at least TWO concepts or theories from your required readings. That is, I want to see you make a connection between your selected media representation and two concepts or theories discussed by authors in the required readings. To do this well, you will need to identify and define/describe the concepts or theories being used.**
- c) Offer your very insightful and critical analysis of the topic/materials (FYI: “I thought it was interesting” is neither insightful nor critical)

Make sure to practice! Your verbal presentation should not go over 12 minutes, and be ready to answer any questions we might have for you.

IV. How are Norms Produced? An Ethnographic Analysis (150 points)

In this assignment, your goal is to address the following question: How is “normal” actively produced in everyday spaces? You will conduct a small-scale ethnographic research project about an ordinary social space. You will not only identify how norms work in this space, but also investigate how these norms are made to feel natural, inevitable, or invisible through everyday practices.

To begin, you will choose a “field site.” This should be an everyday social space that you can observe ethically and without disrupting people’s activities. What does this space assume a person, relationship, family, body, or future is supposed to look like? You should spend at least an hour doing participant observation at the field. While you are there (or directly afterwards), you will take fieldnotes. In your fieldnotes, be as descriptive as possible. Focus not only on the people (who is there, what they are doing, how they are interacting or not), but also the space/place of your site including the landscape, architecture, or other features. What signs and symbols do you notice?

Next, you will write an analytical essay about your experience. You will identify one norm (or set of norms) operating at your field site and discuss how it is produced. That is, what elements of your site come together to produce this norm/set of norms as natural/invisible? In your essay you should discuss how norms around gender, sexuality, race, nationality, ability, class, etc work together in this site.

To connect your analysis with our course materials, **you will define and apply at least two concepts or theories from our class readings.** A useful question to ask yourself is “What does this concept allow me to notice that I might otherwise have missed?”

Turn in:

- 1) Fieldnotes from participant-observation (at least 500 words) 50 points
- 2) Critical analysis essay (750-1000 words) 100 points

As you are thinking about this project, here are some questions to keep in mind. Note that you don't need to answer all of these in your notes or essay, but use them to help guide your observations.

- What is being treated as obvious?
- What doesn't have to be explained?
- What kinds of people are presumed to be present?
- What kinds of relationships are presumed?
- What counts as an appropriate body?
- Who gets categorized?
- Who gets accommodated?
- Who gets to move through the space without explanation and who does not?
- How are racial meanings and sexual/gender meanings being produced together?
- What forms of gender or sexuality are coded as respectable?
- What initially seemed insignificant?
- What became significant when you looked again?

V. Final Project: Digital Archive and Analysis (200 points)

This assignment aims to engage students with the wealth of information available in digital archives to explore and analyze queer histories and narratives. Students will learn to navigate digital resources, critically evaluate primary sources, and construct a nuanced understanding of queer experiences across different contexts and time periods.

For this project, you will identify a specific theme, event, person, or movement connected to our course themes on gender and/or sexuality. Examples include: a significant event in, or figure from history, the emergence and/or evolution of “queer” spaces in specific geographic or cultural contexts, the representation of gender and/or

sexual identities or practices in media or literature, relevant political issues, activist movements, and more. Follow your imagination, creativity, and interests!

Next, you will locate and research a selection of digital artifacts related to your theme using UNT, local, or public online archives. You will put these items together to produce a “digital exhibit.” Artifacts could include but are not limited to news or magazine articles, photographs, letters, pamphlets, songs and other recordings, zines, advertisements, material objects, and other ephemera. We will discuss potential sources for finding these items in class.

Your topic should be narrow enough to research in depth with 5-7 “artifacts,” and therefore not so broad that it could only be gestured at (e.g., “women in the 1970s” is too broad; “the role of consciousness-raising groups in the Dallas chapter of NOW in the 1970s” is workable). Follow your curiosity, but check that your topic is:

- Specific in time and place
- Connected to gender and/or sexuality as a category of cultural analysis
- Realistically researchable through available digital archives or other spaces

- i) Digital Archive Exhibit (100 points): You will collect 5-7 artifacts related to your topic. For each artifact, provide a structured entry (roughly 150–250 words per item) that includes:
 - a. Citation/source information: title or description of the item, creator (if known), date, and the archive/repository (if relevant) where you found it, including a link or accession number
 - b. Detailed description: What is it? What does it depict, say, or contain?
 - c. Cultural and historical context: When and where was it created, and by/for whom? What social, political, or historical circumstances shaped its creation?
 - d. Significance to your theme: Why does this item matter to your research question? What does it reveal, complicate, or illustrate about your topic?
 - e. Include a thumbnail image or screenshot of each artifact where copyright/archive permissions allow, or a direct link if the item cannot be reproduced. Attach this exhibit as an appendix to your essay (clearly labeled, one entry per artifact).
- ii) Critical Analysis Essay (100 points): Write a 1000–1250 word essay (excluding references) that synthesizes and analyzes your digital archive as a whole. Your essay must address each of the following:
 - a. Introduction: Introduce your research focus, your guiding research question, and explain its relevance to anthropological study of gender and/or sexuality.
 - b. Theoretical framework: **Make substantive use of at least two anthropological concepts or theories drawn from our required course readings.** For each, briefly define/describe the concept in your own words (with citation) before applying it to your archive — don't just name-drop a theorist.

- c. Context: Situate your archival items within broader historical and cultural narratives. How does your small archive connect to larger patterns, events, or debates in the period/place you're studying?
- d. Source analysis: Critically analyze your sources as sources. What do they allow you to see about gender/sexuality, and what do they obscure, silence, or leave out? Whose perspective produced or preserved this material, and whose is missing?
- e. Reflection on the digital archive: Reflect on the role of digital archives specifically in preserving and interpreting narratives around gender, sexuality, and/or identity. Consider questions of access, digitization choices, metadata, and whose histories get preserved and made searchable.
- f. Citations: Use in-text citations and a references list for both your course readings and your archival sources.

***A Note on Paper Formatting: All papers are to be double spaced, with 12-point font and 1-inch margins on all sides, and should contain a works cited/references page. In-text quotes and references should be properly cited. You may use whichever format you are most familiar with (i.e. MLA, APA, Chicago), but you must be consistent. If you do not know what I am talking about here, please, please, please ask me or check out the UNT writing lab for help.**

NOTE: The instructor reserves the right to add, delete, or revise segments of the syllabus. Any changes in the course schedule will be announced in class and on the course webpage.

IMPORTANT DATES TO REMEMBER
Reading with a Twist Journal Entries
Your Media Analysis Presentation Date
10/13: How Are Norms Produced? An Ethnographic Analysis
12/8: Digital Archive Exhibit and Analysis Project Due

COURSE SCHEDULE

Introduction

8/18: Welcome! No assigned readings

- 8/20: Esther Newton. 2003/1999. Introduction to Margaret Mead Made Me Gay. Reprinted in *The Scholar & Feminist Online* 1(2): 1-8.

Part I- The Social Construction of Gender, Sex, and Sexuality

- 8/25: Judith Lorber. 1993. "Believing is Seeing: Biology as Ideology" *Gender & Society* 7(4): 568-581.
(QGH pgs. 6-18)
- 8/27: Riki Wilchins. 2004. Selections from *Queer Theory, Gender Theory: An Instant Primer* : "Derrida and the Politics of Meaning," "Homosexuality: Foucault and the Politics of the Self," and part of "Foucault and the Disciplinary Society"
(QGH pgs. 27-31, 55-72)
- 9/1: 1. Judith Butler. 1990. "The Compulsory Order of Sex/Gender/Desire." In *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge Press, pgs. 8-10.
2. Susan Stryker. 2008. "An Introduction to Transgender Terms and Concepts" In *Transgender History*. Berkeley: Seal Press. Pgs. 12-41.
(QGH pgs. 73-83, 144-146)

Part II- An Anthropology of Sexuality: Debates and Interventions

- 9/3: Gayle Rubin. 1984/2006. "Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality" in *Culture, Society and Sexuality*, edited by Peter Aggleton and Richard Parker, pgs. 143-178. New York: Routledge Press.
(QGH: pgs. 48-50)
- 9/8: John Borneman. 1996. *Until Death Do Us Part: Marriage/Death in Anthropological Discourse*. *American Ethnologist* 23(2): 215-238.
- 9/10: Deborah Elliston. 2002. *Anthropology's Queer Future: Feminist Lessons from Tahiti and It's Islands*. In *Out in Theory: The Emergence of Lesbian and Gay Anthropology*. Lewin, Ellen and William Leap, eds. Chicago: University of Illinois Press.
- 9/15: Tom Boellstorff. 2007. *Queer Studies in the House of Anthropology*. *Annual Review of Anthropology* 36: 17-35.
- 9/17: Jafari Sinclair Allen. 2016. *One View from a Deterritorialized Realm: How Black/Queer Renarrativizes Anthropological Analysis*. *Cultural Anthropology*: 31(4): 617-626.
Recommended: Margot Weiss. 2022. *Queer Theory from Elsewhere and the Im/Proper Objects of Queer Anthropology*. *Feminist Anthropology* 3(2): 315-335.
(QGH: pgs. 42-43, 47, 125-130)

Part III- Interventions in Queer Theory

- 9/22: 1. Gloria Anzaldúa. 1984/2009. "To(o) Queer the Writer—Loca, Escritora, y Chicana" *The Gloria Anzaldúa Reader* edited by AnaLouise Keating, pgs. 163-175. Durham: Duke University Press.
2. Emma Pérez. 2003. Queering the Borderlands: The Challenges of Excavating the Invisible and Unheard. *Frontiers: A Journal of Women's Studies*. 24(2-3): 122-131.
(QGH: pgs. 97-109)
- 9/24: E. Patrick Johnson. 2001. "Quare" Studies, or (Almost) Everything I Learned about Queer Studies I Learned from my Grandmother" *Text and Performance Quarterly* 21(1): 1-26.
- 9/29: Jenny Davis. 2014. More than Just "Gay Indians": Intersecting Articulations of Gender, Sexuality, and Indigenouness. In *Queer Excursions: Retheorizing Binaries in Language, Gender, and Sexuality*, Zimman et al (eds).
- 10/1: Robert McRuer. 2011. Disabling Sex: Notes for a Crip Theory of Sexuality. *GLQ* 17(1): 107-117.
(QGH: pgs. 147-156, 164-173)
- 10/6: Cathy Cohen. 1997. Punks, Bulldaggers, and Welfare Queens: The Radical Potential of Queer Politics. *GLQ: Journal of Lesbian and Gay Studies*. (4): 437-465.

Part IV- Gender and Sexuality in the Archive

- 10/8: 1. Estelle B. Freedman and John D'Emilio. 1990. "Problems Encountered in Writing the History of Sexuality: Sources, Theory, and Interpretation." *The Journal of Sex Research* 27(4): 481-495.
2. Christina Handhardt. "Queer History Article." *The American Historian*.
- 10/13: Amy Stone and Jaime Cantrell. 2016. "Introduction: Something Queer at the Archive." *Out of the Closet, Into the Archives: Researching Sexual Histories*, edited by Amy Stone and Jaime Cantrell, pgs. 1-24. Albany: State University of New York Press.
Due: How Are Norms Produced? An Ethnographic Analysis
- 10/15: 1. Daniel Marshall, Kevin P. Murphy, Zeb Tortorici. 2014. Editors Introduction: Queering Archives: Historical Unravelings. *Radical History Review* 120: 1-11.
2. Ann Cvetkovich. 2017. Ephemera. In *Lexicon for an Affective Archive*. Bristol: Intellect Publishing. Pgs. 179-183.
- 10/20: Rodriguez, Juana Maria. 2023. Colonial Echoes and Aesthetic Allure: Tracking the Genres of Puta Life. In *Puta Life: Seeing Latinas, Working Sex*, pgs. 68-105. Duke University Press.

Part V- (Re)Thinking Sexuality Across Time and Space

The Construction and Reproduction of Euro-American Sexual and Gender Norms, Identities, and Communities

- 10/22: Deborah Miranda. 2010. "Extermination of the Joyas: Gendercide in Spanish California" *GLQ: A Journal of Gay and Lesbian Studies* 16(1-2): 253-284.
- 10/27: Jonathon Ned Katz. 2007. "The Heterosexual Comes Out: From Doctor Discourse to Mainstream Media." *The Invention of Heterosexuality*. Chicago: University of Chicago Press. Pgs. 83-112.
(QGH: pgs. 19-26)
- 10/29: Nancy F. Cott. 2000. "Monogamy as the Law of Social Life." *Public Vows: A History of Marriage and the Nation*. Cambridge: Harvard University Press.
- 11/3: Elizabeth Bernstein. 2007. Sex Work for the Middle Classes. *Sexualities* 10(4): 473-488.
- 11/5: 1. John D'Emilio. 1993. "Capitalism and Gay Identity" in *The Lesbian and Gay Studies Reader*, edited by Henry Abelove, Michèle Aina Barale, and David M. Halperin. New York: Routledge Press. Pgs. 467-476.
2. David Valentine. 2004. "The Categories Themselves" *GLQ* 10(2): 215-220.

Gender and Sexuality in a Cross-Cultural Perspective: Globalizing Forces and Local Lives

- 11/10: Evelyn Blackwood. 1998. "Tombois in West Sumatra: Constructing Masculinity and Erotic Desire." *Cultural Anthropology* 13(4): 491-521.
- 11/12: Lucinda Ramberg. 2013. Troubling Kinship: Sacred Marriage and Gender Configuration in South India. *American Ethnologist* 40(4): 661-675
- 11/17: Naisargi Dave. 2010. "To Render Real the Imagined: An Ethnographic History of Lesbian Community in India." *Signs: A Journal of Women in Culture and Society* 35(3): 595- 619.
- 11/19: Serena Ousuwa Dankwa. 2021. "Prologue: Arrival Story." In *Knowing Women: Same-sex Intimacy Gender, and Identity in Postcolonial Ghana*. Cambridge University Press.

11/23- 11/29: NO CLASS, HOLIDAY BREAK

- 12/1: Svati Shah. 2006. Producing the Spectacle of Kamathipura: The Politics of Red Light Visibility in Mumbai. *Cultural Dynamics* 18(3): 269-292.

12/8: Final Projects Due