



Sex and the City

IDH 3034 Fall 2021

Professor: Dr. Amy Kahrman Huseby
 Discussion Meets: Mon. 2:00-4:45 p.m.
 I will answer all emails within 24 hours,
 Monday through Friday.

Office Hours: ZOOM by appt.
 Email: ahuseby@fiu.edu
Please reach out to me!

Join me on Slack -- it's a faster, simpler way to work. Sign up here, from any device:
https://join.slack.com/t/idh3034sexand-fw87353/shared_invite/zt-u2b0o68y-Gwfl9jYjynfgI2Hiebe7Hw

Table of Contents

Course Description	1-2
Course Outcomes	2-3
Texts you should buy	3-4
How we will evaluate your progress	4-5
Community Contributions	6-7
How you can succeed in this course	5-9
Frequently asked questions	8-9
What if you're sick or miss class?	8
What if you can't turn work in on time?	9
The types of assignments you'll do	9
How you'll learn about assignments	9
How you'll learn about syllabus changes	9
Technology	10
What is academic misconduct?	9-10
What other resources are available?	9-12
Calendar of readings and due dates	14-18

Course Description

This course explores the co-constitutive nature of two major global issues: sexuality and urbanization. What is the relationship between location and sexual identity? From poetry to pornography, periodicals to politics, sexual assault to sex trafficking, we will encounter a spectrum of literary responses to the development of modern, global sexual and gender identities and norms, and to modern, global cities as queer spaces, their urban sprawl, slums, and filth generating public health crises, political upheaval, and criminality in ways never before witnessed, and that continue to impact our world and our daily lives.

TRIGGER WARNING: The reading and viewing in this course includes graphic depictions of sex and the impact of STIs and disease, discussion of homophobic, racist, and sexual slurs, and texts historically banned or labeled “pornography.” If this sort of imagery, language, or subject matter offends or upsets you, this is probably not the right course for you.

“You should learn about Paris is the 20s, that whole scene.” Alison Bechdel, *Fun Home* (229)

In this course, we will examine the causes and consequences of modern, global cities as they were shaped by industrialization, population pressure, and crime. We will discuss topics such as sewage and clean water infrastructure, London as the metropolitan center of a vast empire, New York as the ostensible “capital of the World,” ideas about crime and criminality, the politics of housing and mobility, sexual assault and sex trafficking, menstruation as a public health issue, LGBTQIA rights in different countries, the statistical measures of populations, and industrialization. Overall, we will explore how sexuality and gender identity become bound up in location and, alternately, constrained, freed, policed, or defined by space and place.

Together, we will consider questions including:

- What were the forces---social, medical, and political---that shaped attitudes and responses toward sexuality over the past four centuries?
- What is the relationship between selfhood and place, cities and sexuality? How, for instance, might cities be understood as a queer or erotic space? Are cities “sexy”?
- Do cities encourage the formation and labeling of social groups as “normal” or “abnormal,” “degenerate” or “diseased”? And if so, how have such concepts been shaped, interpreted, and enforced in modern cities?
- In what ways are the spaces of cities uniquely suited to help us understand that sexuality has a history? What are the connections between genres of literature as spaces of writing, bodies as physical spaces, and cities as geographic spaces?

We will frame our discussion, in part, through some of the questions posed by Michel Foucault in *The History of Sexuality*, which we will explore during our first class discussion:

- Is sexual repression truly an established historical fact? Is what comes into view really the accentuation or even the establishment of a regime of sexual repression beginning in the seventeenth century?
- Why has sexuality been so widely discussed, and what has been said about it? Who can talk about sex, when and where? And what are the effects of power generated by what

This is a discipline-specific Global Learning course that counts toward your Global Learning graduation requirement.

GLOBAL LEARNING OUTCOMES - By the end of this course, you will be able to:

- o **demonstrate** knowledge of both the interrelatedness and diversity of local, national, and global issues, approaches, trends, and systems relevant to sexuality, urbanization, and their relationship with each other as concepts that involve a variety of global problems.
- o **analyze** distinct and shared global, transhistorical, and intercultural perspectives on sexuality and urbanization.
- o **evaluate** connections between the local, global, international, and intercultural problems the relationship between sexuality and urbanization raises, and explore solutions to those problems; engage with global problems as they relate to urbanization: sexual violence and trafficking, menstruation, and LGBTQIA rights.

Consider pursuing the Excellence in Global Learning Medallion:



Requirements

- ✓ Courses: Complete a minimum of four (4) global learning-designated courses, with a grade of C or higher
- ✓ Activities: Participate in a minimum number of approved global co-curricular activities.
- ✓ Capstone: Complete a substantial original research project and presentation on a global topic; 4 courses of study in one foreign language; study abroad; or global internship.
- ✓ ePortfolio: Reflect on the FIU global learning experience in the form of a web page promoting global citizenship.
- ✓ GPA Requirement: Achieve a 3.0 final, cumulative FIU GPA at the time of graduation.

All students are eligible to participate in the Global Learning Medallion program--there are even options for fully online students! For more information and to enroll, visit:

<https://goglobal.fiu.edu/medallion/>

GENERAL OUTCOMES - By the end of the semester, you will be able to:

INTERPRETIVE OUTCOMES:

Evaluate texts in diverse cultural contexts using critical and formal approaches

- o articulate familiarity with different genres of literature
- o generate claims about the interrelatedness of urbanization and sexuality from 17th-century to present day on an international and intercultural scale
- o engage with global problems as they relate to urbanization: sexual violence and trafficking, menstruation, and LGBTQIA rights
- o express how literature carries cultural and social values that emerge out of their historical contexts
- o demonstrate critical reading skills, noticing subtle details and uses of language, connecting ideas and texts, asking questions, and identifying assumptions and values
- o recognize genre expectations for a variety of forms
- o demonstrate textual analysis and comprehension on a variety of texts
- o extrapolate from theoretical and critical conversations to offer original interpretive insights
- o reflect on and assess applicability of approaches to texts and your own lives

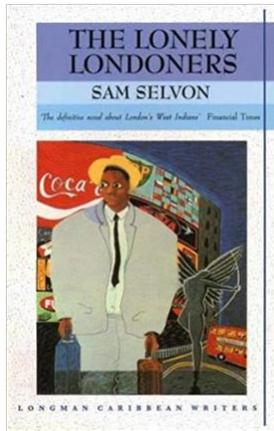
WRITING OUTCOMES:

Write interpretative arguments of texts using those approaches

- o become a better critical writer, learning to make analytical arguments that are original, persuasively argued, clear, and well written
- o select, narrow, and focus topics for argumentative, critical, and interpretive writing
- o generate and organize ideas for argumentative, critical, and interpretive writing
- o ability to construct a multi-perspective analysis of sexuality and urbanization as local, global, international, and intercultural issues
- o use textual evidence effectively
- o demonstrate the conventions of academic writing
- o find, evaluate, read, and incorporate (summarize, attribute, paraphrase) secondary sources
- o demonstrate proper citation of sources, avoiding plagiarism
- o revise and edit written projects for ideas, organization, logic, as well as lower order concerns, such as grammar

What texts should you buy?

BE AWARE: If possible, please purchase these exact editions of the texts. New and used copies are available for less than \$60 total for this course. Because we are reading texts from the early 20th-century, texts can vary from edition to edition, depending on the editor. In other words, if you do not purchase or have scanned versions of these editions, your page numbers will not match and, in fact, **the text itself might be different in content from what the rest of the class is reading.**



OPTIONAL TO PURCHASE:

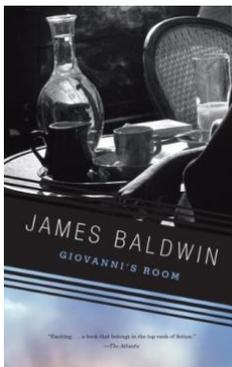
The Lonely Londoners

Author: Sam Selvon

Penguin 2006 / Longman 1989

ISBN: 9780920661161 / ISBN-13: 978-0582642645

****This text is out of print. I make a scanned copy of an older edition available in Canvas. There are two available print editions, if you prefer hard copy: One from Penguin, one from Longman. Either is fine. Your best bet is to buy a used copy through Amazon as soon as possible.**



OPTIONAL TO PURCHASE:

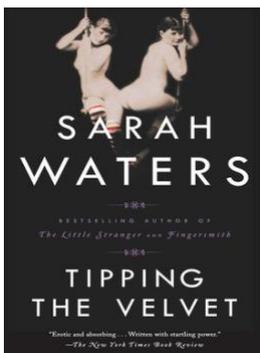
Giovanni's Room

Author: James Baldwin

Publisher: Vintage, Random House

ISBN: 9780345806567

I make a scanned copy of another edition available on Canvas, if you prefer not to buy a hard copy.



REQUIRED:

Tipping the Velvet

Author: Sarah Waters

Publisher: Penguin

ISBN: 9781573227889



OPTIONAL TO PURCHASE:

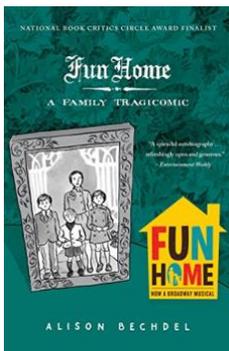
Angels in America (Revised and Complete Edition)

Author: Tony Kushner

Publisher: Theatre Communications Group, New York

ISBN: 9781559363846

The HBO film version is very close to the original stage drama script. I strongly recommend you purchase the script, as well as watch the HBO film. You'll likely want to refer to this complex script to work on your assignments.



REQUIRED:

Fun Home: A Family Tragicomic

Author: Alison Bechdel

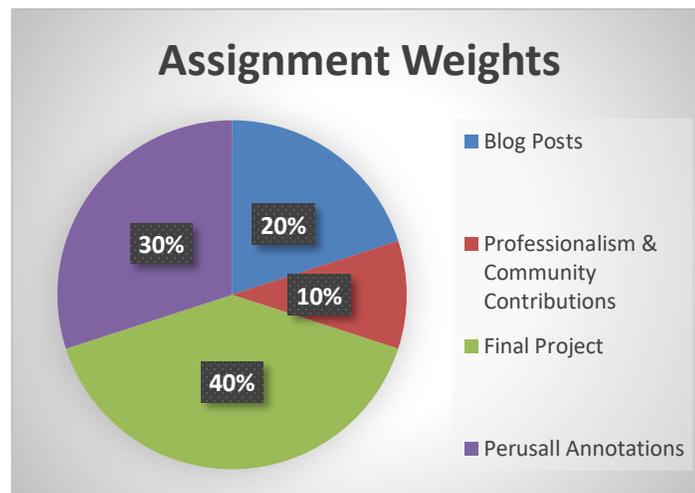
Publisher: Mariner, Houghton Mifflin Harcourt

ISBN: 9780618871711

What texts will be provided to you on Canvas?

All other texts will be provided to you on Canvas as scanned Adobe (.pdf) files or through internet links. On the course calendar, Canvas texts and websites are indicated in parenthesis, like so (C) or (W). The films *Angels in America*, *Dallas Buyers Club*, and *Moonlight* are all held in course reserves. You might choose to rent them to watch on various streaming platforms instead.

How will we evaluate your progress in this class?



Grading Scheme:

	Top Range	Bottom Range	Out of 10 pts.	Out of 20 pts.
A	100	93	9.3-10	19-20
A-	92	90	9.2-9	18
B+	89	87	8.9-8.7	17.5
B	86	83	8.5	17
B-	82	80	8.2-8	16
C	79	71	7.9-7.1	15
D	70	51	5.1-7	13-14
F	50	0	<6	<12

BE AWARE: This course is reading and writing intensive. This term, you will write on a weekly basis, either short responses or longer essay assignments. You will also participate in collaborative annotations of scholarly articles and chapters. One of the major goals for this course is to strengthen your writing skills. Writing frequently is the way to do that. If you are used to waiting until the night before writing assignments are due to write your drafts, that method will not lead to success in this course. I emphasize and teach that writing is process. The best way to grow and develop as a writer, and to turn in effective work, is to work on your projects a little bit each day.

COMMUNITY CONTRIBUTIONS AND PROFESSIONALISM POLICIES

How will you succeed in this course?

- 1) Community contribution is key to your learning.** Everyone contributes to the success of this course. Completing your reading in advance, keeping notes on your reading, and preparing to pose questions and offer interpretations during discussion all count as community contributions. **See the Community Contributions document (below) for suggestions about how you can contribute.**
- 2) Because this course is reading and writing intensive,** the best route to success is to develop the habit of reading and writing a little bit each day. You will read approx. 100 pages per week (that's about 1/5th the reading of graduate seminar and well within range for 3000-level course). Reading ahead and taking notes as you read is always recommended. Our duty with what we read is to interpret, objectively, the most meaningful projects *in* the text, and to compare and evaluate differing interpretations to formulate an analytical payoff *for* the text.
- 3) Global learning concerns** learning *with* others more than it does learning *about* others. In this class, we value diverse perspectives and a willingness to collaborate. Come to class **prepared to think critically and carefully** about difficult problems. Argument is often about helping others explain an important point, entering a conversation, or helping others *help us* to understand this point. Argumentation is a way to illuminate important ideas that we have in common, to challenge received wisdom, and to rethink a world view.

How to prepare for learning:

- **the text is your evidence** to back up your argument and claims
- prepare for discussions by **identifying specific examples** from the reading
- identifying this **textual evidence** will help you contribute to discussion, and also to help others think rigorously and responsibly through textual problems
- think of our conversations as an exercise in **critical analysis, reasoning, and persuasion.**

COMMUNITY CONTRIBUTIONS

Community contributions are an opportunity to perform an act of intellectual curiosity, kindness, or engagement that not only benefits your own learning but that of others. What are community contributions? Essentially, they are opportunities for you to “do a thing” for the class.

Community contributions might include:

- Asking substantive interpretive questions during discussion. If you're not sure how these are different from just any old question, ask me.
- Identifying several moments in a text that we are reading and directing the class's attention to those during discussion. Offer a close reading of one or more of these moments relevant to the topic in class.
- Offering to serve as the speaker during class presentations for your small group.
- Offering to serve as the notetaker in GoogleDocs during small group work.
- Offering to identify quotations in the text your group is discussing and to bring them up in discussion as examples.
- Taking notes every day and posting them online for everyone in class to see (you might do this on Canvas or GoogleDocs, for example).
- Starting a community GoogleDoc in which everyone in class can add notes in real time as you listen and work in class. By the end of the term, everyone will have a massive note archive.
- Posing additional questions and extend the class discussion throughout the week on blogs and in Perusall, rather than only when we meet as class or when these assignments are due.
- Locate additional research materials on class topics for the rest of the class. These might include websites, videos, books, films, or songs. Circulate that information through Twitter, on Canvas, or on our course Slack.

Community contributions are worth 10% of your total grade for this course. To assess these, you should keep track of how you contribute to our learning community. **I will not keep track of how you contribute to the class. That is your responsibility.** When you write your Community Contribution Reflections, you will detail how you have contributed to the course and provide evidence of those contributions. You will be asked to submit three (3) brief reflections this term in which you detail your community contributions and justify your grade for the course. More details on these reflections will be provided in a separate document.

I emphasize and require an environment of mutual respect in our class. To help build an environment of mutual respect in the classroom:

- Please read the [Class Community Ground Rules](#) (in Reading folder on Canvas).
- Bring a positive attitude, respect for your class-mates and our discussions, a sincere desire to understand, and a willingness to work towards common goals.
- While we might address controversial, and occasionally even uncomfortable, subject matter, it is crucial that we speak to one another respectfully and endeavor to listen attentively to the ideas of others.
- Listening attentively is an active form of learning, not passive reception.
- Remember that respect extends both ways: from me to you and from you to me. I respect my students, and I anticipate that you will respect me and my decisions in return.

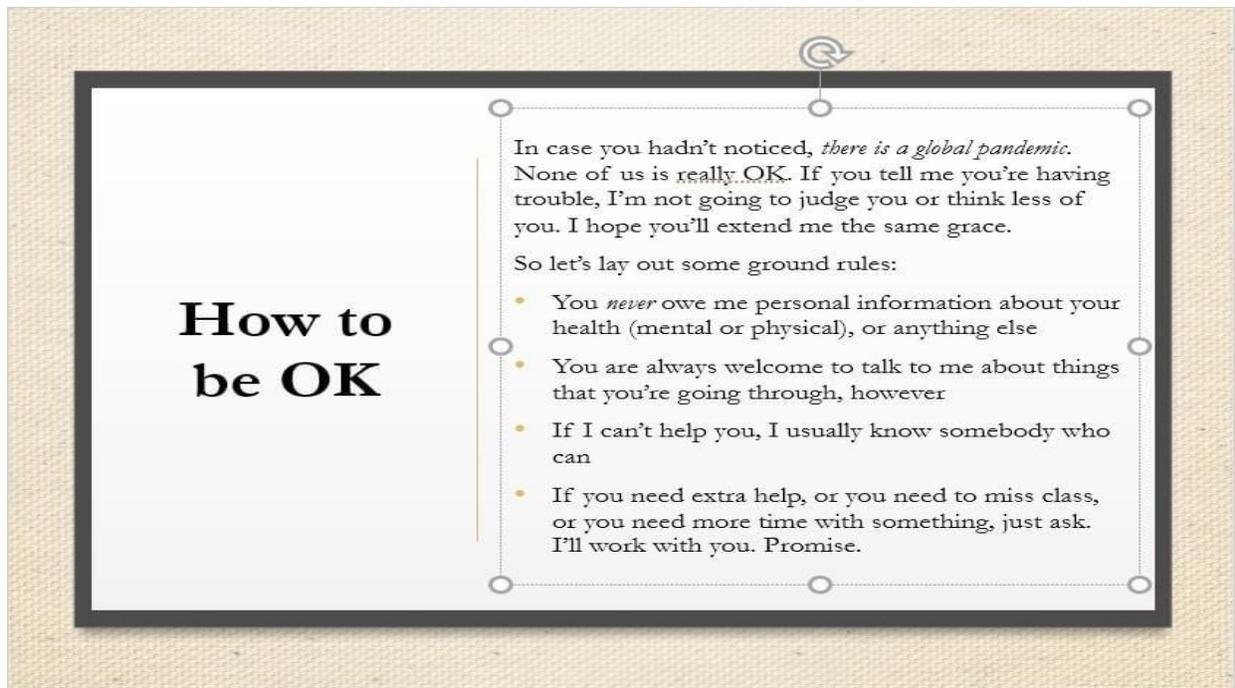
Frequently Asked Questions

What if I'm sick or need to miss class? (ABSENCES)

You are allowed **two (2) absences** this term for any reason you choose and without an excuse. We only meet as a class 14 times this term, each day for 2.5 hours. Missing more than two classes represents a substantial percentage of this course. If you are feverish or are presenting any symptoms of illness (are coughing, sneezing, or vomiting prior to class), or you have a car accident, or you have a childcare issue, or any other reason you cannot attend, notify me of your absence by email. The absence will count toward your **two (2) allowed absences**. You do not need to detail your symptoms or provide a doctor's note or explain your reasons for those two (2) absences. They are yours to use in any way you need. If you anticipate that your personal issue will last longer than the **two (2) allowed absences**, please email me so we can consider your options. Beyond these **two (2) allowed absences**, FIU attendance policy will be enforced. That means you must provide a doctor's note, evidence of religious observance, or evidence of a death in the immediate family to have the absence excused. **More than two (2) absences in this course without an FIU approved excuse might result in a failing grade for the course.**

That said, you are an adult. Discussion is a substantial space for learning in this course, however. So missing discussion risks missing course content that you will need later in the course to complete assignments. In order to understand the Blog assignments, Perusall annotations, and final projects, you will need to attend discussions or there will be gaps in your learning and your understanding of what's expected of you. Our meetings will provide you with foundational knowledge and analysis that will help you to succeed on your assignments. Ultimately, your education is your responsibility and the choice is yours.

If I choose to be absent from class, do I have to detail why? (FIRST TWO ABSENCES)



In case you hadn't noticed, *there is a global pandemic*. None of us is *really OK*. If you tell me you're having trouble, I'm not going to judge you or think less of you. I hope you'll extend me the same grace.

So let's lay out some ground rules:

- You *never* owe me personal information about your health (mental or physical), or anything else
- You are always welcome to talk to me about things that you're going through, however
- If I can't help you, I usually know somebody who can
- If you need extra help, or you need to miss class, or you need more time with something, just ask. I'll work with you. Promise.

What if I can't turn work in on time? (LATE WORK)

You will do a lot of reading and writing in this course. If you have an emergency, I understand that. Emergencies happen. Please communicate with me as soon as possible so that we can plan together how you might complete your assignment. **I am always open to and generous with allowing extensions IF you contact me in advance of the deadline.** Once the deadline passes, then the policy for late work will be applied (see below).

OK, but what if I still turn in late work? (LATE WORK)

If you do turn in late work and have not spoken with me in advance, then **a one-half letter grade deduction per day late will be applied (e.g., if the work is two days late, you would drop from an A to a B).** Once the deadline passes, then rules for late work will be applied. What this means is that, **once an assignment is more than 20 days late, the assignment is no longer eligible to earn any points (20 days X .5 grade = 100 points lost).** It's always better to turn in something rather than have a zero in the gradebook.

And what if I joined the class late in the term? (ADDING THE CLASS LATE)

If you joined the course after the first day of the term, it is your responsibility to reach out to me immediately to let me know if you will need additional time to catch up any work from the first days of class. We begin working immediately and do not have time to slow down. Those who join late must take responsibility for catching up. I will typically grant a brief extension to those joining the course late in order to catch up with the rest of the class. However, joining the course late does not give a student *carte blanche* to turn in every subsequent assignment late. It's your responsibility to get caught up, keep up with deadlines, and to move forward with the rest of the course at the pace detailed in the Course Schedule.

What kind of assignments should I expect to do? (ASSIGNMENTS)

There will be short writing assignments in the form of blog posts (4) and collaborative annotations using Perusall (7). In the first half of the term, groups will also help to lead discussion by coming prepared to class with responses to questions based on the reading for that day. Lastly, you will have an alternative final project that involves both writing and creation. All assignment instructions for this term are posted in Canvas under the Assignments tab/folder. You are always welcome to ask me questions about assignments. I'd rather have you ask a question than be confused or spend time working on the wrong assignment. Also, you are welcomed and encouraged to ask your classmates questions on our Slack.

How will I find out about assignments and changes to the syllabus? (ASSIGNMENTS)

All assignment instructions are available in the Canvas modules. Often assignments and instructions will be delivered simultaneously via email and in Canvas announcements. Reading my emails/announcements and being prepared for class with any materials you receive is your responsibility. Weekly assignments and preparation for class (this includes having the books or laptop for reading the texts) count toward your community contribution and professionalism grade. If you have questions about the class, I always recommend checking your syllabus and assignment first or asking a classmate! The answers to your questions can frequently be found in this way. If you still need to email me with a question, feel free to do so. I'm happy to help!

How will I turn in assignments? (ASSIGNMENTS)

All assignments in this course will be turned in either on Canvas or through the Perusall application. **You will need to sign up for a free Perusall account using your university email address using course code HUSEBY-Z8DEU upon registration.** Perusall annotations will be completed in the Perusall application. All other assignments will be turned in on Canvas in a designated dropbox for

the specific assignment. Assignments in this course are always due by 2:00 p.m. of the due date listed in the Course Calendar (below), which is always a Monday at the start of our ZOOM meeting. You are **always** welcome to turn in work early, however.

When and how will my work be graded? (ASSIGNMENTS)

All assignments will be graded within 14 business days of the due date. Each assignment will be graded via an attached rubric in Canvas that lays out the criteria and expectations. I teach four courses with 100+ students, so I ask that you wait until this time lapses before reaching out to ask whether your work has been graded yet.

Can I use a laptop, tablet, or cell phone in class? (TECHNOLOGY)

In keeping with my comments above about an environment of mutual respect, the use of cellular phones is not allowed in my class without prior permission. Please turn off and put away your phone when you come to class. We have 2.5 hours together each week. Let's make the most of that time! If I have to speak with you about texting, I will ask you to leave class and count you absent for the day. **Since this course involves reading many texts online, laptops or tablets needed for note taking or reading texts are allowed.** Cellular phones are not appropriate for the kind of close reading and textual analysis we will do in this course. Scrolling on these devices simply takes too long to locate pages and specific quotations during rapid moving discussions. With the devices, if I see that you texting, on social media, or any other website not associated with our discussion, **you will be asked to leave and counted absent that day.**

How will I earn the Global Learning Credit for this course? (GL CREDIT)

For the Global Learning Credit, you must complete assignments marked with an asterisk (*) in the Course Schedule (below). In addition, you must attend and write a reflection on at least one extracurricular activity (more on which below).

ABOUT PLAGIARISM - What is academic misconduct? How do I avoid it? (tl/dr: DON'T DO IT.)

Florida International University is a community dedicated to generating and imparting knowledge through excellent teaching and research, the rigorous and respectful exchange of ideas and community service. All students should respect the right of others to have an equitable opportunity to learn and honestly to demonstrate the quality of their learning. Therefore, all students are expected to adhere to a standard of academic conduct, which demonstrates respect for themselves, their fellow students, and the educational mission of the University. All students are deemed by the University to understand that if they are found responsible for academic misconduct, they will be subject to the Academic Misconduct procedures and sanctions, as outlined in the Student Handbook.

Academic Misconduct includes: **Cheating** – The unauthorized use of books, notes, aids, electronic sources; or assistance from another person with respect to examinations, course assignments, field service reports, class recitations; or the unauthorized possession of examination papers or course materials, whether originally authorized or not. **Plagiarism** – The use and appropriation of another's work without any indication of the source and the representation of such work as the student's own. Any student who fails to give credit for ideas, expressions or materials taken from another source, including internet sources, is responsible for plagiarism.

In order to avoid plagiarism, please follow these procedures in all your assignments:

- If you reproduce statements verbatim, place them in quotation marks and explicitly state the author's name and cite your source. In the case of a block quotation, forego quotation marks (per MLA guidelines) but make sure to indent the quotation and clearly cite your source.
- If you reproduce or rephrase the general idea (not verbatim), forego quotation marks but still explicitly state the author's name and cite your source.

Learn more about the [academic integrity policies and procedures](#) as well as [student resources](#) that can help you prepare for a successful semester.

What other resources are available to you as a student at FIU?

Disability Resource Center: I am committed to providing equitable access to learning opportunities for all students who I recognize may learn, participate, and engage in different ways. The Disability Resource Center collaborates with students, faculty, staff, and community members to create diverse learning environments that are usable, equitable, inclusive, and sustainable.

- The DRC provides FIU students with disabilities the necessary support to successfully complete their education and participate in activities available to all students.
- If you have a diagnosed disability and plan to utilize academic accommodations, please contact the Center at 305/348-3532 or visit them at the Graham Center (GC) 190.
- Please also notify me of any DRC accommodations as soon as possible. We can then work together to best coordinate your accommodations for this course.

Whether or not you have a DRC plan for academic accommodations, if you anticipate any issues related to the requirements, structure, or format of this course, please reach out to me so we can discuss ways to ensure your active contributions to and success in this course.

Digital Accessibility Resources: Please visit our [ADA Compliance](#) webpage for information about accessibility involving the tools used in this course. Please visit [Blackboard's Accessibility Commitment](#) webpage for more information. For additional assistance please contact FIU's [Disability Resource Center](#).

Violence and Harassment Resources: Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, sexual orientation, etc. If you or someone you know has been harassed or assaulted, you can file a complaint through FIU's Equal Opportunity Programs & Diversity Office. You may file a complaint with one of the Title IX coordinators listed below. Alternatively, you may file an anonymous complaint using our Ethical Panther Reporting Line, Convercent by calling 844-312-5358 or online at <https://compliance.fiu.edu/hotline.html>

Crisis Resources: If you are looking for help for yourself or a fellow classmate, Panthers Care encourages you to express any concerns you may come across as it relates to any personal behavior concerns or worries you have, for the classmate's well-being or yours; you are encouraged to share your concerns with FIU's Panthers Care website.

Counseling and Psychological Services (CAPS) offers free and confidential help for anxiety, depression, stress, and other concerns that life brings. Learn more about CAPS at caps.fiu.edu. Professional counselors are available for same-day appointments. Don't wait to call 305-348-2277 to set up a time to talk or visit the online self-help portal.

You can also find the appropriate resources at the Dean of Students Office (305-348-2797). If you are in crisis, you can find the appropriate resources at Counseling & Psychological Services (CAPS). Counseling & Psychological Services provides free and confidential mental health services to students that will facilitate and enhance their personal learning, emotional well-being, and academic skills development, contributing to their success at Florida International University. In addition to campus programs and services, additional resources are available in the community.

CAPS Modesto Maidique Campus
UHSC 270
305-348-2277

CAPS Biscayne Bay Campus
WUC 320
305-919-5305

Food insecurity resources:

The Student Food Pantry is an initiative to address the prevalence of food insecurity on campus. This project assists students who are experiencing financial difficulty to purchase groceries. No proof of need is required and students can access the pantry once a week.

Modesto Maidique Campus
DM 166
305-348-6995

Biscayne Bay Campus
WUC 307
305-919-5620 Ext. 4

Honors College Policies and Requirements

Academic Misconduct Procedures and Policies

In the Honors College, the term "honor" refers both to academic accomplishment and character. Students in Honors should therefore adhere to and be held to the highest standards of personal academic accountability. Academic dishonesty in any form, including plagiarism, is antithetical to the very definition of being an Honors student at FIU. Consequently, an Honors College student found responsible for academic misconduct will be dismissed from the College.

An Honors faculty member may bring charges of academic misconduct against an Honors student if the faculty member suspects plagiarism or other forms of academic misconduct. The faculty member will decide whether to pursue informal resolution, file formal resolution charges, or take no further action, and will follow the procedures outlined in the Academic Misconduct Procedures available at <https://studentaffairs.fiu.edu/get-support/student-conduct-and-academic-integrity/academic-integrity/index.php> . Please refer to the following documents for additional information:

FIU Student Handbook: <https://studentaffairs.fiu.edu/about/student-handbook/index.php>

Student Portfolios

The Honors College will be using a portfolio method to assess students' learning outcomes. The portfolio allows for maximum flexibility in gauging student learning. Students decide (with instructor consultation) what "artifacts" or assignments to include for consideration in their portfolios to demonstrate successful achievement of each of five key student learning outcomes over the 4-year Honors experience. Portfolios provide a rich context for students to show what they have learned and to explain their learning process. Because the Honors curriculum is meant to be thought-provoking and reflective, student self-assessment through portfolios will facilitate learning and provide in-depth assessment. Each Honors College course

includes at least one assignment that could potentially fit portfolio requirements.
<http://honors.fiu.edu/current-students/portfolio/>

Honors Learning Outcomes: <https://honors.fiu.edu/academics/improvement/portfolio/>

Assignments that meet Honors College Learning Outcomes are indicated in the Course Schedule.

Honors Engagement

Requirements Honors College students are required to accumulate at least 20 engagement points each academic year (Fall and Spring) by attending Honors College activities. Students attending only one semester (Fall or Spring) are required to accumulate 10 engagement points. Each activity has a point value. Students may select which events and activities they want to attend. The new system is designed to be more flexible for students, offering events at various days and times (including some weekend events) and allowing for a variety of ways to meet the requirements. Please plan accordingly. <http://honors.fiu.edu/current-students/citizenship/>

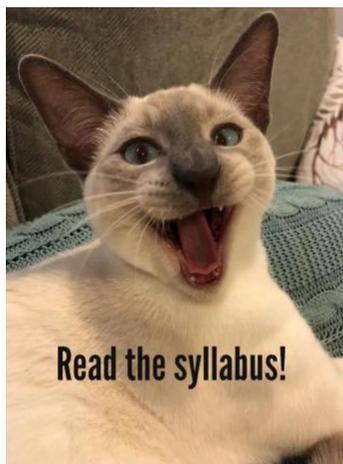
Community Service

Honors College students must also complete 20 volunteer service hours. These hours DO NOT count toward the 20 engagement points discussed above. <http://honors.fiu.edu/current-students/community-service/>

Honors Education in the Arts (HEARTS)

The HEARTS program is designed to give Honors College students opportunities to “explore and appreciate different artistic and cultural traditions and modes of artistic expression. HEARTS will also serve as a clearinghouse (and curatorial framework) for our students to experience the arts on campus and in the community by providing them with information about cultural activities and access to performances with free or discounted tickets. <http://honors.fiu.edu/current-students/hearts/>

*****In closing, my cat Mulligan (aka, “Moodle”) wants to remind you of where you can find the answers to many of your urgent questions this term*****



LOOKING FORWARD TO A TERRIFIC TERM!

IDH 3034: Schedule of Discussions and Readings

All assignments are due by 12 midnight on the date listed.

T = Text you purchase C = Text on Canvas W = Text on a website

*Global Learning Certificate Assignment

‡Honors College Learning Outcomes

Week 1: History of Sexuality, a beginning

Aug. 23 Greetings, Introduction, Syllabus

TODAY'S DISCUSSION:

- (1) Michel Foucault, "We 'Other Victorians'" from *The History of Sexuality* (distributed, read, and discussed in class)
- (2) Discussion of the word "dirty" and associated concepts

WORK FOR NEXT TIME: Introductions & Syllabus Quiz (Canvas)

READING FOR NEXT TIME:

- (1) Waters, *Tipping the Velvet* (Part I, Chs. 1-7; **T**)
- (2) Kaplan, excerpt from *Sodom on the Thames*, "Sex in the City" (pp. 19-62; **C**)
- (3) Bennett and Royle, "Queer" (**C**)

Week 2: Queer Histories

Aug. 30

DUE: Introductions & Syllabus Quiz (Canvas)

- (1) Waters, *Tipping the Velvet* (Part I, Chs. 1-7; **T**)
- (2) Kaplan, excerpt from *Sodom on the Thames*, "Sex in the City" (pp. 19-62; **C**)
- (3) Bennett and Royle, "Queer" (**C**)

READING FOR NEXT TIME:

- (1) Waters, *Tipping the Velvet* (Part II, Chs. 8-14; **T**)
- (2) Ackroyd, "You Sexy Thing" (pp. 366-376; **C**)

Week 3: Sept. 7th is LABOR DAY – UNIVERSITY CLOSED

Week 4: "West End Girls"

Sept. 13

DUE: Perusal Annotation #1 on Ackroyd*

TODAY'S DISCUSSION: GROUP LEADERS FOR READING

Introduction to First Paper instructions

- (1) Waters, *Tipping the Velvet* (Part II, Chs. 8-14; **T**)
- (2) Ackroyd, "You Sexy Thing" (pp. 366-376; **C**)

READING FOR NEXT TIME:

- (1) Waters, *Tipping the Velvet* (Part III, Chs. 15-end; **T**)
- (2) Rachel Wood, "'Walking and Watching' in Queer London: Sarah Waters' *Tipping the Velvet* and *The Night Watch*" (skip the section on *The Night Watch* on pp. 313-315; **C**)
- (3) Mandy Koolen, "Historical Fiction and the Revaluating of Historical Continuity in Sarah Waters' *Tipping the Velvet*" (**C**)

Week 5: "We are London"

Sept. 20

DUE: Blog Post #1 on Tipping the Velvet*

TODAY'S DISCUSSION: GROUP LEADERS FOR READING

- (1) Waters, *Tipping the Velvet* (Part III, Chs. 15-end; T)
- (2) Rachel Wood, "'Walking and Watching' in Queer London: Sarah Waters' *Tipping the Velvet* and *The Night Watch*" (skip the section on *The Night Watch* on pp. 313-315; C)
- (3) Mandy Koolen, "Historical Fiction and the Revaluing of Historical Continuity in Sarah Waters' *Tipping the Velvet*" (C)

READING FOR NEXT TIME:

- (1) Baldwin, *Giovanni's Room* (Part I; T)
- (2) Matt Houlbrook, excerpts from *Queer London*, "This is London" (pp. 1-13)

Week 6: Exile and Gender Fluidity

Sept. 27

DUE: Community Contribution Reflection #1

TODAY'S DISCUSSION: GROUP LEADERS FOR READING

- (1) Baldwin, *Giovanni's Room* (Part I; T)
- (2) Matt Houlbrook, excerpts from *Queer London*, "This is London" (pp. 1-13)

READING FOR NEXT TIME:

- 1) Baldwin, *Giovanni's Room* (Part II; T)
- (2) Matt Houlbrook, excerpts from *Queer London*, "Regulation" (pp. pp. 19-37) and "Geographies of Public Sex" (pp. 43-67; C)
- (3) Watch *Before Stonewall* on Kanopy (available through FIU libraries free of charge): <https://fiu.kanopy.com/video/stonewall>

Week 7: Expatriots and Lovers

Oct. 4

DUE: Blog Post #2 on Giovanni's Room*

TODAY'S DISCUSSION: GROUP LEADERS FOR READING

- 1) Baldwin, *Giovanni's Room* (Part II; T)
- (2) Matt Houlbrook, excerpts from *Queer London*, "Regulation" (pp. pp. 19-37) and "Geographies of Public Sex" (pp. 43-67; C)
- (3) *Before Stonewall*

READING FOR NEXT TIME

- 1) Baldwin, *Giovanni's Room* finish reading if you haven't done so already

Week 8: Rooms and Closets

Oct. 11

DUE: Final Project Proposal^{II}

- (1) Baldwin, *Giovanni's Room* wrap up

READING FOR NEXT TIME:

- (1) Sam Selvon, *The Lonely Londoners* (roughly pages 1-60; your edition might differ; **T**)
- (2) Rebecca Dyer, "Immigration, Postwar London, and the Politics of Everyday Life in Sam Selvon's *The Lonely Londoners*" (**C**)

Week 9: "London Calling," or Immigrant London

Oct. 18

DUE: Perusall Annotation #3 on Dyer*

TODAY'S DISCUSSION: GROUP LEADERS FOR READING

- (1) Sam Selvon, *The Lonely Londoners* (roughly pages 1-60; your edition might differ; **T**)
- (2) Rebecca Dyer, "Immigration, Postwar London, and the Politics of Everyday Life in Sam Selvon's *The Lonely Londoners*" (**C**)

READING & VIEWING FOR NEXT TIME:

- (1) Kushner, *Angels in America* (Part I, Millennium Approaches **T**)
- (2) Piggford, "In the time of plague" (**C**)
- (3) Watch *Angels in America* (Episodes 1-3 on HBO), available through many streaming platforms and in course reserves; cost is equivalent to that of a book

Week 10: "A Murderous Time"

DUE: Perusall Annotation #4 on Piggford*

Oct. 25

TODAY'S DISCUSSION: GROUP LEADERS FOR READING

- (1) Kushner, *Angels in America* (Part I, Millennium Approaches **T**)
- (2) Piggford, "In the time of plague" (**C**)
- (3) Watch *Angels in America* (Episodes 1-3 on HBO), available through many streaming platforms and in course reserves; cost is equivalent to that of a book

READING & VIEWING FOR NEXT TIME:

- (1) Kushner, *Angels in America* (Part II, Perestroika **T**)
- (2) Savran, "How AIA Reconstructs the Nation" (**C**)
- (3) Watch *Angels in America* (Episodes 4-6 on HBO), available through many streaming platforms and in course reserves; cost is equivalent to that of a book

Week 11: "Secret Deaths"

Nov. 1

DUE: Perusall Annotation #5 on Savran*

DUE: Community Contribution Reflection #2

TODAY'S DISCUSSION:

- (1) Kushner, *Angels in America* (Part II, Perestroika **T**)
- (2) Savran, "How AIA Reconstructs the Nation" (**C**)
- (3) Watch *Angels in America* (Episodes 4-6 on HBO), available through many streaming platforms and in course reserves; cost is equivalent to that of a book

WATCH & READ FOR NEXT TIME:

- (1) Watch *Angels in America* if you haven't done so already, available through many streaming platforms (HBO for one) and in course reserves
- (2) Read and viewing re: "camp" for Blog Post #4
- (3) review your notes on Kushner, *Angels in America* (Parts I & II finish up; T)

Week 12: "The body is the garden of the soul"

DUE: Blog Post #4 on Angels in America*

Nov. 8

TODAY'S DISCUSSION:

- (1) Watch *Angels in America* if you haven't done so already, available through many streaming platforms (HBO for one) and in course reserves
- (2) Read and viewing re: "camp" for Blog Post #4
- (3) Kushner, *Angels in America* (Parts I & II finish up; T)

READING FOR NEXT TIME:

- (1) Bechdel, *Fun Home* (Chs. 1-4; T)
- (2) Labio, "The Architecture of Comics" (C)

Week 13: A Solipsistic Circle of Self

Nov. 15

DUE: Perusall Annotation # 6 on Labio

TODAY'S DISCUSSION: GROUP LEADERS FOR READING

- (1) Bechdel, *Fun Home* (Chs. 1-4; T)
- (2) Labio, "The Architecture of Comics" (C)

READING FOR NEXT TIME:

- (1) Bechdel, *Fun Home* (Chs. 5-7; T)
- (2) Berlant and Warner, "Sex in Public" (C)

Week 14: Places of the Body

Nov. 22

DUE: Perusall Annotation #7 on Berlant and Warner

TODAY'S DISCUSSION: GROUP LEADERS FOR READING

- (1) Bechdel, *Fun Home* (Chs. 5-7; T)
- (2) Berlant and Warner, "Sex in Public" (C)

READING and VIEWING FOR NEXT TIME:

- (1) Bechdel, *Fun Home* finish up
- (2) Watch either *Moonlight* or *Dallas Buyers Club* (your choice of one or the other), both available through many streaming platforms and in course reserves

15: Sex and Cities

Nov. 30

TODAY'S DISCUSSION:

- (1) Bechdel, *Fun Home* wrap up
- (2) *Moonlight* and *Dallas Buyers Club*, available through many streaming platforms and in course reserves
- (3) Course Wrap Up & Evals

Friday Dec. 3 by 11:59 p.m. on Canvas

DUE: Community Contribution Reflection #3

DUE: Final Project^{II}

DUE: All course extra credit