

## *Anatomy and Identity*

**"Owner's Manual"  
LBS-492/3, Spring 2000  
Senior Seminar, Lyman Briggs School**

**Chief tour guide: Alice Dreger, Ph.D.**

### **How can you reach me?**

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### **Why is this an "owner's manual" instead of a syllabus?**

Most syllabi contain only class schedule information. By contrast, this is more like an "owner's manual" like the sort that comes with a new car. If you read and use this manual, you will understand how this course works, and you will be able to fix this course for yourself. You will keep the course running smoothly, and do the regular maintenance required to avoid breakdowns. Of course, this course isn't a car. It's more like a bus tour.

### **A bus tour?**

I believe that a university course is in its essence not a number, and not a topic, but a group of people who share a common goal of learning about some particular thing. In this sense, a course is like a bus tour, a tour to a place which is unfamiliar to most of us. As the teacher, I am the bus driver and chief tour guide. Each member of the course starts off at "home" intellectually and emotionally and comes to the bus station which is the classroom. We agree to "take the tour" together, to get on the bus and travel together for the length of the course even though many of us may never have met before. Together we visit a number of different "places," places like the social construction of "race," medical normalization procedures, fat oppression, and so on. At each "place" we visit, we stop, get off the bus, and look around carefully. We ask some questions of the locals. We see the sights. We take pictures, write down our thoughts, send some postcards home to tell our friends and relatives about what we've seen. We share our ideas and impressions with each other, and start to understand how much more there is to visit, and how little we can really learn from just a short stop.

Each of us comes from a different place originally, so during our tour each of us will notice different things, ask different kinds of questions, have different interests and concerns, maybe even talk differently. That is to be expected. We will not stay at any of these places for very long, but each person can go back later and visit places again if s/he want to do that, and I will help you do that if you wish.

When the tour is done, we get off the bus, and then each of us has the option of going "home" again, or going off to do some more "travelling." But we must remember that if we go home, home will not look the same again. It never does after you travel, whether your travel is geographical or intellectual. On the other hand, we will probably understand our "homes"

(physical, cultural, and intellectual) and our histories (physical, cultural, and intellectual) in ways we never did before, because other people's lives, ideas, and words often change our own.

### **So why is this "Owner's Manual" so long?**

I've discovered that the more information I give students, the more comfortable and in control they feel, and the better they learn. This packet contains lots of information. Besides telling you about the mechanics of the course, this packet tells you a lot about my teaching style. I used to provide my students with a separate "statement of teaching philosophy." It now occurs to me it is weird to separate my teaching philosophy from my teaching materials. So now my philosophy is embedded throughout this packet. My teaching style, methods, and philosophy change over time, thanks to students who tell me what works and what doesn't work. I'm counting on you to give me lots of feedback about what is working for you and what is not, and most importantly *why*. It is very important to me to do a good job for you.

### **OK, then, what is this course about?**

In this senior seminar we will examine the connections and disjunctions between anatomy -- individual's genes, genitals, fat, skin shades, and so on -- and identity -- self-identity, social identity, medical identity, and political identity. So, for example, we will look at what sexual anatomy has and doesn't have to do with gender identity, and what physical "handicaps" do and don't have to do with the social category of "disabled." We will consider the social construction of "race" in the U.S., and the motivations behind maintaining "racial" categories, categories biologists have long since agreed are either non-existent or inherently meaningless. We will read a short story and two novels that explore what happens when the standard anatomy-identity connections get subverted.

The type of terrain we will be exploring frequently is what I call "borderlands." These "borderlands" consist of the tentative divisions between such categories as:

female / male  
fat / approved size / anorexic  
black / color / multiracial / white  
gay / straight / bi / trans  
normal / abnormal  
able / differently-abled / disabled  
healthy / pathological  
real / imagined  
self / other  
individual / non-individual

Because of all this travel into socially taboo borderlands, some of the bus tour will be nerve-racking. Sometimes it will seem like people are shooting at our bus. Sometimes it will seem like your bus driver (me) has lost her way, or even her mind. Sometimes it will seem like there might be spies, diplomats, and revolutionaries among your fellow travelers (classmates). In short, many of the readings and class discussions will be intellectually and emotionally challenging.

Therefore, in order to survive this class, you'll need more than the required books. You will need to have a strong interest in the connections between identity, science, medicine, technology, and society. You will have to have a willingness and an ability to think historically, philosophically, and sociologically about issues of human flesh and human passion. And you will need the courage to break out of your usual modes of thinking (like "what a university course is supposed to be").

Why I am interested in this stuff? Heck, I don't know -- my answer to that changes weekly. But what I do know is that the third non-fiction book I plan to write deals with these

very issues of anatomy and identity. (It should be done in about two years.) The working title of that book *Bits and Pieces*, partly because it is about bits and pieces of the body, and partly because “bits and pieces” are all I have for it so far. I tell you this because I want you to appreciate the fact that I’m learning as we go along – that you’ll be teaching me new things – and so that you know how seriously I will take your work. If you write a good critical thought essay or senior thesis, I may ask you if I can cite you and your work in my book. This course may therefore help us educate a very large number of people, if we do it right.

In general our goal will be to go beyond naïve notions of anatomy and identity, to go beyond what *is* to consider what *has been* and especially what *could be* in terms of human identity. All along we will pay special attention to the roles that science, medicine, and technology play in the development and morphing of human identities.

### **What are the goals of this course?**

Since this course fulfills part of your Tier II writing requirement, this course aims in part to help you improve your reading and writing skills. With regard to "content" goals, the Schedule of Meetings (Attachment A) and assignments give you some specific learning objectives. The overarching objective of this course is to get you to think critically and carefully about the topics and issues raised in the course. *I want you to leave this course thinking much more deeply about human identities and the origins and futures of them.*

While this course will be very challenging intellectually, my goal is to maximize learning, not to maximize suffering. I believe it is fine for work to be challenging and even quite difficult, but I give each assignment specifically with an educational purpose in mind; assignments will not be given merely for the sake of intimidating or sorting students or for the sake of testing their endurance. I will not waste your time, energy, or talent; I assume yours is as precious as mine. If at some point in this course you feel that you would learn better by doing something other than what I have assigned, or something in addition to what I have assigned, please make an appointment to talk with me about adapting the course to your interests, learning style, and needs.

### **Is this the right course for you?**

This course requires active engagement. I don't just mean that your grade depends upon active engagement; "getting" this course depends on active engagement. And "active engagement" doesn't just mean talking during discussions. It means listening carefully to your classmates' ideas and experiences, integrating the course with the rest of your history and life, and *thinking*, thinking beyond your past thoughts.

A creative side is a necessity for any participant in this course. This is not a course for people who like to be told by the teacher what is true and asked only to regurgitate what the teacher says. This is a course for people who like to think independently, who are not only not afraid of exploring radical and challenging ideas, but who actually *enjoy* exploring radical and challenging ideas. So this is not a course for those just chilling till the afterlife arrives. Instead, this is a course for people who believe the world is a non-obvious, wacky, somewhat frightening and extremely exciting place, a place worth questioning, challenging, and changing, a place worth spending your only mind on.

### **Which books should you own for this course?**

Frederick Crews, *The Random House Handbook*, 6th edition (McGraw Hill, 1992).  
F. James Davis, *Who Is Black? One Nation's Definition* (Pennsylvania State Univ. Press, 1991).  
Lennard J. Davis, *Enforcing Normalcy: Disability, Deafness, & the Body* (Verson, 1995).  
Alice Dreger, editor, *Intersex in the Age of Ethics* (University Publishing Group, 1999).  
Katherine Dunn, *Geek Love* (Warner Books, 1990).  
Camryn Manheim, *Wake Up, I'm Fat!* (Broadway Books, 1999).  
George Schuyler, *Black No More* (LPC/InBook).  
Lisa Schoenfelder, editor, *Shadow on a Tightrope: Writings by Women on Fat Oppression* (Aunt Lute Books, 1983).  
H. G. Wells, *The Country of the Blind & Other Science Fiction Stories* (Dover Thrift, 1997).  
(A very few additional readings will be handed out.)

### **How does this course work in terms of the day-to-day?**

We will meet two times a week for this class and our meetings will consist largely of discussions of the readings and topics we are investigating. Do the readings assigned for the day **before** you come to class and spend some quality time thinking about the readings before class. You should come to class ready to summarize the readings and to ask and answer questions about them. Quizzes will be given on the readings.

Always give yourself plenty of time to do your work, and feel free to contact me whenever you need help or clarification. I like teaching and not only do I feel good when you learn, often when you learn something new, I learn, too.

Generally we will stick very closely to the attached schedule (Attachment A), however, the point of this class is for you to learn, so if we need to change our scheduled plans to achieve that goal, we will do so. If you feel that you need things to be done somewhat differently in class in order for you to learn better, please let me know and I will work to adjust our schedule or classroom dynamics so that we can maximize learning.

### **Is there an attendance policy?**

You bet, and I'm serious about it. For each absence I will deduct .125 from your final course grade, whether or not you have an excuse. If you miss *part* of a class, I reserve the right to dock your final grade by .125 even though you only missed part. If you miss three or more classes, I reserve the right to lower your final grade by whatever amount I feel is reasonable (it will certainly be more than .125 for each absence). Why I am so serious about this? Because you can't take the intellectual tour if you're not on the bus. That's why, although good excuses will gain my sympathy, they will not gain an exception to this policy. A class meeting missed is a learning opportunity that cannot be made up.

### **So what's my feeling about teaching?**

I love it! And I think it shows – my students have voted me “honorary member of the graduating class of Lyman Briggs” (“teacher of the year”) for the last two years (I've been here three and a half years now), and I just won MSU's "Teacher Scholar Award." (Teacher-Scholar awards recognize "the best teachers who have served at MSU for seven years or less.") If I sound tough, I am, but that's because I care about your learning. If I didn't care about teaching the way I do, I would be somewhere other than Lyman Briggs.

To get the most out of this course, keep in mind that my basic approach to teaching parallels Newton's (third?) law of motion: for every action on your part, there will be an equal-in-force reaction on my part. So if you slack off in your learning, I'll lose interest in teaching you. But if you grab a hold of the course, dig into the material, bring us new ideas, insights, and questions, and truly blow your mind, then I will keep supporting you, pushing you, doing everything I can to help you keep racing along on that fabulous roller-coaster that is your mind!

Old people and people who are dying frequently recommend to the young and the healthy that they live as if each day is their last. I try to approach my classroom every day as if I am going to be fired tomorrow -- as if it is my last chance to do good work -- and I know I have succeeded when that feeling of intellectual liberation is passed on to my students.

### **What else, besides attendance and active engagement, will be required of you in this class?**

Your final grade will be weighted as follows:

10% Citizenship

15% Short quizzes on readings

5% Plagiarism/documentation quiz (see Attachment B)

15% Interview with oral report and written analysis (see Attachment D)

30% Three critical thought essays (worth 10% each)

25% Researched essay (including prospectus & annotated bibliography)

(Also remember that the attendance policy will affect your final grade.)

### **What are the purposes behind these assignments?**

*Citizenship:* In the past I've decided at the end of each term, for purposes of final grades, whether a given student's level of participation was adequate. But it has occurred to me that this is a rather bizarre model for a real community; it implies that some authority up at the top should be able to say who has been a true community member (e.g., engaged, courteous, supportive, contributory), when in fact a working community should be based on the idea that members of the community decide this. So you will decide as a class what makes a person a good "citizen" of our classroom community, and you will draw up a rubric (a list of standards) by which people will be judged. Then three times this semester I will ask each person in the class to rate, according to the agreed-upon rubric, the citizenship of four other people in the class (chosen at random by me). For purposes of your final citizenship grade, I will average the grades given to you by the twelve classmates chosen at random to comment on your citizenship. (You have the right to appeal a given rating.)

*Quizzes on readings:* I will frequently give short quizzes on a day's assigned reading at the beginning of the class meeting. These quizzes accomplish two things: (1) reward you for keeping up-to-date on the readings; (2) reward you for spending enough time on the readings to understand and remember key points in them. If you read carefully, you should have little problem with the quizzes. If you have trouble with short, fast quizzes, let me know and I will give you a homework alternative to the quizzes. If you miss a quiz because you are late or absent, you will receive a "0" on the quiz unless you turn in, at the start of the next class period, a one-page typed summary of the main points in the reading and a one-page typed essay recording your reactions to the reading, indicating how this reading relates to other course topics, and noting what new issues this reading raises.

*Plagiarism/documentation quiz:* I have found that a lot of students, even at the senior level, apparently don't understand what constitutes plagiarism. Attachment B provides a short review of the rules of documentation and types of plagiarism. It is very important that you understand these issues, so we will have a short quiz on this (a quiz which will look a lot like the practice quiz in Attachment B) on March 27. Note that you will not be allowed to turn in your researched essay until you have received a 4.0 on the plagiarism/documentation quiz.

*Interview with oral & written report:* This course is meant to be highly theoretical but also to be very much about the real world. This assignment seeks to take the theory explored in the course and test it out in the real world by interviewing someone outside of class who is living (or has lived) an anatomy-identity mode different from your own. So, you might interview someone of an anatomically-identified ethnic group different from your own, or you might interview someone with an anatomical ability or disability different from your own, or you might interview someone who is going through or has gone through menopause, if you have not been through menopause. You will provide a short oral report to the class (scheduled by January 26, presented no later than March 15) and subsequently a written analytic response to me (no later than March 20). These interviews should help you (a) test the claims of the texts we are reading; (b) develop ideas for your researched essays; (c) work on your listening and questioning skills. The oral report will (a) help you work on your presentation skills and (b) allow your classmates to help you hammer out the analysis for your written analytic response. The written analytic response will help you work on your writing and critical thinking skills. See Attachment D for more details.

*Critical thought essays:* You will write three critical thought essays (approx. 3-6 pages each) in this course. The purpose of these is to give you a chance to do some independent deep thinking, to allow you to analyze and synthesize the ideas in the course, and to help you work on your writing skills. (Good ideas can't become great ideas unless they are shared in clear language.) Attachments C shows the assignment for the first critical thought essay. Attachment E shows you the grading standards I will use for all these essays. *Use this rubric of standards BEFORE you turn in your essays to revise and improve them.* A word on rewrites: If I feel you did a respectable job on any written assignment but you did not score a 4.0, I will offer you the opportunity to revise and resubmit that assignment. Rewrites may be required and must be substantial and accompanied by the previous version of your essay and my comments on it. (Merely fixing minor items which I have marked will not increase your grade, and may in fact *lower your grade* if I feel you are wasting my time.)

*Show and Tell Bonuses:* The more connections we can draw between class and the outside world, the better. Therefore I will reward bringers of real-world "show and tell" items with bonus points on their critical thought essays. Each "show and tell" item/presentation will earn 1.0 bonus point on one critical thought essays (which are worth up to 4.0 each). You may earn up to 1.0 bonus point per essay (i.e., you can earn credit for a total of three "show and tells"). To earn this bonus credit, bring in an item and, if applicable, the story behind the item, and tell us *precisely* how this item (and its associated story, if applicable) connects to a reading we have done or a point we have discussed. NOTE: You may only do one "show and tell" per class meeting, and you must notify me in advance when you want to do a "show and tell" bonus.

I will limit these to a total of three per class meeting on a first-come, first-served basis. The last day to present a "show and tell" bonus is April 12.

*Researched essay (and associated assignments):* The researched essay allows you to analyze, in depth, one particular area of interest. Hopefully many good ideas for topics will arise throughout our course discussions and via your interviews. Note that roughly the last quarter of the course will be spent working on your senior researched essays. I want you to think broadly about possible topics for your essays. Here are some starter ideas for topics:

- ◆ the interplay of anatomy and identity in one particular thinker's work (e.g., Henry Louis Gates, Jr., Malcolm X, Evelyn Fox Keller)
- ◆ the uses of anatomy and identity in a series of novels (e.g., in the works of Toni Morrison) or films (e.g., "Star Trek") or poems (e.g., those by Maya Angelou)
- ◆ the social meaning of one particular body part (e.g., the belly button, or the nose) and how science has changed, shaped, or defied that social meaning
- ◆ a critical comparison of two body parts and their fates in science and culture
- ◆ the implications of a particular philosophical theory in the anatomy and identity scene (e.g., what ecofeminism might say to this issue)
- ◆ the geography of one particular borderland, or a comparative geography of two areas of borderlands (e.g., compare the borders drawn between "female and male" to the borders drawn between "human and non-human")

These are just some ideas. You will need to be sure to find a topic that fires you up. I want this paper to be one of the most important you ever write, from your point of view.

Think about it this way: calculus seminars are about calculus, and genetics seminars are about genetics. So your senior seminar should be about . . . seniors! You! So pick a topic that is truly meaningful to you.

### **A final note on grades:**

Professors can use grades in two ways: they can use grades to "sort" students into "A" students, "B" students, etc.; or they can use grades as learning incentives and rewards. Unfortunately the sorting system generally sorts according to "talents" students either have or don't have before they ever reach a particular classroom, e.g., the talent of being able to memorize and recall a lot of things. I would rather use grades to encourage students to develop their skills, to expand their minds and interests. Therefore, I never grade on a curve. Each student will get whatever grade she or he has earned by the end of the semester. If at any point you feel confused or distressed about your grades, please come and talk to me. Do not wait to do this -- come right away.

**Welcome! I'm glad to have you on the bus.**

**Attachment A:**  
**Schedule of Meetings and Assignments:**

**Do the readings listed for each day before you come to class that day, and be prepared to speak and write about the readings (as well as pass a quiz on them). Always bring the day's readings with you to class.**

**All work is due at the beginning of class on the due date. Late work may result in substantial lowering of your final grade, particularly if your lateness inconveniences your classmates.**

**Week 1: Driving the Bus into the Country of the Blind**

Meeting date:	Assignments:	Purpose of assignments:
January 10	<ul style="list-style-type: none"> <li>• In-class exploration of anatomical-social categories</li> <li>• In-class development of citizenship rating rubric</li> </ul>	<ul style="list-style-type: none"> <li>• Getting started understanding that anatomy is not just biological, but is also social</li> <li>• So you can decide, as a class, how citizenship will be judged. (See page 5 of this packet for details.)</li> </ul>
January 12	<ul style="list-style-type: none"> <li>• Read this entire Owner's Manual</li> <li>• Bring questions about the course</li> <li>• Read H.G. Wells's short story, "The Country of the Blind" (pages 4-30) in the Dover anthology of the same name. NOTE: Start on page 4. If you start on page 1, you'll be very confused.</li> <li>• Then, after you have read Wells's story, read Martin Gardner's introduction to the story on pages 1-4.</li> <li>• Read "Intestinal Bypass" by Betty Shermer, pp. 157-161 in <i>Shadow on a Tightrope</i>.</li> <li>• Read "Bypass" by Mona Hudson, pp. 187-192 in <i>Shadow on a Tightrope</i>.</li> </ul>	<ul style="list-style-type: none"> <li>• So you know what you're in for if you decide to stay with this class.</li> <li>• So I can answer your questions/concerns about the course.</li> <li>• Begin to explore how a culture determines what will count as a privileged anatomy. This story should get you thinking about how anatomy is useful, useless, or harmful all within a social context. So anatomy is not just biological. Or is it?</li> <li>• Gardner's introduction provides historical and literary context for Wells's story. It also raises the question: Are we a country of the blind, metaphorically speaking?</li> <li>• See any similarities between the experiences of Nunez and those of Shermer and Hudson?</li> </ul>

**Week 2: Who Is Black?**

January 17	Martin Luther King Day	To celebrate one of the greatest civil rights
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January 17 continued	(no class meeting)	leaders of all time, and to remind us all that if you ignore your rights, they will go away.
January 19	<ul style="list-style-type: none"> <li>• Read Davis, <i>Who Is Black?</i>, preface (pp. ix-xi)</li> <li>• Read Davis, <i>Who Is Black?</i>, chap. one (pp. 1-16)</li> <li>• Read Davis, <i>Who Is Black?</i>, chap. two (pp. 17-30)</li> <li>• Read Davis, <i>Who Is Black?</i>, chap. five (pp. 81-122)</li> </ul>	<ul style="list-style-type: none"> <li>• Why did Davis research and write this book?</li> <li>• What is the "one drop of blood rule" exactly?</li> <li>• What are the myths and realities surrounding miscegenation?</li> <li>• How have people been divided in other places and in other times?</li> </ul>

### Week 3: The Social Construction of "Racial" Categories

January 24	<ul style="list-style-type: none"> <li>• Read Ritchie Witzig, "The Medicalization of Race: Scientific Legitimation of a Flawed Social Construct," <i>Annals of Internal Medicine</i>, 15 Apr. 1996, vol. 125, no. 8, pp. 675-679.</li> <li>• Read pages 47-50 ("the emergence and spread of the one-drop rule") in Davis, <i>Who Is Black?</i></li> <li>• Read pages 77-80 ("development of the one-drop rule in the twentieth century) in Davis, <i>Who Is Black?</i></li> <li>• Read Davis, <i>Who Is Black?</i>, chap. six (pp. 123-139)</li> </ul>	<ul style="list-style-type: none"> <li>• Note that both Witzig and Davis claim that race "is a socially constructed category" (Davis, p. 30). What does this mean? Davis has shown that "race" is a socially constructed category "backed by law" (p. 30); how does Witzig show that it is a socially constructed category backed by medicine? What is the problem with medical professionals using "racial" categories?</li> <li>• What fueled the spread of the one-drop of blood rule? Who was interested in seeing it succeed?</li> <li>• What happened to the rule in the 20<sup>th</sup> century?</li> <li>• How did it benefit Blacks to accept the one-drop of blood rule? What did it cost them? What motivated their acceptance or rejection? Was it science, or political pragmatism, or something else?</li> </ul>
January 26 (continued on next page)	<ul style="list-style-type: none"> <li>• <b>Last day to schedule your interview oral report.</b></li> <li>• Be reading Schuyler's <i>Black No More</i> (a satiric novel). You'll need to have the book finished by next Monday.</li> <li>• In class we will watch a film on the issue of color and identity.</li> </ul>	<ul style="list-style-type: none"> <li>• See page 6 of this packet for purposes. See Attachment D for assignment.</li> <li>• In this political satire, Schuyler explores the realities and peculiarities of racial relations in America during the 1920s and early 1930s. (Note that this novel was first published in 1932.)</li> <li>• Schuyler's book imagines what would happen if people could choose their anatomical presentations. The film we</li> </ul>

January 26 (continued from last page)		will watch today asks what would happen if one's anatomy changed to reveal to the whole world one's changing inner identity. It also examines the relationships between passion and "color". (Think about Davis's book and the relationships of miscegenation and racism.)
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#### Week 4: The Social Construction of You

January 31	<ul style="list-style-type: none"> <li>• Read all of Schuyler's <i>Black No More</i></li> <li>• Be working on essay #1 (due Wednesday).</li> </ul>	<ul style="list-style-type: none"> <li>• Consider the themes and questions raised by Schuyler's satire. What motivates the characters in Schuyler's book? In what ways are they invested in particular anatomy or identity stabilities and possibilities? Consider also how genetic technologies might soon make such anatomy-switching possible. How would this change society as we know it?</li> <li>• See Attachment C of this packet for the assignment.</li> </ul>
February 2	<ul style="list-style-type: none"> <li>• <b>Critical thoughts essay #1 due.</b></li> <li>• Read chap. seven (pp. 141-169) in Davis, <i>Who Is Black?</i></li> <li>• Read chap. eight (pp. 171-187) in Davis, <i>Who Is Black?</i></li> </ul>	<ul style="list-style-type: none"> <li>• See page 6 of this packet for purposes. See Attachment C for assignment.</li> <li>• In many ways, this chapter should parallel the assignment for essay #1. It explores how the one-drop rule has affected people's lives.</li> <li>• What possibilities does Davis see for the future? Recall that Davis's book was first published in 1991. What do you think has changed in the last decade?</li> </ul>

#### Week 5: The Medical Construction of Sex Identity

February 7 (continued on next page)	<ul style="list-style-type: none"> <li>• Read handouts on the basics of intersex from ISNA</li> <li>• Read Groveman, "The Hanukkah Bush" (pp. 23-28) in Dreger, <i>Intersex in the Age of Ethics</i></li> </ul>	<ul style="list-style-type: none"> <li>• Hopefully these handouts will begin to answer your questions about what intersex is and how it arises developmentally. But be careful NOT to assume intersex is a clear medical category! Later readings will question the very category, just as Davis, Witzig, and others have questioned "racial" categories.</li> <li>• The point of having you read these short autobiographies is to give you a sense of how people born intersexed have been treated, and how they have made sense of</li> </ul>
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<p>February 7 (continued from last page)</p>	<ul style="list-style-type: none"> <li>• Read "Introduction to Part 2" (p. 69) in Dreger</li> <li>• Read Coventry, "Finding the Words" (pp. 71-76) in Dreger</li> <li>• Read Devore, "Growing Up in the Surgical Maelstrom" (pp. 79-81) in Dreger</li> <li>• Read Cameron, "Caught Between" (pp. 91-96) in Dreger</li> <li>• Read Kim, "As Is" (pp. 99-100) in Dreger</li> <li>• Read Moreno, "In Amerika" (137-149) in Dreger</li> <li>• Read Tria, "Power, Orgasm, and the Psychohormonal Research Unit" (pp. 141-144) in Dreger</li> <li>• Read Walcutt, "Time for a Change" (pp. 197-200) in Dreger</li> </ul> <p>2. Read Nicholson, "Take Charge!" (pp. 201-208)</p>	<p>their experiences. As you read these essays, you should note (a) what they are angry about; (b) what they are thankful for; (c) how they have coped; (d) what role medicine has played in their lives; (e) what importance, if any, they ascribe to their genitals, genes, gonads, and hormones; (f) the diversity of their experiences. Also be sure to look at the pictures. If you met these folks on the street, would you know they were born intersexed?</p>
<p>February 9 (continued on next page)</p>	<ul style="list-style-type: none"> <li>• First set of citizenship rating assignments handed out in class</li> <li>• Read Dreger, "A History of Intersex" (pp. 6-22) in Dreger</li> <li>• Read Wilson and Reiner, "Management of Intersex" (pp. 119-135) in Dreger</li> <li>• Read Harmon-Smith, "A Mother's 10 commandments"</li> </ul>	<ul style="list-style-type: none"> <li>• See page 5 of this packet for purposes.</li> <li>• What are the three historical stages of the medical treatment of intersex? Who counts as intersexed in each of these eras? Is intersex an example of the social nature of anatomical categories? Or is intersex a biological category that can never be questioned socially?</li> <li>• What is the "old paradigm" (what Dreger calls "the Age of Surgery" paradigm) of intersex medical treatment? What's wrong with the old paradigm? What new paradigm do Dreger, Wilson, and Reiner advocate? Why is the paradigm shifting now? How do these shifts signal important social shifts in the understanding of anatomy and political/personal rights?</li> <li>• How does Harmon-Smith's advice support or contradict the arguments made</li> </ul>

	(pp. 195-196) in Dreger	by Dreger, Wilson, and Reiner?
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### Week 6: Who's Normal Now?

February 14	<ul style="list-style-type: none"> <li>• Read chap. two, "Constructing Normalcy," in Davis, <i>Enforcing Normalcy</i></li> <li>• Read Hagen, "One More Time," pp. 168-172 in <i>Shadow on a Tightrope</i></li> <li>• Read Howe, "What Should Careproviders Do Now?" (pp. 211-223) in Dreger</li> </ul>	<ul style="list-style-type: none"> <li>• Davis's work is highly theoretical. Your job is to understand what he is arguing, and to figure out what this has to do with intersex.</li> <li>• How does Hagen's experiences compare to what Davis is talking about? Is being fat a disability? Is being blind?</li> <li>• How does Howe flip upside down the idea of who is pathological in cases of intersex?</li> </ul>
February 16	<ul style="list-style-type: none"> <li>• <b>First set of citizenship ratings due at start of class</b></li> <li>• Read Hawbecker, "Who Did This to You?" (pp. 111-113) in Dreger</li> <li>• Read Chase, "Surgical Progress Is Not the Answer" (pp. 147-159) in Dreger</li> <li>• Read Schober, "A Surgeon's Response" (pp. 161-168) in Dreger</li> </ul>	<ul style="list-style-type: none"> <li>• See page 5 of this packet for purposes.</li> <li>• Hawbecker should have been made into a girl according to the older standards. How has he fared without "normalizing" surgeries?</li> <li>• Why isn't surgical progress the answer to intersex? Why won't technology make this problem disappear? What if it could? Should we make intersex disappear if we can?</li> <li>• Can you find any ambivalence or contradiction's in Schober's response?</li> </ul>

### Week 7: Fat, Passion, Freedom

February 21 (continued on next page)	<ul style="list-style-type: none"> <li>• Read Rosie O'Donnell's forward to Manheim's <i>Wake Up, I'm Fat!</i></li> <li>• Read pages 1-84 in Manheim's <i>Wake Up, I'm Fat!</i></li> <li>• Read Mabel-Lois, "'We'll worry about that when you're thin," pp. 62-66 in <i>Shadow on a Tightrope</i></li> <li>• Read Levy, "Outrages," pp. 79-81 in <i>Shadow on a Tightrope</i></li> <li>• Read Doris K., "Ordinary Hassles," pp. 113-117 in</li> </ul>	<ul style="list-style-type: none"> <li>• What the heck is "tucking", and how is it symbolic?</li> <li>• How have Manheim's life and thoughts been shaped by being fat?</li> <li>• What happens to fat girls and women? Why? What are the motivations behind medical treatments of fat?</li> <li>• Why is it OK to punish fat people and reward thin people? What other kinds of anatomies are readily subjected to these kinds of rewards and punishments?</li> <li>• What are the cascading negative effects of being fat?</li> </ul>
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February 21 (continued from last page)	<p><i>Shadow on a Tightrope</i></p> <ul style="list-style-type: none"> <li>• Read Hannah, "The Human Potential Movement," pp. 135-138 in <i>Shadow on a Tightrope</i></li> </ul>	<ul style="list-style-type: none"> <li>• Why do people treat fat so differently from racial differences, sexual differences, "disabilities", and so on? Or do they?</li> </ul>
February 23	<ul style="list-style-type: none"> <li>• Read pages 85-181 in Manheim's <i>Wake Up, I'm Fat!</i></li> <li>• Read Scott-Jones, "Attraction and/or Intimidation," pp. 216-222 in <i>Shadow on a Tightrope</i></li> <li>• Read Thunder, "Coming Out," pp. 210-215 in <i>Shadow on a Tightrope</i></li> </ul>	<ul style="list-style-type: none"> <li>• In what ways does Manheim shake up the typical narrative of the fat woman? How does her story compare to those you've been reading in <i>Shadow on a Tightrope</i>?</li> <li>• How does fat shape sexual encounters? Why does it shape sexual encounters?</li> <li>• What on earth does it mean for a fat woman to "come out"? Doesn't everyone know she's fat? Why don't feminists "get it" when it comes to fat acceptance? Why do they tend to hold the dominant social (misogynistic?) party line where fat is concerned?</li> </ul>

### Week 8: The Feminine Facets of Fat

February 28	<ul style="list-style-type: none"> <li>• <b>Critical thoughts essay #2 due.</b></li> <li>• Read pages 182-231 in Manheim's <i>Wake Up, I'm Fat!</i></li> <li>• Read Mayer, Foreword, pp. ix-xvii in <i>Shadow on a Tightrope</i></li> <li>• Read "Writings from the Fat Underground", pp. 52-60 in <i>Shadow on a Tightrope</i></li> </ul>	<ul style="list-style-type: none"> <li>• See page 6 of this packet for purposes.</li> <li>• By this point, do you find yourself liking or disliking Manheim? Why?</li> <li>• How is fat a feminist issue? What in Mayer's Foreword surprises or disturbs you?</li> <li>• The Fat Acceptance movement has been around for over 25 years. Why have we heard so little about it?</li> </ul>
March 1 (continued on next page)	<ul style="list-style-type: none"> <li>• Second set of citizenship rating assignments handed out in class.</li> <li>• Read pages 232-289 in Manheim's <i>Wake Up, I'm Fat!</i></li> <li>• Read Mayer, "The Fat Illusion," pp. 3-14 in <i>Shadow on a Tightrope</i></li> <li>• Read Kelly, "The Goddess Is</li> </ul>	<ul style="list-style-type: none"> <li>• See page 5 of this packet for purposes.</li> <li>• What are the unresolved issues in Manheim's life? Can she resolve them? What do people (continue to) want from her?</li> <li>• What does Mayer mean when she talks about "the fat illusion"?</li> <li>• What does fat have to do with class? Is it</li> </ul>

<p>March 1 (continued from last page)</p>	<p>Fat," pp. 15-21 in <i>Shadow on a Tightrope</i></p> <ul style="list-style-type: none"> <li>• Read Hannah, "Fat Women as Dancers," pp. 102-105 in <i>Shadow on a Tightrope</i></li> <li>• Read Stein, "On Getting Strong," pp. 106-112 in <i>Shadow on a Tightrope</i></li> <li>• Read Kelly, "Medical Crimes," pp. 185-186 in <i>Shadow on a Tightrope</i></li> </ul>	<p>possible that fat has become the anatomical signifier of class?</p> <ul style="list-style-type: none"> <li>• Why dance?</li> <li>• Stein's story is interrupted. What happened? Why didn't things go along the path she had hoped?</li> <li>• Are doctors getting rich from fat? Who else is? Is money really a motivation for the fat-hate culture? What else might motivate hate of fat?</li> </ul>
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### Week 9: Spring Break

<p>March 6 &amp; 8</p>	<p>No classes; spring break.</p>	<p>To rest and gather your thoughts!</p>
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### Week 10: Deaf People, Siamese Twins, and Other Able-Bodied People

<p>March 13</p>	<ul style="list-style-type: none"> <li>• Read Davis, <i>Enforcing Normalcy</i>, Preface (pp. xi-xxi)</li> <li>• Read Davis, <i>Enforcing Normalcy</i>, chap. one (pp. 1-22)</li> </ul>	<ul style="list-style-type: none"> <li>• Davis is not deaf, but is he Deaf? What problems are there with the term "disability," especially as it applies to the Deaf (as opposed to the deaf)?</li> <li>• Why does Davis think the category of "disability" is as important as the categories of class, race, and gender? Why has it been neglected by scholars?</li> </ul>
<p>March 15 (continued on next page)</p>	<ul style="list-style-type: none"> <li>• <b>Second set of citizenship ratings due at start of class</b></li> <li>• <b>Last day for interview oral report.</b></li> <li>• Read Dreger, "The Limits of Individuality: Ritual and Sacrifice in the Lives and Medical Treatment of Conjoined Twins," <i>Studies in History and Philosophy of Biological and Biomedical Sciences</i>, vol. 29C, no. 1, March 1998, pp. 1-29.</li> <li>• Read Davis, <i>Enforcing Normalcy</i>, chap. 7 (pp. 158-171)</li> </ul>	<ul style="list-style-type: none"> <li>• See page 5 of this packet for purposes.</li> <li>• See page 6 of this packet for purposes. See Attachment D for assignment.</li> <li>• Is being conjoined a disability? What are Dreger's objections to "sacrifice" surgeries? What are the other main points of this article, and how does this article relate to other issues we have discussed?</li> <li>• What does Davis want? How is this like or unlike what Dreger wants? Given that Davis and Dreger are both fairly privileged in terms of their anatomical-social categories, does it make sense for them to argue what they do?</li> </ul>

**Week 11: What Parents Won't Do for Their Kids**

March 20	<ul style="list-style-type: none"> <li>• <b>Written analytic responses to interviews due.</b></li> <li>• Read Dunn, <i>Geek Love</i>, chapters 1-7</li> <li>• In class we will have a discussion about topics for the researched essays. Bring preliminary ideas.</li> </ul>	<ul style="list-style-type: none"> <li>• See page 6 of this packet for purposes. See Attachment D for assignment.</li> <li>• Yup, this is one weird novel. Be looking for themes that tie into the course.</li> <li>• You should already have some ideas of what you might want to research, but this discussion should help you begin to expand and/or narrow your possible topics.</li> </ul>
March 22	<ul style="list-style-type: none"> <li>• <b>Bring three ideas for topics for your researched essay.</b></li> <li>• Read Dunn, <i>Geek Love</i>, chapters 8-11</li> </ul>	<ul style="list-style-type: none"> <li>• We will discuss your ideas, including the feasibility and appropriateness of each.</li> <li>• Continue looking for course themes.</li> </ul>

**Week 12: Geek Zones**

March 27	<ul style="list-style-type: none"> <li>• <b>Documentation and plagiarism quiz</b></li> <li>• Read Dunn, <i>Geek Love</i>, chapters 12-16</li> </ul>	<ul style="list-style-type: none"> <li>• See page 6 of this packet for purposes. See Attachment B for study aids.</li> <li>• Continue consideration of course themes.</li> </ul>
March 29	<ul style="list-style-type: none"> <li>• Read Dunn, <i>Geek Love</i>, chapters 17-20</li> </ul>	<ul style="list-style-type: none"> <li>• Continue consideration of course themes. (I swear, I'm not making you read this just to test your limits!)</li> </ul>

**Week 13: Jarring Bodies**

April 3	<ul style="list-style-type: none"> <li>• <b>Prospectus and annotated bibliography for researched essay due at start of class</b></li> <li>• Read Dunn, <i>Geek Love</i>, chapters 21-25</li> </ul>	<ul style="list-style-type: none"> <li>• Obligates you to articulate exactly what you're doing in your researched essay; assignment and samples will be provided.</li> <li>• Think about what fiction can do for us that non-fiction can't. And vice versa. Think about what narratives can do for us that theory can't. And vice versa.</li> </ul>
April 5	<ul style="list-style-type: none"> <li>• Read Dunn, <i>Geek Love</i>, chapters 26-28</li> <li>• Read Dreger, "Jarring Bodies: Thoughts on the Display of Unusual Anatomies," forthcoming in <i>Perspectives in Biology and Medicine</i>, vol. 43, no. 2, Winter 2000.</li> </ul>	<ul style="list-style-type: none"> <li>• Is this book obscene? Prophetic? What might it have to do with the genetic revolution?</li> <li>• Do Dreger's article and Dunn's book have anything to do with each other? How were the relationships between doctors and "freaks" different in the 19<sup>th</sup> century?</li> </ul>

**Week 14: Researched Essay Drafts**

April 10	To be announced.	To be announced.
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April 12	<ul style="list-style-type: none"> <li>• <b>Drafts of researched essays due.</b></li> <li>• <b>Last day for "show and tell" bonuses</b></li> </ul>	<ul style="list-style-type: none"> <li>• Allows me a chance to provide some feedback before your final version.</li> <li>• See pages 6-7 of this packet for explanation.</li> </ul>
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**Week 15: Researched Essay Presentations**

April 17	<ul style="list-style-type: none"> <li>• Third set of citizenship rating assignments handed out in class</li> <li>• Begin presentations on researched essays</li> </ul>	<ul style="list-style-type: none"> <li>• See page 5 of this packet for purposes.</li> <li>• See what your classmates have discovered, concluded, questioned</li> </ul>
April 19	<ul style="list-style-type: none"> <li>• Continue presentations on researched essays</li> </ul>	<ul style="list-style-type: none"> <li>• See what your classmates have discovered, concluded, questioned</li> </ul>

**Week 16: End of the Tour**

April 24	<ul style="list-style-type: none"> <li>• <b>Third set of citizenship ratings due.</b></li> <li>• Continue presentations on researched essays</li> </ul>	<ul style="list-style-type: none"> <li>• See page 5 of this packet for purposes.</li> <li>• See what your classmates have discovered, concluded, questioned</li> </ul>
April 26	<ul style="list-style-type: none"> <li>• <b>Researched essay due at the start of class</b></li> <li>• End of the tour</li> </ul>	<ul style="list-style-type: none"> <li>• See page 7 of this packet for purposes.</li> <li>• Last chance to talk as a group about where we've been and where we're going</li> </ul>

**Finals week:**

May 2	<ul style="list-style-type: none"> <li>• <b>Critical thoughts essay #3 due no later than 5 p.m. to my mailbox (E-34) or under my office door (E-187).</b></li> </ul>	<ul style="list-style-type: none"> <li>• Give you a chance to have some closure in writing.</li> </ul>
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**(There will be no final examination for this class.)**

**Attachment B:**  
**Citation, Documentation, and Plagiarism**  
(designed by Alice Dreger after a handout by M. Jeanne Peterson)

**What do these terms mean?**

**Citation:** To “cite” someone means to make a reference to the ideas or words of that person.

For example, in talking about the alleged conflicts between science and religion, I might cite the ideas and opinions of Stephen Jay Gould. Direct quotations are one form of citation. All citations should be documented.

**Documentation:** To “document” something means to give a clear, written reference to it, for example, in a footnote or a bibliography. If I want to document the development of Gould’s ideas about evolution, I will provide clear, written references to the texts in which his ideas have appeared.

**Plagiarism:** To “plagiarize” means to reproduce someone else’s ideas or words without making absolutely clear that those certain ideas and words are her or his and not yours. If I borrow Gould’s ideas or phrasing and fail to make clear that I am borrowing his ideas or phrasing, then I am plagiarizing.

**Why should you care about citation, documentation, and plagiarism?**

A responsible meritocracy will not exist if we don’t take care of assigning credit and blame accurately. M. Jeanne Peterson (Peterson, p. 1) also argues that citations are good for at least four particular things:

1. Evidence – When we are constructing an argument (or a case, or a theory) we quote (and footnote [or cite parenthetically]) to give the evidence that supports our point of view.
2. Authority – No writer knows everything first hand. We cite the authorities from whom we have learned something, when we discuss that something.
3. Credit (or Blame) – When someone else has had an idea or discovered some fact or turned up some evidence, that person deserves credit for such work. And if that person was wrong, he or she should get proper blame. A footnote [or parenthetical citation] services these purposes.
4. Help – A footnote [or parenthetical citation] helps your reader know where to go to [get] further information on the fascinating subject you have just mentioned.

**When should you document a source (i.e., give a full reference to it)?**

Frederick Crews, the author of the *Random House Handbook*, notes (p. 180) that there are at least five times you should document, namely when:

- a. you quote the passage verbatim [word for word]
- b. you paraphrase the passage
- c. you summarize the passage
- d. you include information not generally known
- e. you borrow someone else’s opinion

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## I. Citation and Documentation:

### **There are two basic ways to cite a source:**

- a. provide a footnote or endnote when you cite it. In this case, your notes should contain full bibliographic information for each text.
- b. provide a parenthetical citation when you cite it. In this case, you should provide a bibliography which contains all of the sources you cited parenthetically (and no sources you did not cite; if you want to provide a “further reading” section which contains texts you did not cite, you may do that).

To read more about the difference between these two forms, see the Handbook, section 7b (especially pp. 184-185). You should become familiar with these two basic styles of citation.

Most authors use one of two common documentation styles, namely the MLA style and the APA style. See the Handbook, sections 7c, 7d, and 7e (pp. 188-212) to learn more and to see samples of these two different styles. Whichever style you use, you should be careful to follow the style properly and consistently.

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## II. Quotations

### **When should you provide quotations?**

Peterson argues convincingly that “as a general rule, it is better to put material in your own words” (p. 2). Your writing will sound stale and unfamiliar if you provide too many of someone else’s words and not enough of your own. There are three good times to quote, namely:

... when quoting adds:

1. authority: [example] F. B. Smith, after extensive research on Florence Nightingale, finds her treatment of her family “monstrously unfair” (p. 201).
2. specificity: [example] In describing Florence Nightingale's character, F. B. Smith uses terms like “ingratitude,” “bigotry,” and “duplicity” (p. 201).
3. beauty of expression: [when someone says it better than you every could; example] Florence Nightingale was often dishonest in her dealings with people, perhaps even so “possessed by the habit of deceit” that she could not distinguish true from false (p. 201).

It is very important that you use correct punctuation when quoting and that you incorporate quotations smoothly into your text. For more on this, see the Handbook, chapter 30 (pp. 547-564).

### III. Plagiarism:

#### What does it mean to plagiarize?

There are many different ways to plagiarize, but they all boil down to this: You plagiarize when you use someone else's words, phrasing, or ideas without giving the true author proper credit.

#### How about some examples of common mistakes?

The following are examples of invalid quotations, paraphrasing, and citation. All relate to this passage from *Perestroika* by Mikhail Gorbachev ((New York: Harper & Row, 1987), p. 114:

Trade union committees should have teeth, and not be convenient partners for management. Bad working conditions at some enterprises, a poor health service, substandard locker rooms -- trade union organizations seem to have got used to all this. But Soviet trade unions have the right to monitor managerial compliance with labor contracts, the right to criticize management, and even the right to demand that a director who fails to comply with the legitimate interests of the working people be removed from office.

#### Example of invalid quotation:

In his 1987 book, *Perestroika*, Gorbachev claimed that, in the Soviet Union, trade unions had the right to criticize management "and even the right to demand that a director who fails to comply" with workers' fair demands be fired (p. 114).

This quotation is incorrectly done because the writer fails to **put all of the words quoted in quotation marks**. Two correct ways of doing this would have been:

- (a) In his 1987 book, *Perestroika*, Gorbachev claimed that, in the Soviet Union, trade unions had "the right to criticize management, and even the right to demand that a director who fails to comply" with workers' fair demands be fired (p. 114).
- (b) In his 1987 book, *Perestroika*, Gorbachev claimed that, in the Soviet Union, "trade unions [had] . . . the right to criticize management, and even the right to demand that a director who fails to comply" with workers' fair demands be fired (p. 114).

#### Example of invalid paraphrasing:

According to Gorbachev, trade unions should be very strong, and should not be figuratively in bed with management. Poor conditions at some factories, a lack of adequate medical care -- unions appear to have become accustomed to these problems (p. 114).

This paraphrase is incorrectly done because in it the writer simply goes through and replaces Gorbachev's words, word by word and phrase for phrase. **A paraphrase should not borrow the sentence structure of the original**. If the original is so elegant that you feel the need to imitate it this much, then quote it, don't paraphrase it.

#### Example of invalid citation:

Gorbachev thinks that workers must not question management; the nation's strength depends on workers' blind obedience to management (p. 114).

This is incorrect because this isn't what Gorbachev thinks; the author of this sentence blatantly misrepresents Gorbachev. (This isn't plagiarism, but it is a sloppy and invalid form of citation.)

**Works cited:**

Crews, Frederick. The Random House Handbook, sixth edition. New York: McGraw-Hill, Inc., 1992.

Peterson, M. Jeanne. Everything You Ever Wanted to Know about Documentation (and Plagiarism) But Were Afraid to Ask, with illustrations and examples. (Unpublished.)

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**About the practice quiz (which appears on the next page):**

A practice quiz appears on the next page. The in-class quiz will closely resemble this practice quiz, though the examples will differ. Therefore you should make sure you completely understand this entire attachment, including the practice quiz, before you take the in-class quiz.

**Answers to the practice quiz:**

Before you look at these answers, work on the practice quiz which appears on the next page.

1. Frederick Crews, the author of the *Random House Handbook*, notes (p. 180) that there are at least five times you should document, namely when:
  - a. you quote the passage verbatim [word for word]
  - b. you paraphrase the passage
  - c. you summarize the passage
  - d. you include information not generally known
  - e. you borrow someone else's opinion
2. This paraphrase is incorrectly done. It simply replaces Sagan and Page's prose word by word, phrase by phrase. **A paraphrase should not borrow the sentence structure of the original.** (Remember: If the original is so elegant that you feel the need to imitate it this much, then quote it, don't paraphrase it.)
3. This quotation is incorrectly done, because the opening quotation marks should appear before the first words quoted. In other words, it should read: One of the reasons bright students lose interest in science is that those students find "science increasingly less attractive and less relevant to their problems than was the case for previous generations" (Sagan and Page, p. xiii).
4. This paraphrase is incorrectly done because it is not at all what Sagan and Page say. A paraphrase or summary should never misrepresent the views of the author cited.

## Practice Quiz on Citation, Documentation, and Plagiarism

1. Name two of the five times when you must cite a source:
  - a.
  - b.

**Questions 2, 3, and 4 below relate to this quotation from the introduction to *UFO's: A Scientific Debate* by Carl Sagan and Thornton Page (New York: W.W. Norton & Company, 1972).**

All of us who teach at colleges and universities are aware of a drift away from science. Some of the most sensitive, intelligent, and concerned young people are finding science increasingly less attractive and less relevant to their problems than was the case for previous generations. We all agree that this drift is deplorable. It must be due in part to their misunderstanding of what science is about, the scientists' failure to communicate its power and beauty. [from p. xiii]

2. Is the following paraphrase correctly done, or incorrectly done? If you think it is incorrectly done, say why:

According to Sagan and Page, everyone who teaches college students knows about the moving away from science; increasingly the most perceptive, smart, and engaged students think that science is somewhat unattractive or irrelevant to their lives (p. xiii).

Your answer: \_\_\_\_\_

\_\_\_\_\_

3. Is the following quotation correctly done, or incorrectly done? If you think it is incorrectly done, say why.

One of the reasons bright students lose interest in science is that those students find science increasingly less attractive and "less relevant to their problems than was the case for previous generations" (Sagan and Page, p. xiii).

Your answer: \_\_\_\_\_

\_\_\_\_\_

4. Is the following paraphrase correctly done, or incorrectly done? If you think it is incorrectly done, say why:

Sagan and Page argue that, although it is true that a lot of good students are turning their backs on science, we should not be concerned because there will always be plenty of good people to do science.

Your answer: \_\_\_\_\_

**Attachment C:**  
**Assignment for Critical Thought Essay #2:**

Basic requirements:

Essay #1 should be about 3-6 pages long (double-spaced, one-inch margins, 12-point font), well-written, proofread, and (if you borrow, quote, or summarize ideas from other people) should follow the rules of documentation and citation to avoid plagiarism (see Attachment B). Note that you do not need to use outside sources for this essay if your own ideas and experiences suffice.

Do *not* turn in the first draft you write! Rework your essay until you think it is a 4.0 paper based on the grading standards shown in Attachment E, and then turn in that perfected draft. Be prepared for me to ask you, "Why did you think this is was a 4.0 paper?"

At all costs, avoid merely rehashing what we have already read or discussed. Simple summaries of course readings or discussions will receive a 0.0 grade. So will any essay that plagiarizes.

Assignment:

At our first class meeting we discussed some of the ways in which people's social identities are grouped according to anatomical dichotomies. For example, people's social identities (and therefore their experiences) are often divided in such a way that they are fit into one and only one side of the following dichotomies:

male / female  
person of color / white person  
disabled / able-bodied  
not old / old

Of course, there are lots more anatomical-social divisions, so don't assume this is a complete list.

For this essay, first reflect on all of the anatomical-social categories that have structured your social identity. (For example, if I reflect on my life, I realize that my social identity has been structured by the anatomical-social categories female, not-fat, white, able-bodied, young, not-blond, non-smoker, etc.) Make yourself a brief list of the anatomical-social categories that have structured your social identity.

Then write an essay in which you consider how your life would have been different so far if one, two, or three of these particular anatomical-social categories did not exist. In other words, you should explore *which parts of your life* have been structured (for good, bad, etc.) by the anatomical-social categories existing in your culture. Limit your discussion to the effects of one, two, or three categories.

**Provide clear, concrete EXAMPLES! Don't be vague! Be specific in your claims, and provide supporting reasoning! Don't just state the obvious -- show your originality and intelligence!**

(See Attachment E for grading standards.)

## **Attachment D: Instructions for Interviews**

### The logic behind this work:

This assignment seeks to take the theory explored in the course and test it out in the real world by having you interview someone outside of class who is living (or has lived) an anatomy-identity mode different from your own. (For specific skills goals, see page 6 of this packet.)

### What you will do:

You will interview someone living (or someone who has lived) an anatomy-identity mode different from your own. Then you will provide a short oral report to the class (which must be scheduled by January 26; the last day to do the report is March 15) and a written analytic response to me (no later than March 20).

### Who should you interview?

What do I mean, that you should interview a person who is living an anatomy-identity mode different from your own? You might interview someone who is very, very old, if you are not. You might interview someone who is straight, if you are gay, presuming at least one of you thinks sexual orientation is somehow a matter of anatomy or anatomical-social categories. You might interview someone who is an amputee, if you are not. You might interview someone who has had cancer, if you never have. You might interview someone who thinks of him/herself as singly “raced”, if you think of yourself as “multiracial.” You might interview someone labeled “fertile,” if you have been labeled “infertile.”

Remember that these interviews should help you test the claims of the texts we are reading or are going to read and might help you develop ideas for your researched essays.

### Can you work in groups?

You have the option of doing this interview alone or with one or two partners. If you work with partners, you should decide as a group in advance whether you will turn in one written analysis for the whole group, or whether you will each turn in your own written analysis.

### How should you go about arranging the interview?

If you decide to do this as a group, be careful not to make the person you’re interviewing feel like you’re ganging up. You might tell her/him, for example, “Three of us would like to talk with you so that we can all learn from your experiences and your insights. Is that OK with you?”

**Be sure that you are very respectful when you ask a person for an interview, and when you interview her/him!** I recommend that you introduce the topic of an interview the following way: “I’m taking a class called ‘Anatomy and Identity,’ and in it we explore lots of issues about how our bodies influence our lives and our experiences. The class is about diversity, really, and what that means to individual people’s lives. It seems to me like your life experiences might be different than the ones I’ve had, because \_\_\_\_\_ [e.g., ‘you use a wheelchair,’ or ‘you’re fertile, and I’m not’]. I wonder, if it would be OK with you, if I could talk with you for about a half an hour about your experiences. I would like to learn from you.”

### What about confidentiality?

Tell the person you are interviewing you will not identify him/her by name if s/he doesn't want to be identified by name, and then honor that request. Tell the person you're going to tell your classmates about what you've learned. Invite that person to answer only the questions s/he feels comfortable answering. Invite that person to ask you questions. In short, make sure that person feels comfortable, and if s/he doesn't, move on to another person.

You do not need to tape these interviews. (I recommend you don't tape them.) If you plan to take notes, tell the person in advance that you'd like to take notes, and don't take notes if s/he doesn't want you to.

### What kinds of questions might you ask?

Think about how your subject's experiences have been limited or directed by her/his anatomy or public identity. For example:

- "How do you feel like your body limits or makes possible your life experiences?"
- "What would you say your unique body has done for you? Has it done anything *to* you?"
- "Do you think I could experience what you experience, given our differences?"
- "How do you think we are alike?"
- "If you could change something about your body, would you? What might it be? Why?"
- "What kinds of assumptions do people have about you – even before they really know you – and why do you think they have those?"
- "What's it like to be old?" (Or straight, or to have two legs, etc.)

These are just a few suggestions, and they are not required. You decide what to ask. Use your intuition and imagination. But always try to be respectful. It's good to show your respect by prefacing questions with such statements as:

- "I hope you can help me understand this . . ."
- "Would you mind telling me your thoughts about . . ."
- "I hope this question doesn't sound rude or disrespectful, I really want to learn from you."

### Written analytic response:

After you have had the chance to present your interview findings orally to the class, produce a 3-6 page (double-spaced, one-inch margins, 12-point font) analytic response to the interview. Your analytic response should be well-written, proofread, and, when you borrow, quote, or summarize ideas from other people (including your interview subject and classmates), you should follow the rules of documentation and citation to avoid plagiarism (see Attachment B). See Attachment E for the rubric I will use when grading this paper.

Your analytic response should not be a transcript or a mere summary of the interview. Instead you should spend most of your 3-6 pages actually analyzing the content of the interview. Tell us what subsequent theoretical questions the interview raised, how it compared to ideas, topics, and claims we have read or discussed, and so on.

### When is this work due?

You must schedule your oral report to the class by January 26 and do the oral report by March 15. Your written analytic response is due no later than March 20.

**Attachment E:  
Grading Standards for Essays \***

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<b>Topic (see 3a, 3c, 3g) &amp; Thesis (see 3i-3l)**</b>						
Has a clear topic						Topic unclear
Appropriate topic						Topic or thesis inappropriate
Clear & appropriate thesis	4.0	3.0	2.0	1.0	0.0	Thesis unclear/non-existent
Thesis is non-obvious & specific	-----	-----	-----	-----	-----	Thesis vague or obvious

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<b>Opening &amp; Closing Paragraphs (see chap. 11)</b>						
Begins with engaging/appro- priate introduction						Introduction missing or misleading
Ends with an appropriate conclusion						Lacks a conclusion

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<b>Organization of essay, including paragraphs (see 3p, 3q, and chaps. 9 &amp; 10)</b>						
Points & examples appear in logical order						Random organization of points/examples
Each paragraph unified by a topic sentence						Paragraphs lack unity
Clear transitional phrasing within and between paragraphs	4.0	3.0	2.0	1.0	0.0	Transitional phrasing lacking within and/or between paragraphs

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<b>Development of ideas (see chaps. 2 and 4)</b>						
Ideas are original						Ideas are unoriginal
Contains adequate support (reasoning & evidence) for claims						Inadequate support for claims
Content is specific, appropriate, interesting, convincing	4.0	3.0	2.0	1.0	0.0	Inadequ. reasoning/evidence
Ideas are well argued; rational and clear	-----	-----	-----	-----	-----	Content is vague, obvious, irrelevant, unconvincing
						Ideas are unclear, irrational, contradictory

**(continued →)**

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\* Adapted from a hand-out by Robert Shelton.

\*\* The section and chapter references refer to the *Random House Handbook*, 6<sup>th</sup> edition.

**Grading Standards for Essays (continued)**

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**Use of sources (see 4d and chaps. 6, 7, and 30)**

Uses sources in a fair and judicious manner						Fails to use sources fairly or appropriately
Provides correct citations and documentation						Incorrect or missing citations and documentation
Uses quotations sparingly	4.0	3.0	2.0	1.0	0.0	Overuses quotations
Provides clear introduction and interpretation for each quotation	-----	-----	-----	-----		Drops in quotations without introduction or interpretation
Clearly distinguishes between own ideas/words and ideas/words of others						Plagiarizes

---

**Prose structure and style (see esp. chaps. 12-14, but see also later chaps.)**

Varied & sophisticated sentence structure						Monotonous sentence structure
Active, specific verbs						Passive verbs
Very few mechanical, grammatical, or diction errors						Overuse of verb "to be"
Uses mature, unpretentious diction	4.0	3.0	2.0	1.0	0.0	Many mechanical, grammatical, or word choice errors
Effective, poignant sentences	-----	-----	-----	-----		Pretentious diction
Clear & consistent voice						Uses slang
Proper punctuation, spelling						Ineffective, weak sentences
						Lack of clear voice
						Awkward shifts in voice
						Improper punctuation
						spelling