

STSO 4961: The Biology of Everyday Life

T/F: 12:00-1:50 PM

Russell Sage Laboratory 3705

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Individual Student Meeting Times: By Appointment T, W, F: 9-10 and 2-3

Course Overview:

What are the politics of eating? Of sleeping? Drinking? Breathing? Procreation and growth? Sanitation and excretion? These elements are the very essence of human biological life and structure social life, but over the course of human history the ways they have been monitored, legislated, and controlled by the state has altered dramatically and vary from society to society. This course is intended to give students an introduction to the history and contemporary politics of these essential components of human social life, ranging globally and transhistorically, thereby showing their interconnections, their differences, and their shared bases in human physiology.

The taming of the human body has been a central concern of modernity, from (at least) the early industrial periods in the 1800s through the present day. This effort has taken many forms, including industrial hygiene projects, public health regimes, psychoanalytic therapy, and modern forms of imprisonment. In each of these cases, the control of biology has worked to reify dominant expectations about bodies and their relationships with society. What bodies matter and how they matter depends in large part upon their value to society, as laborers, procreators, sacred objects, and unruly subjects. This course takes the form of a survey of the kinds of problems the body serves in modernity and asks about the specificities of a variety of human functions (excretion, sleeping, procreation, breathing, & eating) and their social meaning and control.

In this course we explore the question of the body and its relationship to society through a variety of texts, some historical, some philosophical, and some ethnographic; in each case, we pursue dominant understandings of the body, and how human biology relates to society, with its dangers, its precarities, and its possibilities. Our primary concern is how human biology is being conceived of, how it is being harnessed and deployed, and – in some cases – how it is being erased. In this course we will accept the challenge of both the fetishization of the body and the bodily taboo that has seemingly scared many from its messiness, its unruliness, and its extremes, and explore the potentials of both positions, as well as working collectively to come to a balanced understanding of human biology, its past and its futures.

Students are asked to keep a “biory” —a diary of biological experiences—that provides the basis of a research paper focused on American expectations of well-being. The goal of this project is to help students develop a critical understanding of how “fitness,” “health,” and “wellness” circulate in American everyday life and shape experiences of the self and other. Biories ask students to reflect on how bodies are presented in the media they consume, how they interact with their body and its biological experiences, and the bodies of others.

Learning Outcomes:

Students will

1. Demonstrate understanding of course content through formal academic writing;
2. Construct effective prose that demonstrates critical thinking and advances sound conclusions, appropriate to the course and discipline; and
3. Demonstrate the ability to revise and improve their writing in both form and content.

Grading and Assignments:

All education research supports that regular, steady work helps students develop the skills needed to succeed in their educational programs. This runs counter to ideas about innate skill and aptitude. Instead, practice is the goal. This course is designed to help you practice critical reading, research, and writing skills.

Biory Entries (9%, 1 point each) – Each week for Weeks 3-11, students are asked to reflect on a set of questions that focus their attention on how human bodies are presented in media, how they experience their own body, and how they interact with the bodies of others. This is included as Appendix A. Each Biory entry should be supported with at least 4 entries in your weekly log (see Appendix B) recorded the previous week; e.g. a Biory entry turned in on week 3 would be based on week 2's weekly log. Biory entries will be submitted via myCourses. **You can explore different physiological processes as the basis for your Biory for up to 3 weeks, but then need to focus on the same process moving forward for the purpose of your research paper.** Once you begin focusing on the same process repeatedly, you need to treat it experimentally, i.e. control a variable over the course of the week to produce new effects. For example, you might spend a week: sleeping without pillows, setting an alarm to wake you up every 2 hours, sleeping with the lights on, etc.; or, eating with your hands, eating only smoothies, eating only raw food, etc. The goal is to bring into relief the assumptions you have about the process, and the assumptions that we have as a society about the process.

Reading, Viewing, & Podcast Guides (46%, 2 points each) – Students are encouraged to complete at least 2 Guides each week, and a total of 23 reading guides over the course of the semester. **There are more readings, podcasts, and films (~49) than required Guides, so students have latitude in which readings, podcasts, and films they submit Guides for.** Guides must be turned in to the instructor at the beginning of class in which the reading is discussed. Late Guides will not be accepted for credit. Guides are included as Appendices C, D, and E. Each Guide is worth 2 points. Students will be asked to read from their Guides in class each meeting; you must have your Guides on hand to discuss them during class to receive full credit. Please consult the examples of Guides available on myCourses.

Please note: You do not need to complete all of the readings, viewings, & podcasts to receive a passing grade in this course. The syllabus is designed to allow for student choice and to facilitate your interests. This means that you can skip individual readings or whole weeks' worth of content. But this also means that you need to plan appropriately. DO NOT wait until there are only the required number of Guides remaining; life events happen and if you regularly turn in Guides, you will have a buffer in case anything comes up.

15-Page Final Paper, broken into these components (45% total):

All paper-related assignments are due at 11:59 PM on the date noted on the syllabus.

Identify a Process (5%) – Based on the readings during the first month of class, identify a biological process to focus on. This should be a process in the sense that we discuss in class and that is important for the authors we are reading (see, especially, Weeks 8-15). It should be a process that you are comfortable focusing on and are committed to writing about. In 300 words, answer the following questions: what is the process? what are the various ways the authors we have read discussed the process? Quote and cite their various definitions. What does focusing on the process do as an analytic tool? Who does it do this work for? In a synthetic thesis, **describe what is at stake in the use of the process for the authors we are reading and what it opens up analytically.**

Identify Resources (5%) – Develop an annotated bibliography of the readings on our schedule that discuss the process you have chosen. You should have no less than four readings (and, ideally, closer to six). Each annotation should include the definition of the process that the author employs; an example of how the author employs the process in relation to evidence; and a discussion of how this use of the process differs from other uses of the same process by authors elsewhere in your annotated bibliography. Each of these annotations should be between 150-200 words long.

Thesis & Argumentation (5%) – In a paragraph (~200 words), make an interpretive argument about your research findings based on the readings to date and your biory entries. Answer this question by way of developing your thesis: **how do you characterize the differences in your experiences of the process and the definitions and uses of the process by the authors you are consulting?** Is the difference based on historical position, political commitments, the nature of evidence, or something else? You should also include a one-page outline of your paper; **what authors are discussed in each section, how do the sections relate to each other, and what is the overriding goal of each section in relation to your argument?**

First Five Pages (5%) – Write the first five pages of your research paper (~1500 words). In these pages, you should have a compelling introduction (provide an empirical description of your keyword and its powers), as well as the statement of your thesis, and a discussion of the texts you are consulting for your paper. In addition, you should provide a map of your paper – what are the sections and how are they organized? how does each section relate to your argument? Discuss each section in a paragraph or more. What do you imagine your conclusion discussing?

Rough Draft (5%) – Building on your First Five Pages, you will complete a full rough draft of your paper. Each section needs to be fully written, including the presentation of evidence, your discussion and interpretation of the evidence, and an articulation of how the evidence relates to your overall argument and fits into the structure of the paper. Each section should be at least five pages long, and the conclusion should be at least two pages long. The Rough Draft will be read and commented upon by the instructor.

Final Rough Draft (5%) – The Final Rough Draft must incorporate the comments of the instructor from your Rough Draft and represents the final version of your paper. The paper should be complete for all

intents and purposes, including completed introduction, sections, and conclusion, and full citations and bibliography.

Peer Reviews (2 @ 5% each) – First read this, on the ‘elements of productive peer review’: <http://bit.ly/2htngrT>. You will be randomly assigned two papers to read, and you are required to turn in a peer review for two of your peers. Each peer review should be 500-700 words long, and discuss the author’s argument, use of evidence, persuasiveness, and coherence. Additionally, you may choose to identify issues in your peers’ writing style. Late peer reviews will not be accepted for credit, but must be turned in to receive a grade for your final paper.

Final Paper & Response to Peer Reviews (5%) – In no less than 300 words, you should prepare a document that outlines how you have chosen to address (or not address) each of the concerns raised by the peer reviewers, including the instructor. Your Final Paper should incorporate these changes as well, and you should address how you have included the critiques into your paper.

Grading Scale

Grade modifiers are in effect for **all courses at Rensselaer**. Numerical weights associated with these grades are as follows: A=4.0, A-=3.67, B+=3.33 B=3.0, B-= 2.67, C+= 2.33, C=2.0 C-= 1.67, D+=1.33, D=1.0, F=0.0 (includes FA, Administrative Fail, the grade you receive if you do not turn in work or arrange for incomplete). Incompletes are rarely granted and must be negotiated in advance or an F will be assigned. To arrange an incomplete, you must turn in concrete schedule for completion next term and submit this request to the registrar on the correct form.

Course Materials

Briggs, Jean. *Inuit Morality Play: The Emotional Education of a Three-Year-Old*. New Haven: Yale University Press, 1999.

Douglas, Mary. *Purity and Danger*. New York: Routledge, 2002 [1966].

Elias, Norbert. *The Civilizing Process*. E. Jephcott, transl. Malden: Blackwell, 2000 [1939] .

Policies:

Students taking the course Pass/Fail must earn a C to receive a Pass.

Disability access: Rensselaer Polytechnic Institute strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on a disability, please let me know immediately so that we can discuss your options. To establish reasonable accommodations, please register with The Office of Disability Services for Students. After registration, make arrangements with the Director of Disability Services as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. DSS contact information: dss@rpi.edu; 518-276-8197; 4226 Academy Hall.

Academic Integrity – Student-teacher relationships are built on trust. For example, students must trust that teachers have made appropriate decisions about the structure and content of the courses they teach, and teachers must trust that the assignments that students turn in are their own. Acts that violate this trust undermine the educational process. The [Rensselaer Handbook of Student Rights and](#)

[Responsibilities](#) defines various forms of Academic Dishonesty and you should make yourself familiar with these. In this class, all assignments that are turned in for a grade must represent the student's own work. In cases where help was received, or teamwork was allowed, a notation on the assignment should indicate your collaboration.

The first violation of academic integrity results in null grade for that assignment. The second violation results in failure of the course. Violations of academic integrity may also be reported to the Dean of Students.

If you have any question concerning this policy before submitting an assignment, please ask for clarification. In addition, you can visit the following site for more information on our [Academic Integrity Policy: Students Rights, Responsibilities, and Judicial Affairs](#).

Contacting Me: I only check my email between 9-11 AM on weekday mornings and during my office hours. I will always respond to emails within 24 hours, except for emails received on Fridays, which will be responded to on the following Monday. If you would like to set up a time to talk, please contact me ahead of time, either by email (wolfmm@rpi.edu) or in person before or after class. **I am happy to set up a time to meet during normal business hours (i.e. Monday-Friday, 9 AM-5 PM) even if it doesn't fall within my declare office hours.**

Style Matters: All written work should be double-spaced, 12 point font, in Times New Roman, with 1 inch margins on all sides, and page numbers. Citation should look like this: (Author Year: Page), e.g. (Wolf-Meyer 2009: 408), which follows Chicago 17th. Using a reference manager (e.g. Zotero) will make this easy. Failure to meet these standards will result in a reduced grade.

Course Schedule:

Week One: Some Foundational Perspectives

1/9/24: Introduction

Discussion of syllabus, assignments, and course overview

Before Class, Listen to: This American Life's "Number One Party School" --

http://www.thisamericanlife.org/Radio_Episode.aspx?episode=396

1/12/24: Key Ideas: The Everyday & Bodily Techniques

Lefebvre, Henri

1987 The Everyday and Everydayness. *Yale French Studies* 73:7-11.

Mauss, Marcel

1979 The Notion of Body Techniques. *In Sociology and Psychology: Essays*. Pp. 95-119. London: Routledge.

Week Two: The Body, Desire, and Bodies Politic

1/16/24: Key Ideas: Desirability & Utility

Sahlins, Marshall

1976 Culture and Practical Reason. Chicago: University of Chicago Press. Chapter 4

1/19/24: The Surveillance of Dirt

Armstrong, David

2002 A New History of Identity: A Sociology of Medical Knowledge. New York: Palgrave. Chapters 2, 6 & 11

Douglas, Mary

2002 [1966] Purity and Danger. New York: Routledge. Introduction, Chapters 1 + 2.

Listen to: This American Life's "Ruining it for the Rest of Us" -- <http://www.thisamericanlife.org/radio-archives/episode/370/ruining-it-for-the-rest-of-us>

Week Three: Behavior and Civilization

1/23/24: Order and Disorder as Generative

Douglas, Mary

2002 [1966] Purity and Danger. New York: Routledge. Chapters 3-6.

1/26/24: The Surveillance of Society

Foucault, Michel

1995 [1975] Discipline & Punish: The Birth of the Prison. A. Sheridan, transl. New York: Vintage. Part 3.3

Week Four: Between Culture and the State

1/30/24: The Body Known and Unknown

Leder, Drew

1990 *The Absent Body*. Chicago: University of Chicago Press. Chapter 2

Miller, William Ian

1997 *The Anatomy of Disgust*. Cambridge: Harvard University Press. Chapter 5

2/2/24: Breaking and Remaking the Body

Identify a Process Due

Douglas, Mary

2002 [1966] *Purity and Danger*. New York: Routledge. Chapters 7-10.

Week Five: Child Development and Civilization

2/6/24:

Elias, Norbert

2000 [1939] *The Civilizing Process*. Part 1

2/9/24:

Briggs, Jean

1999 *Inuit Morality Play: The Emotional Education of a Three-Year-Old*. New Haven: Yale University Press. People, Place & Homes, Introduction, Chapters 1-3

Watch at home: Davis & Denny's *Total Baby* (1995) (on [Alexander Street](#))

Watch at home: Tobin, Wu & Donaldson's *Preschool in Three Cultures* (part [one](#), part [two](#))

Week Six: Bodily Norms and Social Forms

2/13/24:

Identify Resources Due

Elias, Norbert

2000 [1939] *The Civilizing Process*. Part 2

2/16/24: Socialization and the Making of the Self

Briggs, Jean

1999 *Inuit Morality Play: The Emotional Education of a Three-Year-Old*. New Haven: Yale University Press. Chapters 4 + 6

Week Seven: The Lifecourse and Family Life

2/20/24: Individual versus Community Lives

Biesta, Gert, and Michael Tedder

2007 Agency and Learning in the Lifecourse: Towards an Ecological Perspective. *Studies in the Education of Adults* 39.2: 132–49.

Rogoff, Barbara

2003 Chapter 1 In *The Cultural Nature of Human Development*. New York: Oxford University Press.

2/23/24: The Longitudinal Lifecourse

Neale, Bren

2015 Time and the Lifecourse: Perspectives from Qualitative Longitudinal Research In *Researching the Lifecourse: Critical Reflections from the Social Sciences*, edited by Nancy Worth and Irene Hardill, 25–42. Bristol, UK: Policy Press.

Watch in class: Almond's *Seven Up* (1964)

Week Eight: Cultural Norms and Sexual Forms

2/27/24: Sexual Norms and Pathological Categories

Thesis & Argumentation Due

Kulick, Don

2005 Four Hundred Thousand Swedish Perverts. *GLQ* 11(2):205-35.

Listen to: This American Life's "81 Words": <http://www.thisamericanlife.org/radio-archives/episode/204/81-words>

3/1/24: Sexuality & Exchange

Groes-Green, Christian

2013 "To Put Men in a Bottle": Eroticism, Kinship, Female Power, and Transactional Sex in Maputo, Mozambique. *American Ethnologist* 40, no. 1: 102–17.

Rethmann, Petra

2000 Skins of Desire: Poetry and Identity in Koriak Women's Gift Exchange. *American Ethnologist* 27, no. 1: 52–71.

Week Nine:

3/4/-3/8/24: Spring Break – No Classes

Week Ten: Breathing & Sweating; Two Ways to Expel

3/12/24: Interiorizing the Environment

Alter, Joseph

2005 Modern Medical Yoga: Struggling with a History of Magic, Alchemy and Sex. *Asian Medicine* 1.1: 119–46.

Kenner, Ali

2019 Emplaced Care and Atmospheric Politics in Unbreathable Worlds. *Environment and Planning C* 39.6: 1113–28.

3/15/24: Heat as Social Transfer

Allen-Collinson, Jacquelyn, and Helen Owton

2015 Intense Embodiment: Senses of Heat in Women's Running and Boxing. *Body & Society* 21.2: 245–68.

Stoller, Eleanor Palo

1996 Sauna, Sisu and Sibelius: Ethnic Identity Among Finnish Americans. *The Sociological Quarterly* 37.1: 145–75.

Week Eleven: Eating and Not-Eating; Incorporation and Rejection

3/19/24: Hunger for Personhood

Leatherman, Thomas, and Alan Goodman

2005 Coca-colonization of Diets in the Yucatan. *Social Science & Medicine* 61:833-846.

Scheper-Hughes, Nancy

1985 Culture, Scarcity, and Maternal Thinking: Maternal Detachment and Infant Survival in a Brazilian Shantytown. *Ethos* 13(4):291-317.

3/22/24: Rejecting Personhood

First Five Pages Due

Greenhalgh, Susan

2016 Disordered Eating/Eating Disorders: Hidden Perils of the Nation's Fight against Fat. *Medical Anthropology Quarterly* 30.4: 545-62.

Lester, Rebecca

2007 Critical Therapeutics: Cultural Politics and Clinical Reality in Two Eating Disorder Treatment Centers. *Medical Anthropology Quarterly* 21.4: 369-87.

Week Twelve: Sleeping and Social Organization

3/26/24: Transitions in Sleep

Ekirch, A. Roger

2001 Sleep We Have Lost: Pre-Industrial Slumber in the British Isles. *American Historical Review* 106.2: 343-86.

Listen to: Radiolab's episode on "Sleep" --

<http://www.wnyc.org/shows/radiolab/episodes/2008/01/11>.

3/29/24: Sleep and Social Disparities

Zillien, Nicole, Nico Wettmann, and Frederik Peper

2023 Sleep Experiments. Knowledge Production through Self-Tracking. *Historical Social Research* 48.2: 157-75.

Walsh, Katie

2023 Night-Time Bedroom Soundscapes: Embodied Geographies of Housing and Home. *Social & Cultural Geography*. <https://doi.org/10.1080/14649365.2023.2245800>.

Week Thirteen: Two Gendered Powers of Bleeding

4/2/24: Women's Blood (the Contaminant)

Rough Draft Due

Akin, David

2003 Concealment, Confession, and Innovation in Kwaio Women's Taboos. *American Ethnologist* 30.3: 381-400.

Martin, Emily

1992 *The Woman in the Body: A Cultural Analysis of Reproduction*. Boston, MA: Beacon Press.

4/5/24: Men's Blood (the Purifier)

Rutter, Jon D

2007 Dismantling the Face: Toward a Phenomenology of Boxing. *Cultural Studies <-> Critical Methodologies* 7.3: 281–93.

Spencer, Dale C

2013 Sensing Violence: An Ethnography of Mixed Martial Arts. *Ethnography* 15.2: 232–54.

Week Fourteen: Excretion and the Limits of Social Order

4/9/24: Governing Human Waste

Final Draft Due

Chalfin, Brenda

2014 Public Things, Excremental Politics, and the Infrastructure of Bare Life in Ghana's City of Tema. *American Ethnologist* 41.1: 92–109.

Oberg, Angela

2019 Problematizing Urban Shit(ting): Representing Human Waste as a Problem. *International Journal of Urban and Regional Research* 43.2: 377–92.

4/12/24: Revaluating Waste

Butt, Waqas

2020 Waste Intimacies: Caste and the Unevenness of Life in Urban Pakistan. *American Ethnologist* 47.3: 234–48.

Chitra, V.

2021 Waste's Translations: Estuaries, Marine Life, and the Chemistry of Mumbai's Dumping Grounds. *American Ethnologist* 48.4: 337–56.

Week Fifteen: The Many Ends of Life

4/16/24: Natural and Unnatural Deaths

Peer Reviews Due

Chapple, Helen

2003 Could She Be Dying? Dis-Orders of Reality around Death in an American Hospital. *Anthropology and Humanism* 27.2: 165–84.

Hannig, Anita

2019 Author(iz)ing Death: Medical Aid-in-Dying and the Morality of Suicide. *Cultural Anthropology* 34.1: 53–77.

4/19/24: Impossible Deaths

Feldman, Ilana

2017 Humanitarian Care and the Ends of Life: The Politics of Aging and Dying in a Palestinian Refugee Camp. *Cultural Anthropology* 32.1: 42–67.

Sharp, Lesley

2022 Death and Dying in Carceral America: The Prison Hospice as an Inverted Space of Exception. *Medical Anthropology Quarterly* 36.2: 177–97.

Week Sixteen:

4/23/24: Is there an Outside of the Body?

Final Paper Due

Elias, Norbert

2000 [1939] The Civilizing Process. Part 4

Appendix A: Biory Guidelines

Each week for weeks 3-12, students are asked to complete a biory entry. In doing so, answer each of the following questions in 200-300 words while using the Biory Log to keep track of your daily activities.

1. Reflect on a biological process that you've undergone (e.g. eating a meal, being hungry, getting exercise, sleeping, etc.). Start by describing it ethnographically. Where and when are you? Who else is involved? Is it public or private? What is your physiological state before and after the process? Is it typical of the process or exceptional?
2. Describe a representation of the process in media. It could be on social media, a commercial, a TV show or movie, or in print media (i.e. magazine, newspaper, comic book, etc.). It can be historical or current. Answer these questions in your description. Who are the people involved in the representation? How are they marked (i.e. by gender, sexuality, race, ethnicity, class, ability, disability, age)? If there is more than one person, how are they related to each other? How does the process bind them together (or move them apart)? What is the representation of the process aiming to do?
3. If you have described this process before, how does this experience of it and this representation of it differ from earlier biory entries?

Appendix B: Weekly Biory Log

At least four times each week, answer each of the following prompts as you focus on a specific physiological process. These evaluative points should provide the basis for your Biory entry the following week. Your log should be turned in with your Biory entry as an appendix.

Biory Log						
General Instructions: Choose a physiological process to focus on for the week. This should be one of the processes discussed in class (breathing, eating, excreting [in any of its forms], sleeping, drinking, movement/exercise, etc.). Answer each of the questions for each day you focus on the process. The expectation is that you will report here at least 4 times a week .						
Day of the Week	Today's activity	Situation/s	Observations	Sticky Judgements	Response to Judgements	Anything else?
	What process did you focus on today? Be specific about when and how you focused on it.	Within which situations did you focus on the process?	What did you observe during the process or in relation to it?	Optional. Did any judgements arise during your focus on the process, either of yourself or others?	Optional. If judgements arose, how might you respond to them, especially in the spirit of changing your awareness of the process in yourself and others?	Did anything else come up that you would like to keep track of?
Initial thoughts:	What is the process? What is your relation to it? How do you see it as important to health and wellness?					
Plan for the week:	When will you focus on the process? What kind of data do you plan to keep track of?					
Sunday						
Monday						
Tuesday						
Wednesday						
Thursday						
Friday						
Saturday						
	Do you see any patterns or changes during this time? Have your thoughts changed since your initial thoughts? Any other responses to it?					

Appendix C: Reading Guide for Non-Fiction

For each reading, you will need to fill out this form. Bring your Reading Guide to class to receive credit and ensure that you understand each reading. Reading Guides must be submitted through myCourses prior to the beginning of class to receive full credit.

1. Who is the author? What kind of background are they coming from (e.g. anthropology, history, sociology, economics, philosophy, literature)? Who is their primary audience?
2. Identify the author's thesis.
3. What are the key concepts used? List them; provide definitions and citations.
4. Who is cited? Why? Are ideas being borrowed or contested?
5. What kinds of evidence does the author focus on to aid their argument? How does the author engage with the evidence they are discussing? How and what do they draw from evidence to make their point?
6. Discuss a passage (citing page number) that inspired you or frustrated you. Then type out a paragraph or two (160-300 words) discussing that passage (citing page number) and describing how it resonated or clashed with other course content (which might be a discussion or another text).
7. Prepare a question for discussion by the class. Your question should reference a specific section of the reading and relate to broader course themes and concerns.

Appendix D: Film Viewing Guide

For each film, you will need to fill out this form. Bring copies of each viewing guide to class to receive credit and ensure that you understand each film.

1. Who is the director of the film? What kind of background are they coming from?
2. Who is the piece made for? How can you infer the audience?
3. What is the main argument and goal of the film? -- to demonstrate something? or tell a particular story? In other words, if you had to explain it in class, how would you summarize it?
4. Identify the filmmaker's intent. What is the big idea of the film?
5. What are the key concepts used?
6. What is the film about, empirically? In other words, what is being studied as the object? Where are the events and people geographically situated?
7. Discuss a scene from the film that inspired you or frustrated you. Then type out a paragraph or two (160-300 words) discussing that scene and describing how it resonated or clashed with other course content (which might be a discussion, another film, or a text).
8. If you take one thing away from the film, what would it be? In other words, if you're telling a friend about this film, what's the one nugget you would share to make start a conversation?

Appendix E: Podcast Guide

For each podcast, you will need to fill out this form. Bring copies of each podcast guide to class to receive credit and ensure that you understand each podcast.

1. Who are the producers and hosts of the podcast? What kind of background are they coming from (e.g. podcast-making, academia, journalism)?
2. Who is the podcast made for? How can you infer the audience?
3. What is the main argument and goal of the podcast? -- to demonstrate something? or tell a particular story? In other words, if you had to explain it in class, how would you summarize it? (If the podcast is comprised of multiple stories, you may need to answer this question repeatedly.)
4. Identify the podcast maker's intent. What is the big idea of the episode?
5. What are the key concepts used?
6. What is the podcast about, empirically? In other words, what is being studied as the object? Where are the events and people geographically situated? When did the events take place?
7. Discuss a scene from the podcast that inspired you or frustrated you. Then type out a paragraph or two (160-300 words) discussing that scene and describing how it resonated or clashed with other course content (which might be a discussion, another podcast, or a text).
8. If you take one thing away from the podcast, what would it be? In other words, if you're telling a friend about this podcast, what's the one nugget you would share to make start a conversation?