

# FYS484: Making Sense

## *The social significance of sensory perception*

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### **COURSE DESCRIPTION**

This course considers the senses and sensory perception from a socio-cultural perspective. How do our senses help us to order and organize our world? How are our senses themselves ordered and organized? In what ways might our senses be intertwined with the world in which we live? This course considers these questions in a range of different contexts, and it challenges students to think about the senses as socially and culturally constructed pathways between bodies and worlds. In doing so, this course directs our attention to the politics of the senses—namely, how worlds of perception and experience are opened for us, closed to us, and shaped by forces beyond our immediate control.

### **COURSE GOALS**

- 1) To introduce students to a range of anthropological approaches to the senses and sensory perception.
- 2) To help students to recognize that the distribution of sensory perception (who tastes/smells/sees/hears/feels what) is a political matter, and to prepare them to identify and analyze sensory politics and its implications in the world around them.
- 3) To provide students with basic strategies and practices that will help them to thrive in Bates' rigorous academic environment. Particular emphasis will be placed on reading/writing/note-taking habits and in-class participation skills.
- 4) To help students navigate the difficult transition to college life by cultivating safe and supportive spaces in my classroom and office, within which students can feel comfortable sharing their thoughts, feelings, and ideas.



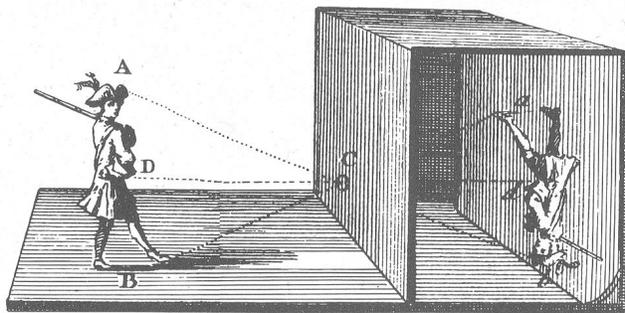
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Follow

The Taliban Forces in Farah city #Afghanistan would much rather have heard #Yanny or #Laurel than the deafening #BRRRT they got courtesy of our #A10. Read more: [airforcetimes.com/flashpoints/20](https://airforcetimes.com/flashpoints/20) ...

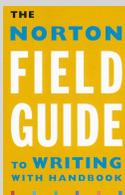


5:44 AM - 17 May 2018



“To attempt to improve one’s power of observation by looking through a lens, one must renounce the attempt to achieve knowledge by means of other senses or from hearsay” — Michel Foucault, *The Order of Things*, (1994), 133.

## REQUIRED MATERIALS



**THE NORTON FIELD GUIDE TO WRITING:** Your guide to all things writing. *We will consult this writing guide regularly during the semester, as we discuss your various writing assignments. It is your only required text for this course. If you find this text to be prohibitively expensive, you can request a free copy from Bates’ Writing Center here: <https://www.bates.edu/writing/request-norton/>*



**ENDNOTE:** Your bibliographic software. *EndNote is an incredibly useful writing tool. It stores your references, re-organizes them to suit different style guides, and displays them in a way that makes them easy to insert into your papers. You will be expect to input all of your course references into EndNote, for later use. You can access EndNote here via the class Lyceum page. It is free, through Bates.*



**EVERNOTE or MACJOURNAL:** Your note-taking software. *Digital journaling programs are great for taking notes on articles, writing papers, and organizing ideas. You will be expected to use one or the other of these journaling programs for your notes, during our course. Evernote is free, and Mac/PC compatible. MacJournal costs \$40, and usable only on Mac products. Professor Rubin uses MacJournal for his own work. Links to both can be found on our class Lyceum page.*

## COURSE EXPECTATIONS

**1: You will be confused and that’s okay. You will never be punished for “not knowing” the answer.**

This is a class about the senses. Very early in the semester you will learn that we don’t perceive the world exactly as we choose. Our senses — and, by extension, what our senses “pick up from the world” — are shaped by history, by culture, by bias, and even by the objects we perceive. These lessons might prove to be quite disorienting. You might be confused. In our classroom, confusion will be *celebrated*. ***Confused thoughts can sometimes be the best thoughts, because they are coming to you from a place beyond what you already know.***

**2: We will talk about the senses, but we will also talk about college.**

Because this class is your FYS, it will be different from every other class you take at Bates. We will discuss the process of adjusting to college life (with all its joys and sorrows), the reading and writing expectations of college, your interests and the courses you plan to take to explore those interests, and much much more. I will be your point person for all things academic during your first year in college, and you should feel free to talk to me about anything you like.

*While I am absolutely willing and able to be a sympathetic ear for you, please know that I am obligated to tell Bates' Title IX office about any instances of sexual assault that I hear about. This obligation is very much in the interests of protecting the assault survivor; The Title IX office is equipped to help survivors in ways that I never could.*

Bates' Title IX Officer is Gwen Lexow, and she is *amazing*. If you want to reach out to her directly, about anything at all, I would encourage you to do so. Her email address is: [glexow@bates.edu](mailto:glexow@bates.edu).

The Bates Sexual Respect and Title IX Office website can be found at: <https://www.bates.edu/sexual-respect/>



**3: Discussions about college will also address seemingly boring things like taking notes, formatting essays, writing emails, etc.**

College brings with it a host of new challenges. You have to manage your own time, socialize, join clubs, write longer papers than ever before, visit office hours, read more than ever, attend lectures, think for yourself, etc. *These abilities do not come naturally. They are skills that must be developed.* This FYS is designed to help you learn these skills. If you commit yourself fully to this course, I am confident that you will finish the semester with a good number of the tools necessary to make the most of your years at Bates.

**4: I will not shame you for struggling.**

If college is a new experience, if this course is designed to challenge and confuse you, and if I'm hoping to help you to develop the skills necessary to be successful students, then I couldn't possibly shame you when you struggle. *You need to trust me on this. Please come to me at the first sign of difficulty. The longer you wait, after that illness or that concussion or that bad breakup or that homesickness or that depression, the more the papers and readings will pile up and the less I can help.* College is hard. Let me make it a little bit easier for you. You're not dumb and you're not a failure. You're adjusting.

**5: I will expect you to work hard and follow directions.**

You will not succeed in this course, or in any other course, if you don't work hard. *I will expect you to read the assigned readings, participate in class discussions, and submit your assignments when they are due.* I can help you think about how you plan to schedule your time to meet this expectation but, fortunately for all of us, I can't be around to make sure you adhere to your schedule. Sticking to your schedule is something only you can do.

**6: Plagiarism, or a failure to properly cite sources, is never acceptable. If you ever have a question about how to cite a source, please contact me.**

Bates College defines plagiarism as claiming another's words and/or ideas as your own. Both plagiarism and failing to cite source materials are serious classroom concerns and they will be treated as such. At the same time, it has been my experience that instances of plagiarism are rarely premeditated acts of deception. More commonly, they stem from confusion and time-related panic. *If you ever find yourself in a situation where plagiarism feels like the only option, or where it even feels like a possibility, please let me know.*

**7: I will expect you to keep this syllabus close at hand for the duration of the semester and follow the reading guidelines faithfully.**

I would be surprised if you had another syllabus in college that read like this one. While other syllabi might be a list of readings, course expectations, and deadlines, this one is *also* designed to be a reading guide. For many readings, the syllabus will tell you not only what to read, but *how* to read it and what to keep in mind while you read. *These guidelines are designed not only to help you learn to read difficult material but also to get you thinking about how you learn in the first place.* In order for you to get the absolute most out of the course that you possibly can, then, I will expect you to use our syllabus as a reference for every reading and every class discussion.

**8: Electronics—Computers yes, under specific conditions. Phones no.**

I usually don't allow students to use computers in my class. I enforce this policy because the presence of a screen, even a screen used for note taking, is a distraction that can disrupt the flow of a conversation. In this class, I'm making an exception, so that you can take detailed notes in our class journaling software. *Please bring your computers to class and use them to take notes. When you are not actively taking notes, you will be expected to lower the screen as a visible sign of your engagement in our discussions. Phones should be kept in your pocket or in your bag for the duration of class (with the exception of emergency situations, discussed in advance). If I see you texting, I will immediately address you and ask you to stop.*

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## COURSE ASSIGNMENTS AND GRADING

This class is divided into five sections, one for each of your five (popularly recognized and historically derived) senses. There is a written assignment for each sense, and an additional final assignment. The details of those assignments, and other grading criteria, appear below:



**1: ON SIGHT**

The phrase “a picture is worth a thousand words” is a familiar cliché. But what does this mean? Does it mean that pictures replace words? A picture clearer and more transparent than words? *For this assignment, you will consider the validity of this cliché by examining a photograph of your own.* What sort of story does this photograph tell, and does it tell a *full* story or a *partial* one? *A key aspect of this assignment will be presentation—how you write a paper so that it looks good to the reader.*

**3 pages, double-spaced: 20 points.**

**2: ON TOUCH**

Touch is about getting close to something, learning its contours. This assignment is designed to help you learn to get close with an article. For this assignment, you will write a short précis (a summary, basically) of the argument of one of our three assigned readings. You may pick any one of the three, depending on which interests you most. *The emphasis in this assignment is on explaining the author's argument so read closely, digest, and explain.*

**3 pages, double-spaced: 20 points.**

### **3: ON SOUND**

We all have favorite songs. While we might think about those songs a lot, we don't spend nearly as much time thinking about how we came upon them. Though it's easy to say that we chose those songs, in a sense they chose us—We like the music we like because we have been socially and culturally prepared to like it. In this assignment, you will be asked to reflect on the reasons that a song's style appeals to you. *The goal of this assignment will be to write a short, careful, analysis of the song and it's social significance, with close attention to word choice, sentence construction, and the rhythm of prose.*

**2 pages, double-spaced: 20 points.**

### **4: ON SMELL**

Smells evoke. They also resist description. In this assignment, you will smell your way through the world and write a description of a "smellscape" you find there. The "smellscape" in question could be a closet, a party, Commons, a classroom, whatever you like. *This piece should strike a balance between analysis — what the smell is and what it represents — and poetic description.* After all, if smells are hard to describe, we are going to have to dig deep into our language skills to convey them in text.

**3 pages, double-spaced: 20 points.**

### **5: ON TASTE**

One of the central questions that this class considers is the following: Which comes first, personal perception or context? This assignment will be a first attempt at writing an essay that provides your answer to this question. This essay should draw not only on the tools you have accumulated in previous assignments, but also on the cases you have analyzed in your previous assignments. It should also use 2-3 sources from the class that support the position you take. *This assignment should be a finished draft— You will be expected to submit a polished essay but one that you still expect to improve and change in the subsequent weeks.*

**4 pages, double-spaced: 30 points.**

### **6: REVISED ESSAY**

Your last assignment for the course will be a revision of your previous essay. This revision should be *substantively reworked*, in light of feedback from your peers and your instructor. *It should also feature an additional academic source, which you have found in the library.* We will meet with Christina Bell, our supporting research librarian, to discuss how to locate relevant materials in the library's databases.

**4-5 pages, double-spaced: 40 points.**

### **7: PARTICIPATION**

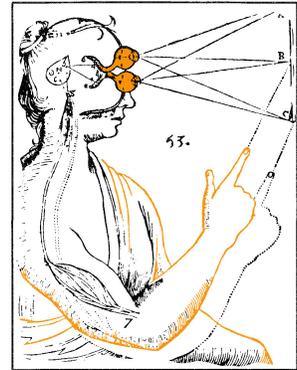
Because this is a seminar, participation is vital. *Our discussions will only be as vibrant and engaged as the participants are.* In addition to coming to class having read and digested our readings, I will expect you to do the following:

- 1) Produce one observation and one question about each of our readings.
- 2) Participate actively and earnestly in our workshops and in your meetings with Sylvie, our PWSA.
- 3) Attend your scheduled meetings with Professor Rubin, and to inform him ASAP if you cannot attend a meeting.
- 4) Produce thoughtful and reflexive self-evolutions at the beginning, middle, and end of the semester. Careful self-evaluations will be taken seriously in the grading process.

**50 points.**

## FINAL NOTES

**LATENESS AND ABSENCES:** I hope you will be present for each discussion. At the same time, I know that this is an impossible expectation. As such, I will allow you **ONE “free pass” absence** during the semester. No explanation necessary. **All others must be accompanied by notes from the Dean!** If you do miss a class, you cannot expect me (or Sylvie!) to teach you everything that you missed. I will do my best to catch you up, but there is no replacement for a real class discussion (see poem at the end of the syllabus). If you *do* attend class, I will expect you to be on time.



**GRADES:** Your course grade will be calculated as a percentage of your accumulated points (A = 94-100; A- = 90-93; B+ = 87-89; B = 84-86; B- = 80-83; etc.). All assignments are due on the dates indicated on the syllabus. Late work will be marked down 5% per day and unexcused assignments that are more than one week late will be graded as a 0. **Your self-assessments will be factored into your grade.**

**ASSIGNMENT SUBMISSIONS:** To make submitting, organizing, and returning your assignments easier for all of us, please **EMAIL** them to me – formatted as Microsoft Word documents if possible – as files named **lastname.firstname-assignment title by 11:59 PM** on the date they are due.

**WEDNESDAY LABS:** I will be hosting an open “lab” on Wednesdays, location and time TBD. This will be a quiet space for you, and me, to work in.

**WORKING WITH OUR PWSA:** **Sylvie Tuchman ('19)** will be the PWSA for our course. She is a fantastic writing resource for you, and I will expect you to meet with her regularly during the semester.

**SYLLABUS CHANGES:** Classes are dynamic and syllabi should be, too. If I think our syllabus isn't working for some reason, don't be surprised if we discuss some changes!

DATE DUE	READING <i>What to read</i>	EXPECTATIONS <i>How to read it</i>	THEMES and NOTES <i>Things to look for and think about</i>
(8-28)	* * I N T R O D U C T I O N S * *		
(9-6)	Nagel, Thomas. 1974. "What Is It Like to Be a Bat?" The Philosophical Review 83 (4):435-450.	<p><b>READ TWICE</b></p> <ol style="list-style-type: none"> <li>Carefully, the day before class (and identify <i>five</i> key points)</li> <li>Quickly, the morning of class</li> </ol> <p><i>Use Nagel to set up EndNote and your journaling program!</i></p>	<ul style="list-style-type: none"> <li>Experience = What it is like to be a thing</li> <li><b>Subjective</b> = Dependent on the perceiver's perspective (e.g. your experience of yellow); <b>Objective</b> = Not dependent on perspective (e.g. yellow as a swath of the color spectrum)</li> <li>Look for argument about why we can't experience as a bat does</li> </ul>



# SIGHT

**\*\* Color \* Light \* Visibility \* Film & Photography \*\***

DATE DUE	READING	EXPECTATIONS	THEMES and NOTES
(9-11)	Conklin, Harold C. 1986. "Hanunóo Color Categories." <i>Journal of Anthropological Research</i> 42 (3):441-446.	<b>READ ONCE</b> 1. Carefully, well before class (identifying five key points) 2. Review Nagel notes, find a connection between the texts	<ul style="list-style-type: none"> <li>• Chroma = saturation; Value = brightness</li> <li>• Does Conklin seem to think that color terms come from perceptual limitations (inability to see) or cultural significance?</li> </ul>
(9-13)	Bille, Mikkel, and Tim Flohr Sørensen. 2007. "An Anthropology of Luminosity: The Agency of Light." <i>Journal of Material Culture</i> 12 (3):263-284.	<b>READ TWICE</b> 1. Carefully, well before class (identifying five key points) 2. Quickly, at some point in the 24 hours before class, focusing <b>ONLY</b> on the sections you didn't understand the first time	<ul style="list-style-type: none"> <li>• Light doesn't just happen. It is <i>used</i>.</li> <li>• There are different kinds of light, and different kinds of light produce different kinds of effects.</li> <li>• Do you associate light with truth and darkness with a lack of truth? If so, why?</li> </ul>
(9-18)	Hoffman, Daniel (and respondents). 2012. "Corpus: Mining the Border." <i>Cultural Anthropology</i> 27: <a href="http://production.culanth.org/photo_essays/1-corpus-mining-the-border">http://production.culanth.org/photo_essays/1-corpus-mining-the-border</a> .	<b>READ ONCE</b> 1. Carefully, well before class (identifying five key points)  <b>EMAIL Prof. Rubin with a question about the assignment. Any question.</b>	<ul style="list-style-type: none"> <li>• Look for belief that photography captures aspects of work that text cannot.</li> <li>• Who do you agree with more: Hoffman or his critical respondents? Maybe you don't agree with any of them?</li> </ul>
(9-20)	<p style="text-align: center;"><b>Workshopping assignment 1</b></p> <p style="text-align: center;"><b>NORTON SELECTIONS: On design, editing, and description (pages 68-70, 313-317, 399-408)</b></p> <p style="text-align: center;"><b>CONVERSATION WITH MARTHA SCHNEE ('15), OUTREACH COORDINATOR AT SPACE GALLERY</b></p>		

**ASSIGNMENT 1: CONSIDERING A PHOTOGRAPH  
DUE SEPTEMBER 23 at 11:59PM**



# TOUCH

*\*\* Touchy-feely thinking \* Haptics \* Kinesthesia \* Vibrations \*\**

DATE DUE	READING	EXPECTATIONS	THEMES and NOTES
(9-25)	Potter, Caroline. 2008. "Sense of Motion, Senses of Self: Becoming a Dancer." <i>Ethnos</i> 73 (4): 444-465.	<b>READ ONCE</b> 1. As close to class time as you can manage (we will discuss what you retained in class)	<ul style="list-style-type: none"> <li>• Kinaesthesia = the ways the body shifts in time and space, to accomplish a goal</li> <li>• Look for views on heat and touch</li> </ul>
(9-27)	Stallybrass, Peter, and Allon White. 2007. "The City: the Sewer, the Gaze, and the Contaminating Touch." In <i>Beyond the Body Proper: Reading the Anthropology of Material Life</i> , edited by Margaret M. Lock and Judith Farquhar, 266-285. Durham: Duke University Press.	<b>READ ONCE</b> 1. Carefully, well before class (identifying five key points) <i>Do not revisit before class!</i>	<ul style="list-style-type: none"> <li>• Slums seen as dangerous and dirty, suburbs seen as safe and clean</li> <li>• Slums both invisible (hidden behind walls) and hyper visible (highly policed and carefully regulated)</li> <li>• The rat is a creature that sneaks across these boundaries</li> <li>• People want to be <i>in</i> the city but not contaminated by it. How do they "protect" themselves?</li> </ul>
(10-2)	Maudlin, Laura. 2014. "Precarious Plasticity: Neuropolitics, Cochlear Implants, and the Redefinition of Deafness." <i>Science, Technology, &amp; Human Values</i> 39 (2): 130-153.	<b>READ TWICE</b> 1. Carefully, well before class (identifying five key points) 2. Quickly, at some point in the 24 hours before class, focusing <b>ONLY</b> on the sections you didn't understand the first time	<ul style="list-style-type: none"> <li>• Neuropolitics = how culture shapes the ways the brain is studied, understood, modified</li> <li>• CI makes hearing about the <i>brain</i> more than the <i>ear</i></li> <li>• Look for claim about how CI has impacted parents</li> <li>• Why might Deaf people see CI as culture rather than science?</li> </ul>

(10-4)

*Workshopping assignment 2*

**NORTON SELECTIONS:** [On summarizing and plagiarism \(pages 33-44, 478-495\)](#)

**CONVERSATION WITH LORING DANFORTH, PROFESSOR OF ANTHROPOLOGY AT BATES**

**ASSIGNMENT 2: SHORT PRÉCIS  
DUE OCTOBER 7 at 11:59PM**



# HEARING

*\*\* Listening \* Sound \* Noise \* Audio \*\**

DATE DUE	READING	EXPECTATIONS	THEMES and NOTES
(10-9)	Sterne, Jonathan. 1997. "Sounds like the mall of America: Programmed Music and the Architectonics of Commercial Space." <i>Ethnomusicology</i> 41 (1):22-50.	<b>READ HOWEVER YOU WANT</b> (with 5 key points!)	<ul style="list-style-type: none"> <li>• Music isn't just sound, but background music in a mall might be</li> <li>• Look for claim that music can be architecture</li> <li>• Malls and stores use music to produce characteristic atmospheres, which make you want to shop</li> </ul>
(10-11)	Stephen, Lynn. 2012. "Community and Indigenous Radio in Oaxaca: Testimony and Participatory Democracy." In <i>Radio Fields: Anthropology and Wireless Sound in the 21st Century</i> , edited by Lucas Bessire and Daniel Fisher, 124-141. New York: New York University Press.	<b>READ ONCE</b> 1. Carefully, well before class (identifying five key points) 2. If you usually type your notes, try writing them instead. If you usually write, try typing. <i>Revisit your notes before class.</i>	<ul style="list-style-type: none"> <li>• Being heard is about having access to places where communication happens</li> <li>• Look for point about how state media organizes its broadcasts</li> </ul>
(10-16)	<p style="text-align: center;"><i>Workshopping assignment 3</i></p> <p><b>NORTON SELECTIONS: On evaluations, self-assessment, cause-and-effect (pages 197-205, 301-305, 350-355)</b></p> <p style="text-align: center;"><i>CONVERSATION WITH DALE CHAPMAN, ASSOCIATE PROFESSOR OF MUSIC AT BATES</i></p>		
(10-18)	<b>** NO CLASS - MID-SEMESTER BREAK **</b>		

**ASSIGNMENT 3: MUSIC REFLECTION  
DUE OCTOBER 21 at 11:59PM**



# S M E L L

**\*\* Stench \* Scents \* Aromatics \* Fumigation\*\***

DATE DUE	READING	EXPECTATIONS	THEMES and NOTES
(10-23)	Gell, Alfred. 1977. "Magic, Perfume, Dream..." In <i>Symbols and Sentiments: Cross-cultural Studies in Symbolism</i> , edited by Ioan Lewis, 25-38. London: Academic Press Inc. Ltd.	If you normally read on screen, print this essay out. If you normally read printed copies, read on a screen (if possible). <i>Consider the difference!</i>	<ul style="list-style-type: none"> <li>• Smells never seem to stand alone, they always connect back to sources</li> <li>• Look for claim about how perfume works</li> <li>• In Umeda view: Dreams are the future, magic expresses desire to <i>control</i> that future. Which does Gell think is more like perfume?</li> </ul>
(10-25)	Tan, Qian Hui. 2013. "Smell in the City: Smoking and Olfactory Politics." <i>Urban Studies</i> 50 (1):55-71.	Read the section headings, then the introduction, then the conclusion, then the body of the essay. Finish by reading the abstract. <i>Consider the difference!</i>	<ul style="list-style-type: none"> <li>• Set aside, as best you can, your personal views of smoking. Focus instead on how smokers are <i>treated</i>.</li> <li>• Look for the ways that smokers justify their social existence</li> </ul>
(10-30)	Shapiro, Nicholas. 2015. "Attuning to the Chemosphere: Domestic Formaldehyde, Bodily Reasoning, and the Chemical Sublime." <i>Cultural Anthropology</i> 30 (3):368-393.	<p><b>READ TWICE</b></p> <ol style="list-style-type: none"> <li>1. Slowly, well before class (identifying five key points)</li> <li>2. Quickly, before class, focusing <b>ONLY</b> on the sections you didn't understand the first time</li> </ol>	<ul style="list-style-type: none"> <li>• Sublime = <i>both</i> a creeping (barely perceptible) danger <i>and</i> a chemical process by which solids become gas</li> <li>• Chemical sublime is a way of using both definitions at once</li> <li>• Look for examples of the ways that people detect formaldehyde in themselves</li> </ul>
(11-1)	<p style="text-align: center;"><i>Workshopping assignment 4</i></p> <p><b>NORTON SELECTIONS: On literary analysis and mixing genres (pages 206-215, 265-273)</b></p> <p style="text-align: center;"><b>CONVERSATION WITH MELINDA PLASTAS, VISITING ASSOCIATE PROFESSOR OF GENDER AND SEXUALITY STUDIES AT BATES</b></p>		

**ASSIGNMENT 4: EVOCATIVE SMELLSCAPE  
DUE NOVEMBER 4 at 11:59PM**



# TASTE

*\*\* Flavor \* Distinction \* (Dis)gustation \* Consumption \*\**

DATE DUE	READING	EXPECTATIONS	THEMES and NOTES
(11-6)	Errington, Frederick, and Deborah Gewertz. 2008. "Pacific Island Gastrologies: Following the Flaps." <i>The Journal of the Royal Anthropological Institute</i> 14 (3):590-608.	<b>READ HOWEVER YOU WANT (with 5 key points!)</b>	<ul style="list-style-type: none"> <li>• Look for gastro-geographies, gastro-politics, and gastro-identities</li> <li>• Materiality of lamb/mutton flaps = qualities of flaps that impact how they look, taste, shape the body, etc.</li> <li>• Why are the material qualities of flaps "ambiguous"?</li> </ul>
(11-8)	Terrio, Susan. 1996. "Crafting Grand Cru Chocolates in Contemporary France." <i>American Anthropologist</i> 98 (1):67-79.	<b>READ HOWEVER YOU WANT (with 5 key points!)</b>	<ul style="list-style-type: none"> <li>• Look for an argument about taste and class</li> <li>• Consider the possibility that you can enjoy whatever sort of chocolate you like. Why have the French come to value some chocolates over others?</li> <li>• Has any subset of Americans adopted the French approach to taste? What, if anything, is different?</li> </ul>
(11-13)	Law, Lisa. 2001. "Home Cooking: Filipino Women and Geographies of the Senses in Hong Kong." <i>Ecumene</i> 8 (3):264-283.	<b>READ HOWEVER YOU WANT (with 5 key points!)</b>	<ul style="list-style-type: none"> <li>• Look for the markers of home</li> <li>• What is an "alternative sensorium" (p. 280)?</li> </ul>
(11-15)	<p style="text-align: center;"><i>Workshopping assignment 5</i></p> <p style="text-align: center;"><b>NORTON SELECTIONS: On inquiry, generating and synthesizing ideas, and drafting (pages 281-285, 289-297, 298-300, 473-477)</b></p> <p style="text-align: center;"><b>CONVERSATION WITH SARAH ULLMAN, YOUTH PROGRAMS COORDINATOR AT THE ST. MARY'S NUTRITION CENTER</b></p>		

**ASSIGNMENT 5: ARGUMENTATIVE ESSAY  
DUE NOVEMBER 18 at 11:59PM**

DATE DUE	READING	EXPECTATIONS	THEMES and NOTES
(11-27)	Geurts, Kathryn Linn. 2002. "On Rocks, Walks, and Talks in West Africa: Cultural Categories and an Anthropology of the Senses." <i>Ethos</i> 30 (3): 178-198.	<b>READ HOWEVER YOU WANT (with 5 key points!)</b>  Consider, before class: Every syllabus is an organization of ideas, like a story or an essay. What story/argument have we built this semester? Did we reproduce any existing hierarchies of the senses?	<ul style="list-style-type: none"> <li>• <i>Seselelame</i> = all forms of feeling in the body</li> <li>• <i>Azolizozo</i> or <i>azolime</i> = kinesthetic sense, associated with a person's goodness or badness</li> <li>• <i>Sesetonume</i> = feeling in the mouth, the feeling of speaking</li> <li>• In what senses are <i>legba</i> real?</li> </ul>
(11-29)	<i>Conversation with Christina Bell, Humanities Librarian, about the library and its resources.</i> <b>NOTE: CLASS WILL MEET IN ROOM #148 ON THE FIRST FLOOR OF THE LIBRARY!</b>		
(12-4)	De León, Jason. 2013. "Undocumented migration, use wear, and the materiality of habitual suffering in the Sonoran Desert." <i>Journal of Material Culture</i> 18 (4): 321-345.	<b>READ HOWEVER YOU WANT (with 5 key points!)</b>  Consider, before class: Why should we care about the senses?	<ul style="list-style-type: none"> <li>• Use wear = modifications, <i>intentional or not</i>, made to an object to suit a particular task</li> <li>• Look for the meaning De León ascribes to biological traces of use</li> </ul>
(12-6)	<b>** CONCLUSIONS AND REVISION WORKSHOP **</b>		<i>Please bring a course reading to class that will help us think through the essay prompt!</i>
<b>ASSIGNMENT 6: Revised argumentative essay DUE DECEMBER 9 at 11:59PM</b>			



“The forming of the five senses is a labor of the entire history of the world down to the present” — Karl Marx, *Economic and Philosophic Manuscripts of 1844* (1988), p. 108-109.

## Did I Miss Anything?

Nothing. When we realized you weren't here  
we sat with our hands folded on our desks  
in silence, for the full two hours

Everything. I gave an exam worth  
40 percent of the grade for this term  
and assigned some reading due today  
on which I'm about to hand out a quiz  
worth 50 percent

Nothing. None of the content of this course  
has value or meaning  
Take as many days off as you like:  
any activities we undertake as a class  
I assure you will not matter either to you or me  
and are without purpose

Everything. A few minutes after we began last time  
a shaft of light suddenly descended and an angel  
or other heavenly being appeared  
and revealed to us what each woman or man must do  
to attain divine wisdom in this life and  
the hereafter  
This is the last time the class will meet  
before we disperse to bring the good news to all people on earth.

Nothing. When you are not present  
how could something significant occur?

Everything. Contained in this classroom  
is a microcosm of human experience  
assembled for you to query and examine and ponder  
This is not the only place such an opportunity has been gathered

but it was one place

And you weren't here

—Tom Wayman

### Image sources:

- Yanny/Laurel twitter debate, and US Air Force response.
- Camera Obscura.
- New Crayola color.
- Bertie Bott's Every Flavour Beans, Jelly Belly and Harry Potter.
- "Vision and External Stimuli," René Descartes, taken from Michael Taussig's *The Nervous System* (1992), pg. 3.
- Alice through the looking glass, from Lewis Carroll's *Through the Looking Glass*.
- A curator hanging "Pair of Shoes" by Vincent Van Gogh: <https://www.telegraph.co.uk/finance/newsbysector/retailandconsumer/11601093/China-is-risking-an-economic-art-attack.html>.
- The cover of *The New Yorker*, April 16, 2018.
- "But the fun really begins after the scents go in," from the Mr. Sketch Scented "How the Marker Got Its Smell" coloring book.
- The Michelin Man, with three Michelin stars. (An edited version of the MichelinGuideSF Twitter avatar.)
- "His master's voice," RCA Victor ad.