!"#$%"&#' #(%#$%)"*

!"'"#$#%&'()#*'&%!+'#*% , (&'%)#-"% ./'0% , -*1%)/++#2#*'% -&3#4'&% !+% '0#%'2-*&/'/!*%2! , %O/$0%&40!!"%'!%4!'"#$#$%6 0/"#%'0#2#%-2#%!78/!(&%'2-*&/'/!*&'0-'% .#%4!(")%#93#4':%&(40% -&%0! , #. !2;:%) !2 , %"/+#:%2#"-'/! *&0/3&:%#'45:%'0#2#%-2#%!'0#2&%&!4/-"'2-*&/'/! *&%'0-'%-2#-%"/'"#%7/'% , !2#%(*32#4#)#*'#)%'0-*%'0#%'13/4-"4!'"#$#%. !#&5<*#&(40%'2-*&/'/!*%&'0#&&0/+'%!%-%)/++#2#*'%4("(2#%!+&&#95=#9%/&%!!,*/32#&#*'%/*/*>, #2/4-*4("(2#:%7('&4!'"#$#&%&0%)&%a light on specific aspects of it. This could cause anxiety in students, #&3#4/-""1%/+%'0/&&4! *+2!*'*-/!*%/*/*&%*#.56#%-2#/*/*%-&3#4/-"%"/, /*-"&'-'#7#4-(&#%'0#%'!3/4%!+%&#9%- *)4!*&#2*-%2#-"%/*32#)-%/+%?-8-*-($0%-*)%@2(, 35%A%.-*'#)%'!%!##93'!2#%0!.%)/&4(&&/!*&*!+%&#9%-*)%4!*&#2*%4!(")%4-(&#'2-*&/'/!*%-9/#'1%+!24!'"#$#%&'()#*'&%'0/*(/*0/2%4!*&#2*%&'#953>+'#2%4!')(4'/*$%2#&#-240%:%A% 0-8#%+!(*)%'0-'%'0#%;*! .%.0-*'#)%'!&! !)(*!)#-&%7#4-(&#%0!2#2-#(V*&'-*4#&%!/40%'0#%/4*'#7&/*)%)!!(&42!-*#'-#%-.-&-/'*2#-"/'#8!(#)$5%@02! ($0both qualitative research and the analysis of preexisting literature, I have found that the specific instances that cause liminality in sexual situations /*4"()#B%'0#%32#&&#*4#%!+%'0#, /&4!, , (*/4-'/!*%013!'0#&/&:%'0#%3!2'2-1-"%of sexual permissiveness within the media, and the presence of the "hook-(3%4("'(2#C%/, 3-4'/*$%&0! .&'()#*'&'&&$-/*4!'&&#*4#'5

D/, /*-"/'1%&%-*%/*'#2&'/*$%4!*4#3'%'0-'%4-*%7#%-&&#4/-'#)% .!'0%, -*1%-&3#4'&%of college. Liminality, as defined by Victor Turner, is the idea of being "betwixt and between."[1]%F!'"#$#%&'()#*'&%-2#%&'2-)))"/*%+#2#*'%life spaces, and often struggle to figure out the world around them. Sex is a "/, /*-"-"#4!*&'2(4'%&0&#%0!2#2-#(&&'0-'%/1($(/'1&%&(22! (*)&%&!2-#'4/-"%> , #2/4-*'4("(2#%*! . /&&-%0#-8/"1%/*+-*'%2#&*-2)/*$%&#95%!'%/3/4&!%!+

1   Victor Turner, "Betwixt and Between," in *V@^ÁØ[;^•cÁ[-ÁÙ^{à[|•%GA'0-4-B%F!2*#""%H*/8#2&/'1%I2#&&:%EJKLM:%JN5%

&#9%-*)%4!*&#*'%7#4-(&#%.#%0-8#%&##*%-*)%#93#2/#*4#)%*#.%!("!!;&%!*%
sex. Cultural norms are shifting, and the issue of "boys being boys" both
0-&%7##*%+!4(&#)%!*%/*%'0#%,#)/-%-*)%!*%3!"/'/4-"%3"-'+!2,&5%@0#2#%/&%-*%
issue of a "gray zone" and the recurring theme of miscommunication with
regards to the acquisition of consent.ᵒ%A*%'0#%-$#%!+%?-8-*-($0:%@2(,3:%-*)%
movements such as "Me Too," consent is now a highly liminal discussion in
>,#2/4-*%4("'(2#5%P!2%'0#%3(23!&#&%!+%'0/&%)/&4(&&/!*:%A%./""%(&#%=(&-*%Q5%
Hickman's and Charlene L. Muehlenhard's defnition of consent as "direct
4!*&#*'%&/$*-"&-&%&/$*-"&'0-'%-2#%&'2-/$0'+!2.-2)%-*)%(-,7/$(!(&%-*)%
/*)/2#4'%4!*&#*'%&/$*-"&-&%&/$*-"&'0-'%-2#-,7/$(!(&ᶜᴺF!*&#*':%.0/"#%
easily defned, induces stress in many people. This stress is especially
#,30-&/R#)%/*%*#.%&'()#*'&%'21/*$%'!%*-8/$-'#%'0#%4!"#$/-'#%&#9(-%
culture. Along with consent, I will briefy defne "hook up" culture, which will
be explained in this paper. It is important to defne "hook-up culture" and
.01%'0-&%7##*%-%3#23'(-"%/)#-%/*%4!"#$#%5%@0/&%!'-%+#.(/*-'4#3':%7('%
'0#%-&&(,3'/!%&&(22!(*)/*$%'0#%2#%-'%#$2-%%0!*.!!!.4!*&#*'%&%&8/#.#)5%@0#%
assumptions around "hook-up culture" create a belief that hook-up culture
does not allow for proper acquisition of consent.

    The "hook-up culture" refers to a culture of partying and alcohol. The
0!!;$(3%4("'(2#%/&%'/#)%'!%'0#%/)#-%'0-'ᵀ()$,#*'5%@02#%/)#-%-&%'0-'%
there is no obligation in the hook-up culture, as "people just want to fuck."

every weekend. People are infuenced to go to parties and drink."ᴷ%@0#2#%
/&%-*%/*0#2#*'%T()$, #*'%&(22!(*)/*$%3-2'/#&%-*)%.0-'%4!(')%0-33#*%.0#*%
-''#*)/*$%!*#5

    To try and fnd an answer to the question of consent and transition
-*9/#'1:%A%&#*'%'0/2'1ᵢ2##Sᴸ/&'&ᴸ and conducted eight six-question interviews.
There were two different free-lists, with ffteen men and ffteen women
7#'.##*%'0#%'.!5%P!2%'0#%/*'#28/#.&:%A%/*'#28/#.#)%+!(2%, #*%-*)%+!(2%
.!,#*:%'-";/*$%'!%'.!%+2!,%#-40%+2##'/&'5%Y1%+2##Sᴸ/&'&%0#*3#)%,#%
determine what the respondents believe to be the "scripts" that ought to be
followed in society. The frst free-list asked the respondents to list all cues
that someone would want to "hook up." After doing salience, frequency,
-*)%-8#2-$#%2-*;4-"4("-'/!*&:%A%+(*)%'0-'%'0#%2#4(22/*$%-*&.#2&.#2#%#2#Bᴸ%
touching, firting, texting, "they say they want to," eye contact, pick-up lines,
and verbal communication. Touching was the most frequently mentioned,
while firting, texting, and verbal communication were the most highly
2-*;#)5%@!(40/*$%0-)%'0#%, !&'%&-"/#*4#%!+%-""%'0#%)-'-5%@%0/&%)-'-%.&%
0!.%.%.#:%-&%-%4("(2#:%0-8#%7##*%4!*')//'*#)%'!%#932#&&%/*'2#&'%301&/4-""%
-7!8#%-""%#"&5

    Y1%&#4!*)%+2##Sᴸ/&'%-&;#)%'0#%2#&3!*)#*'%'&%'!"/&%-"'%4(#&%'0-'%
someone would not want to "hook up." The recurring answers for this free
"/&%.#2#B%&-1%*!:%(*4!,+!2'-7"#:%-;2-7#":%!#1#%4!*'-4':%.-.;--.%:(*4!!*#4&/!(&%
disinterested, and do not talk. Out of these, "say no" was both the most
frequent and had the highest average rank. It also had the highest
&-"/#*4#5%@0/&%-'-%32!8/)#&%#&%(&%0#%&42/3'%!(.!.%!.%.0#*%.%#%-2#*%!!%
consenting to an encounter. The frequency of these answers reveals there
/&%-*%#)!(4-'/!*-%.,#'0!)%!!%!+%0!.%.!%!$-/*4!*&#*'%!!!%!%0!.%!%'0-'%
consent is not given. The "scripts" of how to show a lack of consent seem
'!%7#%8#21%4"#-2-2%'!%,1%2#&3!*)#*'&%:%-&%'0#1%.#2#%&'2-/$0'+!2.-2)%
-*&.#2&%I#!3"#%0-8#%7##*%'*-$0'%'!%($0%'!-%&-1/*&'0#%, !&%'4#-2-*#)%
direct way. Their answers also refect any prior education that they've had
about the topic, including "unconscious." There is a notion of how people
.0!.-2#%(*4!!*&4/!(&-2#%(**4-7"#%'!%4!*&#*'%'!%!%&#9(-"%-4'/8/'1:%-%4!*4#3'%
'0-'%0-&%7##**%'2#2-'#)%)+!2!(2%, %&#9(-"%(4-'/!*%+2!3'/&'%'0#/*/*&%
/*'!9/4-'/!*%(*4!*&4/!(&*#&&%./'0%-%&42/3'%_!'0%+2##Sᴸ/&'&%

are: cooperation with a physical move, "not refusing," physical proximity, and "says yes." ⁅%>"'0!($0%'0#%&# , -*'/4&%-2#%)/+#2#*':% . #%&##%-%2#4(22/*$% '0# , #%!+%301&/4-"/'1%)#*!'/*$%/*'#2#&'%-*)%4!*&#*'5%<*%'0#%!'0#2%&/)#:%'0#/2% cues for "refusal" (do not want to "hook up") are: physical noncooperation, 301&/4-"%2#&/&'-*4#:%-*)%&-1/*$%*!5ᴶ%@0#%&/ , /"-2/'/#&%)#*!'#%'0-'%'0#2#%/&%-% &42/3'%'0-'%)#32#&42/7#)%+!2%&#9(-"%&/'(-'/!*&:%-*)%7!'0% , 1%2#&3!*)#*'&%-*)% those of McCaw and Senn reﬂect the conditioned learning of that speciﬁc &42/3'5

    6 0/"#% . #%0-8#%!('"/*#)%'0-'%'0#2#-2#%&42/3'&%'0-'%&0!(")%7#%+!"'!".#)%

<) :) =8) 98&'''6B

<)∶)=8)98&'''66

&-1/*$%1#&%!2%*!:%!2%301&/4-'"1% .-";/*$%- . -15%^! . #8#2:%'0#&#%2#&3!*&#&%
do not refect the addition of alcohol. Alcohol can fundamentally change
0! .%'0!&#%&42/3'&%-2#% (&#)5%>"4!0!"%42#-'#&%-%*!'/!*% . 0#2#%/'%4-**!'%7#%
(&#)%-&%-*%#94(&#%+!2%*!'%(&/*$%'0#%&42/3'&5%Q8#*%/+% . #%0-8#%7##*%'-($0'%
the idea that alcohol is equivalent to impaired judgment, those placed
in the situation often report "never using statements about their level of
/*'!9/4-'/!*%!2%)/2#4'%2#+(&-"&% '!%&/$*-"% '0#/2% &#9(-"%4!*&#*'%f% '0#1%)/):%
however, frequently convey consent by not resisting."[NZ] The "not resisting"
!'/!%)!#&%7!'0%&(33!2'%-*) %4!*'2-)/4'%'0#&42/3'&%&#'%+!2'0%71%'0#%+2##%
"/&'&5%Y1%2#&3!*)#*'&&-/)%'0-%-% . -1%'!4!*8#1%4!*&#*'% . -&%!%&-1%1#&%/*%
'0#%&/'(-'/!*5%^! . #8#2:%'0#2#% . -&%*!%, #*'/!*%!+%-"4!0!"%/*%, 1%2#&3!*)#**']&%
8/# . :% . 0/40%) !#&%/ , 3-/2%0! . %#++#4'/8#"1%&! , #! *#%4-*%&-1%*%!2%1#&%@0#2#%
/&%-%"-4;%!+%2#&/&'-*4#%32#&#*'#) %/*%'0#%&42/3'&:%7 ('%'0#%&42/3'&:%7-&#)%!*%
, 1%) -'-:%0-8#%*!'%#93"/4/'"1%)#-"% . /'0%'0#'/*'2!)(4'/!*%(4'/!*%)!#&%'0#%
&/'(-'/!*5
    >"4!0!"% - *%)%/'&%/, 3-/2, #*'%42#-'#% -%&'2!*$%- , !(*'% !+ -, 7/$(/'1%
-*)%2#/*+!24#%'0#%/, /*-"&'&'-'#% . /'0%2#&$-2)&%!'0#&42/3'&%I -2'/#&-*)%'0#%

42#-'#&%'0#%-,7/$(/'1%'0-'%)!#&%*!'%-44(2-'#"1%-""!.%'0#%2#&3!*)#*'&%'!%
#*-4'%'0#%&42/3'&%'0-'%'0#1%0-8#%7##*%'-($0'5

@0#%,/&4!,,(*/4-'/!*%013!'0#&/&:%0!!;$(3%4("'(2#:%'0#%,#)/-:%-*)%
3-2'1/*$%-""%42#-'#%-%"/,/*-"%3#2/!)%+!2%'0!&#%/*8!"8#)%/*%&#9(-'%-4'/8/'15
@0#2#%/&%'/,/*-'/'17#4-(&#%3#!3"#%-2#%(*&(2#!+%0!.%'!%72/*$%(3%'0#%
4!*8#2&-'/!*:%-*)%.0#*%'0#1%):%'0#2#%/&%-,7/$(/'1%-7!("'!-'!-'1%-*)%
.0-'%'!%!5%)!5%@0-'%-,7/$(/'142#-'#&%2-*&/'/*%-*9/#'1%-&%3#!3"#%,!8#%2!,%
32#$O!!;$(3%'!%0#%O!!;$(3%'!&#"%+5%A+%'0#2#%/&%-%"-4;!!#!-2/1%&(22!(*)/*$%
.0-'%.-&&-/):%'0#*%'0#2#%.!""%7#%7!'0%/,#%4!*8#2&-'/!*)%/,#"%/,#-"%
#*4!(*'#2&5

=#9%-*)%4!*8#*'%-2#%/&&(#&%'0-'(")%7#%2&#-240#)%,!2#%-*)%0-8#%
./)#2%,3"/4-'/!*&%/%>,#2/4-*%4("'(2#5%A%-,%/*'#2&'#)%'!!#&%%##%O!.4!*8#*'%
/&%8/#.#)%*!)%*!/*/%-3!&'S?-8-*-($0%-*)%3!&ShY#@!!%,!8#,#*'%.!2")5