WOMEN’S, GENDER AND SEXUALITY STUDIES (Div II)

Chair: Professor Alison Case


On leave Fall/Spring: Professor V. Ford.

Women’s, Gender and Sexuality Studies can be defined as the study of how gender is constructed, how it is inflected by differences of race, ethnicity, sexuality, class, and so on, how gender affects the experiences and situations of men and women, and how assumptions about gender influence the construction of knowledge and experience. Scholarship in Women’s, Gender and Sexuality Studies has brought neglected material into established fields and raised important methodological questions that cross disciplinary boundaries and challenge established intellectual frameworks. The program in Women’s, Gender and Sexuality Studies thus includes courses from a wide variety of disciplines that focus in a coherent way on gender issues and/or sexuality issues, as well as core courses that acquaint students with the interdisciplinarity of the field.

THE MAJOR

The Women’s, Gender and Sexuality Studies major encourages students’ exposure to the interdisciplinary character of feminist and sexuality-focused scholarship. In addition, majors are required to gain some knowledge of methods within a field or discipline (3 courses in one of the categories listed below), to appreciate the importance of diversity (racial, sexual, class, ethnic, national, etc.) in scholarship on gender and sexuality, to gain exposure to feminist and/or queer theory, and to pursue work at an advanced level (3 courses at the 300-level).

In order to ensure that students reflect about the paths that they choose through the major, each major will be assigned to an advisor in the spring of the sophomore year. With the advisor, the student will establish a revisable course of study for the following two years. Students interested in declaring a major should contact the Chair of the Program.

Required Courses

The major consists of at least 9 courses. The following are required:

- WGSS 101 Introduction to Women’s, Gender and Sexuality Studies
- WGSS 202 Foundations in Sexuality Studies
- WGSS 400-level Junior/Senior Seminar in Women’s, Gender and Sexuality Studies. The seminar explores topics in Women’s, Gender and Sexuality Studies, and varies from year to year. Majors may take more than one seminar, space permitting.

In addition to these three required courses, students are required to take six electives. In consultation with their major advisor and with approval from the chair, these six elective courses should include:

- Courses from at least 3 different disciplinary traditions.
- At least 3 courses at the 300-level.
- At least 1 course that emphasizes feminist/queer theories and/or methodologies.
- At least 1 course that emphasizes a diversity of racial, sexual, religious, and/or cultural identities and practices.

In the final semester of their senior year, all majors will be required to write a reflective intellectual autobiography of their WGSS major, in which they explain how their courses meet the goals of the major, and analyze the relationship among the courses they have taken, the papers they have written, and the research projects undertaken.

THE DEGREE WITH HONORS

Honors in Women’s, Gender and Sexuality Studies may be granted to majors after an approved candidate completes an honors project, delivers a public presentation of the work, and is awarded honors by the Women’s, Gender and Sexuality Studies Committee. The honors project may be fall semester (plus winter study) or a year-long project. It may consist of a conventional research thesis of 40-70 pages or of other modes of presentation (e.g., art, music, poetry, theater, fiction). Proposals for non-thesis projects should include evidence of experience and competence in the chosen mode.

A student may become a candidate for honors in Women’s, Gender and Sexuality Studies after the following criteria are
met:

In April of the junior year, submission and Women’s, Gender and Sexuality Studies Committee approval of a 4- to 6-page project proposal, in which the ideas, aim, general methodology, and preliminary bibliography for the project are outlined and a faculty advisor is named; prior to submission of this proposal, students must consult with a reference librarian.

At the end of the junior year, cumulative grade point average of 3.5 from courses taken in the major;

In the first week of classes of the senior year, submission and approval by the faculty advisor and second reader of a 5- to 10-page “Plan of Action” (an overview of what has already been completed and a schedule of what needs to be accomplished to finish the project). Where appropriate, students pursuing honors will continue to consult with the second reader over the course of the semester(s).

All honors work, including the public presentation, will be evaluated by the Women’s, Gender and Sexuality Studies Committee. It will decide on the awarding of honors; the advisor will award the grade(s).

STUDY ABROAD

The Williams College Women’s, Gender and Sexuality Studies Program encourages potential majors to study abroad in order to enhance their education and gain international perspectives on gender and women’s issues and feminism. There are many excellent study abroad opportunities offering students a variety of possible experiences: among them cultural immersion, field work, intensive language learning, independent study, participation in another educational system. There are several semester-long programs with a specific focus on women and/or gender administered by other U.S. Colleges that would especially enrich the educational experience of our majors:

- Antioch College: Comparative Women’s Studies in Europe fall semester
- Augsburg College, Center for Global Education: Crossing Borders: Gender and Social Change in Mesoamerica fall semester; and Social and Environmental Justice in Latin America spring semester
- School for International Training: The Balkans: Women and Democratization, fall or spring semester
- Jamaica: Gender and Development, fall or spring semester
- Mali: Gender and Development, fall or spring semester
- The Netherlands: Identity, Gender and Sexuality, fall or spring semester

FAQ

Students MUST contact departments/programs BEFORE assuming study away credit will be granted toward the major or concentration.

Can your department or program typically pre-approve courses for major/concentration credit?

Yes, in some cases, if appropriate course information is available in advance (e.g. syllabi and/or course descriptions), though students should be sure to contact the department.

What criteria will typically be used/required to determine whether a student may receive major/concentration credit for a course taken while on study away?

Course title and description, complete syllabus, including readings/assignments, and exams or other written work. Depends on the level for which the student is seeking major credit (200- vs 300-).

Does your department/program place restrictions on the number of major/concentration credits that a student might earn through study away?

No.

Does your department/program place restrictions on the types of courses that can be awarded credit towards your major?

No.

Are there specific major requirements that cannot be fulfilled while on study away?

Yes. 101 and 402 cannot be fulfilled abroad.

Are there specific major requirements in your department/program that students should be particularly aware of when weighing study away options? (Some examples might include a required course that is always taught in one semester, laboratory requirements.)

No.

Give examples in which students thought or assumed that courses taken away would count toward the major or concentration and then learned they wouldn’t:
WGSS 11 (W)  Queer Russia
Crosslistings: RUSS11 / WGSS11 / COMP11

Secondary Crosslisting
A 2013 law banning "homosexual propaganda" represents the latest in a long series of efforts by the Russian state to erase the existence and experience of its LGBTQ citizens. This course will explore Russia's suppressed queer archive from the imperial, Soviet, and post-Soviet eras, focusing on the vibrant literature, art, and film about LGBTQ Russians. We will examine works produced by and about queer Russians in an attempt to understand distinctly Russian notions of gender and sexual identity, as well as how LGBTQ Russians have formed their own identity within the country's evolving gender regime. Our survey will include works of fiction, poetry, visual art, and film from before and after the Bolshevik revolution, Stalinism and its aftermath, and the post-Soviet era. Throughout our discussions, we will work towards an alternative cultural history of Russia that will allow us to determine how and why the country's queer citizens have become the despised Other under Putin. Knowledge of Russian is not required. All readings will be in English, and all films will include English subtitles.

Class Format: afternoons

Requirements/Evaluation: completion of reading and viewing assignments, attendance in class, active participation in discussions, and completion of a collaborative project with other members of the class

Prerequisites: none

Enrollment Limit: 16

Enrollment Preferences: preference to Comparative Literature, Russian, and Women's, Gender, and Sexuality Studies majors

Materials/Lab Fee: $10 plus cost of books

Winter 2019
LEC Section: 01    MTR 1:00 pm - 2:50 pm PORG 1:00 pm - 2:50 pm Julie A. Cassiday

WGSS 15 (W)  Plato's Symposium and Its Afterlife
Crosslistings: CLAS15 / PHIL15 / WGSS15 / COMP15

Secondary Crosslisting
Plato's Symposiump commemorates a gathering held at the home of the poet Agathon of Athens, in 416 BCE, shortly after his first victory in the tragedy contest. The attendees of Agathon's drinking party agree to dedicate their evening to delivering speeches in praise of love (eros/Eros). This dialogue has long been one of Plato's most widely appreciated works and its influence has ranged far beyond the purview of academic philosophy. We will read and analyze the dialogue itself, then turn to an eclectic array of works inspired by the Symposium to study its artistic and philosophical "afterlife."

Class Format: mornings

Requirements/Evaluation: 5-page paper and an in-class presentation of independent research

Prerequisites: none

Enrollment Limit: 8

Enrollment Preferences: preference given to majors or intending majors in Classics, Comparative Literature, WGSS, or Philosophy

Materials/Lab Fee: cost of books

Winter 2019
LEC Section: 01    Cancelled
This course brings together a selection of films that challenge the narrative of girl-meets-boy as the privileged formula for representing the growth and development of young women around the world. Sometimes girl does meet boy, but the challenge that these films put to us is to re-imagine the path to womanhood as mediated by other factors as well: girls’ own curiosity and ambition, their resourcefulness in the face of poverty and exploitation, resistance against being gendered in conventional ways, their friendships and romantic ties with one another, and their many creative ways of defining how one becomes a woman. To support our analysis of the films, we will also consider how some transnational feminist movements have responded to the challenges and creative energies of girlhood. Special attention will be given to the difficulty of securing girls’ rights through international conventions that implicitly treat all children (ages 0-18) as male, and all women as adults. Films and film-makers will likely be selected from the following countries: Korea, India, Great Britain, Belgium, Senegal, France, Australia, Colombia, Argentina, and the United States. Readings to be completed outside of class time include children’s books, young adult fiction, and international human rights documents.

Class Format: afternoons

Requirements/Evaluation: active class participation and either 3 policy memos (3-4 pages each) or one 10-page final paper

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: preference to Political Science and WGSS majors

Materials/Lab Fee: cost of books

Winter 2019

LEC Section: 01 MTW 1:00 pm - 3:50 pm PORG 1:00 pm - 3:50 pm Nimu Njoya

WGSS 18 (W) "The Transformation of Silence": Exploring Campus Sexual Violence Prevention and Response

Crosslistings: PHLH18 / WGSS18

Primary Crosslisting

Since 2011, student activism and federal guidance of dramatically changed how campuses address sexual violence. This class will explore response to and prevention of sexual violence on college campuses and more broadly, across topics related to gender and sexuality, race, constructs of accountability, and public health and social justice approaches to prevention. Class will be heavily comprised of interactive activities, along with reading, films, and reflective writing. Course will meet 3 days per week for 2 hours. Some outside of class work in the form of film viewing and attendance at talks. Adjunct Instructor Bio: Meg Bossong ’05 is the Director of Sexual Assault Prevention and Response. Prior to returning to Williams, she was the Manager of Community Engagement for the Boston Area Rape Crisis Center, where she worked with community stakeholders in education, faith communities, medical and mental health care, law enforcement, and beyond on response and prevention initiatives.

Requirements/Evaluation: a 10-page final paper, along with Glo reflections

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: submission of a few sentence description indicating interest level in the course, preference to first years and sophomores

Materials/Lab Fee: none

Winter 2019

LEC Section: 01 MW 10:00 am - 12:50 pm PORG 10:00 am - 12:50 pm Meg Bossong

WGSS 20 (W) Performing Self-Portraiture in the Age of Instagram

Crosslistings: THEA20 / WGSS20 / ARTS20

Secondary Crosslisting

What does it mean to represent your own body? How do we craft compelling performances of self in a social media marketplace that treats our bodies as currency? In this studio course, we look at the lineage of the self-portrait and the role it plays in the creation of our personal mythologies. We will consider the work of Frida Kahlo, Cindy Sherman, Carrie Mae Weems, Jacobly Satterwhite, Kim Kardashian West and others. How have artists, now and in the past, turned the camera on themselves? Is it possible to subvert the gendered and racialized gaze? Students will create their own kinetic self-portraits, exploring forms such as looping video, gifs, stop-motion, and animation. Adjunct Instructor Bio: Kameron Neal is a queer Black video artist and performance-maker based in NYC. His work has been seen and developed at Ars Nova, BAM, La MaMa, New York Theatre Workshop,
WGSS 25 (W)  Community Mobilization in Senegal for Public Health and Economic Empowerment

This class will take a group of 6 students to Senegal to learn about successes and challenges in grassroots organizing, with a focus on the interrelated areas of public health—especially HIV and AIDS—women's rights, and economic empowerment, including through cooperatives. We will build on established relationships in Senegal, where the instructor has taken several groups of students since 2006. That country has many lessons to teach, as a majority Muslim culture with a female Prime Minister where women have created and continue to build cooperatively owned enterprises, a West African country that has consistently kept the rate of HIV prevalence under 1%, and a diverse culture with a democratic tradition of tolerance, even celebration of ethnic difference. Our hosts, ACI's Baobab Center, have a strong record of working with visiting scholars and students to teach them local languages and orient them to Senegalese culture, as well as a deep and well-respected history of capacity-building work with local groups working on HIV, public health, women's rights, and LGBTQ issues. We will spend our first week in Dakar, the capital, with students doing homestays with Senegalese families. We will attend Wolof classes and lectures on local issues as well as visiting NGOs. In our second week we will move inland to the town of Kaolack, where we will be hosted by the Association pour la Promotion de la Femme Sénégalaise, a 30-year-old group with an extensive record of empowerment of village women through strategies ranging from small-scale credit to popular education and theater.

Requirements: Before we leave campus, each student will choose a particular focus for the trip, and do preliminary research to inform their visit—including comparative material about the US. Upon our return to campus we will meet to discuss our findings, and students will write 10-page papers drawing upon existing research as well as our conversations and experiences in Senegal.

Class Format: travel

WGSS 31 (W) Senior Thesis: Women's and Gender Studies

See description of Degree with Honors in Women's, Gender and Sexuality Studies.

Class Format: thesis

Distributions: (D2)
WGSS 99 (W) Independent Study: Women's and Gender Studies

Open to upperclass students. Students interested in doing an independent project (99) during Winter Study must make prior arrangements with a faculty sponsor. The student and professor then complete the independent study proposal form available online. The deadline is typically in late September. Proposals are reviewed by the pertinent department and the Winter Study Committee. Students will be notified if their proposal is approved prior to the Winter Study registration period.

Class Format: independent study

Distributions: (D2)

Winter 2019

IND Section: 01    TBA    Alison A. Case

WGSS 101 (F) Introduction to Women's, Gender & Sexuality Studies (DPE)

This course is designed to initiate you into the pleasures, pains and perplexities of critical thinking about gender and the situations of women across the globe. We will survey a wide variety of writers and issues--historical and contemporary, theoretical and practical. Above all, the course is intended as an exploration of the tremendous diversity of thought contained under the general rubrics of feminist and gender studies and a vehicle for developing skills in writing and research as well as analytical tools for further work in the field. The goal is not to bring about a specific point of view, but rather to learn to analyze issues critically using the methods and frameworks that feminist theory and queer theory have developed as academic disciplines.

Class Format: lecture; mix of lecture and seminar meetings

Requirements/Evaluation: two short papers, research proposal and final paper; participation

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 15

Expected Class Size: 15

Department Notes: required course for the Women's, Gender and Sexuality Studies major

Distributions: (D2) (DPE)

Distribution Notes: DPE: This course meets the DPE requirement because it asks students to reflect critically on issues of gender and sexuality around the world in a comparative contextual framework. Students will be asked in seminar space to discuss the operation of difference and power within as well as across different gender, class, racial, and sexual identities while learning in lecture meetings about feminist and queer studies' history, activism, and theory.

Attributes: AMST Critical and Cultural Theory Electives;

Fall 2018

SEM Section: 01    TR 9:55 am - 11:10 am    Gregory C. Mitchell
SEM Section: 02    TR 9:55 am - 11:10 am    Kiaran Honderich

Spring 2019

SEM Section: 01    TR 11:20 am - 12:35 pm    Vivian L. Huang
SEM Section: 02    TR 11:20 am - 12:35 pm    Alison A. Case

WGSS 102 (F) West Africa through Women's Voices (DPE) (WI)

Crosslistings: HIST102 / WGSS102

Secondary Crosslisting

This writing-intensive course explores West African history through texts composed and performed by women of the region from the thirteenth century to the present. By examining a variety of sources--oral tradition, legal records, women's popular songs, Islamic pedagogical verse, personal correspondence and novels--we will consider how women's experiences challenge dominant narratives of history that have often excluded them. The
course will explore the extremely varied lives of individual women in West Africa: those who have served as powerful political leaders, but also those who paid dearly for contesting political authority; those who have played central roles in the daily life of their communities as well as those who have been excluded; those women who have transgressed expected gender roles alongside women who have embraced them.

Class Format: lecture

Requirements/Evaluation: discussion participation, map quiz, weekly response papers and a 10-page final academic paper or creative writing project

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: first-year students, and then sophomores who have not previously taken a 100-level seminar

Expected Class Size: 10-15

Distributions: (D2) (DPE) (WI)

Distribution Notes: DPE: Texts in this class lay the groundwork for discussions about how different groups of women in West Africa have experienced power and inequality along differences of gender, race, slave/free status, marital and motherhood statuses, religion, and class. Close readings of primary texts equips students to understand how women in West Africa have understood and responded to structures of power and inequality, rather than applying frameworks of our own experiences and backgrounds.

Attributes: HIST Group A Electives - Africa;

Fall 2018

LEC Section: 01   M 7:00 pm - 9:40 pm    Matthew Swagler

WGSS 105 (F)  American Girlhoods  (DPE) (WI)

Crosslistings: AMST105 / WGSS105 / ENGL105

Secondary Crosslisting

The image of the girl has captivated North American writers, commentators, artists, and creators of popular culture for at least the last two centuries. What metaphors, styles of writing, ideas of "manners and morals" does literature about girls explore? What larger cultural and aesthetic concerns are girls made to represent? And how is girlhood articulated alongside and/or intertwined with other identities and identifications, such as race, ethnicity, class, and sexuality? These are some of the issues we will explore in this course.

Class Format: seminar

Requirements/Evaluation: at least 20 pages of writing; short, more informal writing assignments; GLOW posts; class participation

Extra Info: may not be taken on a pass/fail basis

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: first-years without an AP5, IB 6 or 7; Women's, Gender and Sexuality Studies majors

Expected Class Size: 19

Distributions: (D2) (DPE) (WI)

Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AMST or WGSS DPE: This course considers the construction of girlhood in the United States along the axes of race, gender, sexuality, class and more, and the literary history of who, in various moments in America, has even been allowed to claim the privileges of and/or be burdened with the idea of being a girl. It examines how girlhood is represented in relation to (in)equity and power and what kinds of literary and cultural forms writers utilize to illuminate these differences. Through analyzing diverse representations of girlhood, the course also gives students the critical tools to articulate and interrogate the texts' desire for equity and justice, and to describe what power and agency might mean within these works, as well as in the world. WI: Students do at least 20 pages of writing and have the chance to revise several papers. We also spend significant class time to talking about successful academic writing.

Attributes: AMST Arts in Context Electives;

Fall 2018
WGSS 110 (S) The Veil: History and Interpretations (WI)
Crosslistings: ARAB215 / WGSS110 / HIST110

Secondary Crosslisting
This tutorial will consider the history and the changing meanings of the veil (hijab) and its many manifestations (e.g. burqa, chador, niqab), starting with the earliest religious traditions and the status of women in Islamic law. We will then proceed to examine imperialist and orientalist representations of gender in the Middle East, the rise of Islamic feminism and finally consider the emergence and return of the veil in recent years in the Middle East, North America, Asia and Europe.

Class Format: tutorial
Requirements/Evaluation: each week each student will either write a 5- to 7-page essay on assigned readings or offer a 2-page critique of their partner's paper; by semester's end each student will have written a minimum of 40 pages
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: first year or sophomore standing; juniors or seniors with permission of instructor
Enrollment Limit: 10
Enrollment Preferences: First-Year Students, and then Sophomores who have not previously taken a 100-level seminar and those with demonstrated interest in the Middle East
Expected Class Size: 10
Distributions: (D2) (WI)
Distribution Notes: meets Division 2 requirement if registration is under ARAB
Attributes: HIST Group E Electives - Middle East;
Not offered current academic year

WGSS 113 (F) The Feminist Poetry Movement (DPE) (WI)
Crosslistings: ENGL113 / WGSS113 / AMST113

Secondary Crosslisting
Feminist poetry and feminist politics were so integrated in the 1960s and 1970s in America that critical essays on poets, such as Adrienne Rich and Audre Lorde, appeared in the same handbook that listed such resources for women as rape crisis centers and health clinics. This course will map the crucial alliance between feminist politics (and its major cultural and political gains) and the feminist poetry movement that became a major "tool" for building, organizing, and theorizing second-wave feminism. In order to track this political and poetic revolution, we will take an interdisciplinary approach that brings together historical, critical, and literary documents (including archival ones) and visual products (through the Object Lab of the Williams College Art Museum) that recreate the rich context of the period and help us consider the important social nature of aesthetic production. At the center of the course will be writings of major poets of the period, as well as anthologies and feminist periodicals that published their work and created a significant forum and shared space for women to articulate the politics and poetics of change. These periodicals and anthologies will also help us track the diversity of the feminist poetry movement and its intersection with issues of race, class, ethnicity, and sexuality. Ultimately, we will want to consider how poetry serves as an important tool for thinking through questions of power and injustice and what role it plays in creating necessary imaginative space in the world for expression, critique, and change.

Class Format: seminar; discussion, some lecture, project work in archives and art gallery
Requirements/Evaluation: three analysis papers (4-5 pages), creative (1-2 pages), discussion posts (5 pages), curated final project (archival exhibit with 7-page paper), presentations
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: none
Expected Class Size: 15
Distributions: (D2) (DPE) (WI)
Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AMST or WGSS
DPE: This course examines difference, power, and equity during Feminism's Second Wave. As the course description explains, the course considers how poetry can serve as an important tool for thinking through questions of power and injustice and play a key role in creating necessary imaginative space in the world for expression, critique, and change. The course examines the effects of class, race, ethnicity, gender, and sexuality on both poetry and the movement and how women negotiated their differences within the movement, as well as in response to the dominant patriarchal culture. This course employs critical tools (feminist theory, archival research, poetics, close reading, comparative approaches) to help students question and articulate the social injustices that led to the poetry and poetics of the Women's Liberation Movement.

Attributes: AMST Critical and Cultural Theory Electives; ENGL Criticism Courses; EXPE Experiential Education Courses; WGSS Racial Sexual + Cultural Diversity Courses; WGSS Theory Courses

Fall 2018
SEM Section: 01 TR 8:30 am - 9:45 am Bethany Hicok

WGSS 119 (S) Asian American Femininities (DPE) (WI)
Crosslistings: COMP119 / WGSS119

Primary Crosslisting
This tutorial will introduce students to the intersections of feminist studies and Asian American studies by reading Asian and Asian American literature (read in English) that centers female-identified characters. This course will consider the historical and persistent structures of patriarchy, heterosexism, nationalism, imperialism, war, and globalization through the framework of gender and sexuality studies. Students will read short excerpts of feminist theoretical works, selected with the idea of making scholarly texts more approachable to first- and second-year students. No previous experience with feminist theory or Asian American studies is presumed or required.

Class Format: tutorial
Requirements/Evaluation: weekly papers or peer responses
Extra Info: not available for the fifth course option
Prerequisites: none
Enrollment Limit: 10
Enrollment Preferences: first-year students
Expected Class Size: 8

Distributions: (D2) (DPE) (WI)
Distribution Notes: meets Division 2 requirement if registration is under WGSS; meets Division 1 requirement if registration is under COMP DPE:
The course studies and historicizes the social, cultural, and political forces that shape gender, race, sexuality, and migration for Asian/American womxn. WI: A primary goal of this tutorial is for students to develop a regular writing practice of literary analysis.

Attributes: WGSS Racial Sexual + Cultural Diversity Courses

Spring 2019
TUT Section: T1 TBA Vivian L. Huang

WGSS 132 (F) Black Writing To, From, and About Prison (DPE) (WI)
Crosslistings: WGSS132 / ENGL132

Secondary Crosslisting
This introductory course considers the disproportionate incarceration of African Americans as it is represented on the page. Keywords for meditation and analysis include blackness, gender, prison, justice, freedom, and abolition. Each reading and class discussion will aid students in developing rigorous and nuanced understandings of these terms. Course texts will include letters from Angela Davis's edited collection If They Come in the Morning, autobiographies like that by Malcolm X, poetry by Ericka Huggins and Huey Newton, as well as critical interventions by scholars like Nikki Jones, WEB Du Bois, and selections from Eric Stanley and Nat Smith's edited collection Captive Genders. We will also look at contemporary groups organizing around the question of prisons and justice including Critical Resistance, BYP100 (Black Youth Project 100), and TGUP (Transgender Gender Variant Intersex Justice Project).

Class Format: seminar
**Requirements/Evaluation:** three 4- to 5-page individual papers, one 4- to 5-page hybrid paper, informal writing, letter writing

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** first-year students who have not taken or placed out of a 100-level ENGL course

**Enrollment Limit:** 19

**Enrollment Preferences:** none

**Expected Class Size:** 19

**Distributions:** (D2) (DPE) (WI)

**Distribution Notes:** meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under WGSS DPE: This class meets the DPE designation in that it facilitates critical engagement with the question of what counts as justice, for whom, for what reasons, and at what cost individually and communally. Students will sharpen their understanding of the relationship between race, gender, and power in the afterlife of slavery. WI: This class is Writing-Intensive in that it requires a minimum of 20 pages of formal writing

---

**Fall 2018**

SEM Section: 01    MWF 8:30 am - 9:45 am     Ianna Hawkins Owen

**WGSS 138 (S) Spectacular Sex**

Crosslistings: ANTH138 / WGSS138

**Primary Crosslisting**

From Beyoncé's Super Bowl halftime show to Donald Trump's presidential campaign, spectacles captivate us. Spectacles may be live shows, media events, or even everyday performances ranging from interactive advertisements to viral video sensations. But what are the uses of spectacle? Why are some compelling while others fall flat? How do spectacles control society or maintain social norms? And, importantly for our purposes, how does spectacle shape gender in society? Or from another angle, how does sexuality infuse spectacle? This tutorial introduces students to theories of spectacle ranging from the ancient Greeks to Marxist-inspired thinkers in the 20th century. In particular, we will examine how feminist thinkers have contributed to this literature and how theories of spectacle relate to questions of gender and sexuality. Our weekly readings focus on pairings of theoretical readings with writing on popular cultural examples and case studies. Some possible topics include sporting events, charity ad campaigns, music videos, political events, and social media.

**Class Format:** tutorial

**Requirements/Evaluation:** weekly response papers

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** first- and second-year students; a statement of interest will be solicited from pre-registrants

**Expected Class Size:** 10

**Distributions:** (D2)

Not offered current academic year

---

**WGSS 152 (S) The Fourteenth Amendment and the Meanings of Equality** (DPE) (WI)

Crosslistings: WGSS152 / HIST152

**Secondary Crosslisting**

For more than 150 years, the 14th Amendment of the U.S. Constitution has served as the principal touchstone for legal debates over the meaning of equality and freedom in the United States. This course explores the origins of the 14th Amendment in the years immediately following the Civil War, and examines the evolution of that amendment's meaning in the century that followed. Central themes in this course include the contested interpretations of "birthright citizenship," due process, privileges and immunities, equal protection, life, liberty or property; the rise, fall, and rebirth of substantive due process; battles over incorporating the Bill of Rights into the 14th Amendment; and the changing promise and experience of citizenship. We will pay particular attention to how arguments about the 14th Amendment have shaped and been shaped by the changing meanings of racial and gender equality.

**Class Format:** seminar
**Requirements/Evaluation:** a series of short (2-page) response papers; a midterm exam; and a final 12-15 page research paper

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** first-year or sophomore standing; juniors or seniors with permission of instructor

**Enrollment Limit:** 19

**Enrollment Preferences:** given first to those who have been dropped from this class previously, then to first-years, then to second years

**Expected Class Size:** 15-19

**Distributions:** (D2) (DPE) (WI)

**Distribution Notes:** WI Distribution Explanation: In the process of writing a substantial research paper, students will develop proposals, bibliographies, and drafts of the paper. Class will include peer review, writing workshops, and individual and group conferences on writing, revision, and editing.  DPE Distribution Explanation: This course satisfies the DPE requirement because it examines the legal, social, and political constructions and theorizations of difference, power, and equity. It examines the ways that individuals and groups have organized across various axes of difference to fight for legal equality, and explores how those individuals and groups have experienced legal equality and legal inequality in varied ways.

**Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora; HIST Group F Electives - U.S. + Canada; JLST Interdepartmental Electives;

---

**WGSS 154 (S) History of American Feminisms** (WI)

Crosslistings: HIST154 / WGSS154

**Secondary Crosslisting**

This class takes a historical approach to the development of feminist movements and ideas in the United States. Moving from expressions of women's rights in the 18th century up to the present, the class will examine how diverse groups of women organized for and understood the goal of women's equality. It focuses especially on the breadth of women's mobilization and the ways that race, class and sexuality intersected with political movements over time. Historical case studies and documents--including written analyses, films and popular media--will highlight major areas of agreement and disagreement between activists from a broad range of political perspectives, including conservative feminism, labor feminism, womanism, Third World feminism, transnational feminism, and queer/lesbian feminism.

**Class Format:** seminar

**Requirements/Evaluation:** three short essays (3-5 pages); one research paper (10-12 pages); class participation

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** First-Year Students and Sophomores

**Enrollment Limit:** 19

**Enrollment Preferences:** First-Year Students, and then Sophomores who have not previously taken a 100-level seminar

**Expected Class Size:** 19

**Distributions:** (D2) (WI)

**Attributes:** HIST Group F Electives - U.S. + Canada;

Not offered current academic year

---

**WGSS 177 (F) Gender and Sexuality in Music** (DPE)

Crosslistings: MUS177 / WGSS177

**Secondary Crosslisting**

This course explores key themes in the expression of gender and sexuality through music. It draws from primarily 21st century examples, across cultures and genres, ranging from pop boy bands to Indian bhangra dance to the musical avant-garde. Themes will include: communicating gendered ideals, dance and embodiment, transgressive performances, biography and subjectivity, intersectionality, music and sexual violence, and marketing. We will explore the ways in which ideas and identities related to sex and gender are formulated and mobilized in music's performance and consumption. Inevitably, issues of sound and stagecraft intersect with factors such as race, age, and class further inform these experiences. Students will consider their own processes of identifying and interpreting expressions of gender and sexuality in sound and movement, and contemplate the role
of culture and society in informing those interpretations.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** class participation, short weekly assignments, a final paper/project

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** students with some musical experience

**Expected Class Size:** 15

**Distributions:** (D2) (DPE)

**Distribution Notes:** meets Division 1 requirement if registration is under MUS; meets Division 2 requirement if registration is under WGSS

---

In 1883, Maupassant called on his fellow war veterans and writers to join him in speaking out against warfare and violence, crying "Let us dishonor war!" From the Gallic Wars against Caesar (during the first century BC) to the recent terrorist attacks in France (at the opening of the twenty-first century), the French literary tradition is rich in texts that bear witness to war and speak out against its monstrous inhumanity. While war literature in France can be traced back to ancient and medieval texts on Vercingétorix, Charlemagne, William the Conqueror, and Joan of Arc, this course will focus specifically on literary representations of war during the nineteenth- and twentieth-centuries, from the Napoleonic Wars, to the First and Second World Wars, to the Algerian and Cold Wars, and the "War on Terror." Discussions will examine the impact of war on soldiers and civilians, patriotism and pacifism, history and memory; the implications of war as invasion and conquest, occupation and resistance, victory and defeat; the relationship of war to gender, sexuality, and ethnicity; and the role of war in colonialism and genocide. Readings to include novels, short stories, and poems by Balzac, Stendhal, Hugo, Rimbaud, Daudet, Maupassant, Zola, Cocteau, Wiesel, Duras, Camus, and Fanon. Films to include works by Resnais, Renoir, Carion, Jeunet, Malle, Angelo, Pontecorvo, and Duras. *Conducted in French.*

**Class Format:** seminar

**Requirements/Evaluation:** active class participation, midterm exam, and two to three papers

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** exceptional performance in RLFR 105; successful performance in RLFR 106 or 107; or by French placement exam; or by permission of instructor

**Enrollment Limit:** 20

**Enrollment Preferences:** French majors and certificate students; Comparative Literature majors; Women's, Gender and Sexuality Studies majors; and those with compelling justification for admission

**Expected Class Size:** 20

**Distributions:** (D1)

**Distribution Notes:** meets Division 1 requirement if registration is under RLFR; meets Division 2 requirement if registration is under WGSS

---

WGSS 202 (F)  Foundations in Sexuality Studies  (DPE)

This course will offer an introduction to the burgeoning interdisciplinary field of sexuality studies in part through examining historical, legal, literary, filmic, cultural studies, sociological, and popular texts, as well as work done under the umbrella of queer theory. It explores the role of race, class, religion, science, region, and nation in the construction of modern gender and sexual identities and in the lived experiences of dissident genders and sexualities. We will examine a range of issues, including histories and strategies of resistance; transgender and intersex theory and activism; critiques of the white racial hegemony of lesbian and gay studies; the consequences of gay marriage; the politics of AIDS and its theoretical implications; globalization and sexuality; the rise of queer visibility and its relation to commodity culture; and recent conceptualizations of homonormativity. The goal of the course is not to achieve any kind of political or intellectual consensus, but to have rigorous debate over some of the key issues in queer studies.

---

Fall 2018

LEC Section: 01    TR 9:55 am - 11:10 am    Corinna S. Campbell

WGSS 201 (F)  War and Resistance: Two Centuries of War Literature in France (1804-2016)

Crosslistings: RLFR202 / WGSS201

**Secondary Crosslisting**

Not offered current academic year
Class Format: discussion

Requirements/Evaluation: short papers, possible creative assignments, final essay exam

Prerequisites: none, though WGSS 101 may be helpful, but not required

Enrollment Limit: 20

Enrollment Preferences: Women's Gender & Sexuality Studies majors, short statement of interest in case of over-enrollment

Expected Class Size: 20

Distributions: (D2) (DPE)

Distribution Notes: DPE: This course examines sexual diversity in various forms and asks students to interrogate questions of privilege and positionality, including the intersectional contemplation of sexuality's relationship to race, ethnicity, ability, class, religion, and other axes of identity. It investigates not only sexual difference, but the history of sexual identity and progressive narratives of "gay rights" that have developed over time.

Attributes: AMST Critical and Cultural Theory Electives; WGSS Racial Sexual + Cultural Diversity Courses; WGSS Theory Courses

Fall 2018
SEM Section: 01    MR 2:35 pm - 3:50 pm    Vivian L. Huang

Spring 2019
SEM Section: 01    TR 9:55 am - 11:10 am    Gregory C. Mitchell

WGSS 203 (F) Chicana/o Film and Video
Crosslistings: LATS203 / ARTH203 / AMST205 / WGSS203

Secondary Crosslisting
Hollywood cinema has long been fascinated with the border between the United States and Mexico. This course will examine representations of the U.S.-Mexico border, Mexican Americans, and Chicana/os in both Hollywood film and independent media. We will consider how positions on nationalism, race, gender, identity, migration, and history are represented and negotiated through film. We will begin by analyzing Hollywood "border" and gang films before approaching Chicana/o-produced features, independent narratives, and experimental work. This course will explore issues of film and ideology, genre and representation, nationalist resistance and feminist critiques, queer theory and the performative aspects of identity. Through a focus on Chicana/o representation, the course explores a wide spectrum of film history (from the silent era to the present) and considers numerous genres.

Class Format: film screenings will be scheduled as a lab

Requirements/Evaluation: evaluation will be based on one short paper, mid-term exam, final exam and take home essays

Prerequisites: none

Enrollment Limit: 30

Expected Class Size: 20

Distributions: (D2)

Distribution Notes: meets Division 2 requirement if registration is under AMST, LATS or WGSS; meets Division 1 requirement if registration is under ARTH

Attributes: AMST Arts in Context Electives; AMST Comp Studies in Race, Ethnicity, Diaspora; ARTH post-1600 Courses; FMST Core Courses; GBST Borders, Exiles + Diaspora Studies Electives; LATS Core Electives

Fall 2018
LEC Section: 01    WF 11:00 am - 12:15 pm M 7:00 pm - 9:40 pm    C. Ondine Chavoya

WGSS 205 (S) Gender and Economics
Crosslistings: ECON203 / WGSS205

Secondary Crosslisting
This course uses economic analysis to explore how gender differences can lead to differences in economic outcomes, in both households and the
labor market. Questions to be covered include: How does the family function as an economic unit? How do individuals allocate time between the labor market and the household? How have changes in family structure affected women's employment, and vice-versa? What are possible explanations for gender differences in labor force participation, occupational choice, and earnings? What is the role of government in addressing gender issues in the home and the workplace? How successful are government policies that primarily affect women (e.g., comparable worth policies, AFDC/TANF, subsidization of child care)? The course will focus on the current experience of women in the United States, but will place these gender differences in a historical and cross-cultural context.

Class Format: lecture/discussion

Requirements/Evaluation: weekly discussion papers, two midterms, and a final paper and presentation

Prerequisites: ECON 110

Enrollment Limit: 25

Expected Class Size: 25

Distributions: (D2)

Attributes: FYCR Open to First-Year Students; POEC U.S. Political Economy + Public Policy Course

WGSS 207 (F) She Speaks in Color: Examining the 'Color Complex' in Toni Morrison's Writings

Crosslistings: WGSS207 / COMP236 / AFR205

Secondary Crosslisting

The practice of colorism, or skin color discrimination, is very familiar to people of color globally. Often described as intra-racial racism, colorism within the Black American context is part of the colonial legacy of institutionalized slavery where the vestiges of white supremacy have created color castes among Blacks that still, to this day, have serious consequences for those on the darkest end of the color spectrum. The impact of this practice is far-reaching, influencing everything from romantic partnering, economic and educational attainment, and perceptions of beauty, attractiveness, and criminality. Although the vast majority of colorism scholarship is empirically based, there is much that we can glean from a literary investigation of this practice by analyzing the works of renowned writer, theorist, and folklorist Toni Morrison. Her work is particularly useful in examining issues of skin color, as this topic has been persistent yet underexplored in Morrison's writings. Employing the methods of literary and rhetorical criticism, this tutorial will investigate five Morrison novels, The Bluest Eye (1970), Sula (1973), Song of Solomon (1977), Love (2003) and God Help the Child (2015). In our discussions of each text, we will examine the problem of the "color complex" at the intersections of race, gender, sexuality, class and sexual violence, and how the characters manage these overlapping issues. We will bring the novels into conversation with social science articles on the practices of colorism in daily life. Because the tutorial blends different kinds of investigations into colorism, it will equip first year students with tools to critically engage and interrogate fictional literature; help them identify the real and nuanced ways that color discrimination affects Black communities; and consider how Morrison, one of our foremost writers, bridges literary creativity with ethnographic observation.

Class Format: tutorial

Requirements/Evaluation: six 2-page papers, two 5- to 7-page papers, 10 minute vlog, annotated bibliography

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: this course is specifically for first-year students and they will receive preference in this class

Expected Class Size: 10

Distributions: (D2) (WI)

Distribution Notes: meets Division 2 requirement if registration is under AFR or WGSS; meets Division 1 requirement if registration is under COMP

Attributes: AFR Core Electives; AMST Arts in Context Electives;

Not offered current academic year

WGSS 209 (F) Poverty in America

Crosslistings: PSCI209 / WGSS209

Secondary Crosslisting

Although some protest that the U.S. is heading toward European-style socialism, social welfare programs in the U.S. differ in important ways from
those in other wealthy and democratic nations. This course focuses on the adoption and development of policies to address poverty and inequality in the U.S. The issues we will explore include: What is poverty, and how do Americans perceive its dangers to individuals as well as the political community? What economic, historical, and sociological theories have been advanced to explain poverty? Why has the U.S. adopted some approaches to reduce poverty but not others? What enduring political conflicts have shaped the U.S. welfare state?

Class Format: lecture/discussion

Requirements/Evaluation: class participation, two or three short papers, and a final paper

Prerequisites: none

Enrollment Limit: 25

Enrollment Preferences: Political Science, Political Economy, and Women's, Gender and Sexuality Studies majors and concentrators in Public Health

Expected Class Size: 25

Distributions: (D2)

Attributes: PHLH Decision-Making by Institutions + Individuals; PHLH Social Determinants of Health; POEC U.S. Political Economy + Public Policy Course; PSCI American Politics Courses

Not offered current academic year

WGSS 212 (S) Ethics and Reproductive Technologies (WI)

Crosslistings: WGSS212 / SCST212 / PHIL212

Secondary Crosslisting

In her groundbreaking book, *The Tentative Pregnancy*, Barbara Katz Rothman writes that "[t]he technological revolution in reproduction is forcing us to confront the very meaning of motherhood, to examine the nature and origins of the mother-child bond, and to replace--or to let us think we can replace--chance with choice." Taking this as our starting point, in this course we will examine a number of conceptual and ethical issues in the use and development of technologies related to human reproduction, drawing out their implications for such core concepts as "motherhood" and "parenthood," family and genetic relatedness, exploitation and commodification, and reproductive rights and society’s interests in reproductive activities. Topics will range from consideration of "mundane" technologies such as in vitro fertilization (IVF), prenatal genetic screening and testing, and surrogacy, to the more extraordinary, possibly including pre-implantation genetic diagnosis (PGD), post-menopausal reproduction, and post-mortem gamete procurement. Background readings include sources rooted in traditional modes of bioethical analysis as well as those incorporating feminist approaches.

Class Format: discussion

Requirements/Evaluation: active participation in class discussions, three or four short reflection papers, and two longer papers (5-7 and 7-10 pages)

Prerequisites: none, but introductory-level course in PHIL and/or WGSS recommended

Enrollment Limit: 19

Enrollment Preferences: WGSS and PHIL majors or prospective majors

Expected Class Size: 19

Department Notes: meets Contemporary Value Theory requirement only if registration is under PHIL

Distributions: (D2) (WI)

Attributes: PHIL Contemporary Value Theory Courses; PHLH Bioethics + Interpretations of Health;

Spring 2019

LEC Section: 01  TF 2:35 pm - 3:50 pm  Julie A. Pedroni

WGSS 213 (S) Race, Gender, and the Alien Body: Octavia Butler's Science Fiction (WI)

Crosslistings: SCST213 / AFR213 / WGSS213

Secondary Crosslisting

Science fiction is a genre well known for its ability to envision new realities, and Octavia E. Butler (1947-2006) is among the most highly regarded science fiction writers. Butler’s uncanny ability to imagine the future anew and to merge those ruminations with her experiences as an African American woman provide powerful commentary on—and often disrupt—modern understandings of race, gender, and human embodiment. We will
explore questions such as: What role does 'gender' play in Butler's fiction? How does Butler's treatment of the 'alien' cause us to reconsider what it means to be human? How does Butler incorporate 'race' and the concept of 'other' into her fiction, and how do these techniques help us situate contemporary discussions of a post-race society? We will examine the relationship between Butler's visions for the future and what her narratives of future worlds invariably suggest about the present. We will read key texts including the best-selling text Kindred (1979), the haunting dystopian novel Parable of the Sower (1994), the popular vampire text Fledgling (2005), and the collection Bloodchild and Other Stories (1996). We will also explore contemporary engagement with Butler's work including the relationship between the main character from her book Dawn (1987), and Henrietta Lacks, the African American woman from whom the immortal cell line (HeLa) used for medical research derives. This tutorial will engage Octavia Butler's work broadly, and with particular attention to how the concepts 'race,' 'gender,' 'alien' and 'body' are interrogated in her writings.

Class Format: tutorial

Requirements/Evaluation: attendance, paired weekly reflection/response papers, a 5- to 7-page creative writing assignment, and a final essay of 10 pages

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: students with interests and/or prior coursework in Africana Studies and Women's, Gender, and Sexuality Studies

Expected Class Size: 10

Distributions: (D2) (WI)

Attributes: AFR Core Electives; WGSS Racial Sexual + Cultural Diversity Courses

Spring 2019
TUT Section: T1  TBA  Rhon S. Manigault-Bryant

WGSS 214 (F) From Putin to Pussy Riot: Discourses of Post-Soviet Gender (DPE)

Crosslistings: GBST213 / WGSS214 / COMP257 / RUSS213

Secondary Crosslisting

Before 1991, Russians typically appeared in the Western media as macho villains in the nuclear arms race or a James Bond film. Today, however, news from the Former Soviet Union often sounds like a bizarrely gendered media stunt. Russian president Vladimir Putin has been photographed topless while fishing on vacation in Siberia, while the feminist punk-rock collective Pussy Riot protested Putin's regime by performing in day-glo balaclavas in Russia's largest cathedral. This course examines related post-Soviet media spectacles in the attempt to understand the Western press's fascination with Russia, as well as key social trends defining the post-Soviet era. We will focus on the ways in which gender and sexuality have come to mark post-Soviet culture and discourse as different from those in the West. In addition to Vladimir Putin and Pussy Riot, we will consider the so-called crisis of masculinity in post-Soviet Russia, the trafficking of women from the Former Soviet Union, the Ukrainian feminist collective Femen, the Eurovision Song Contest, and the 2013 legislation in the Russian Federation banning homosexual propaganda among minors. We will try to understand how concepts, such as feminism, tolerance of sexual minorities, and performed gender, have been deemed dangerous in the post-Soviet East at the very time they have attained normative status in the West. All readings will be in English, and all films with have English subtitles.

Class Format: seminar

Requirements/Evaluation: active participation in class discussions, several response papers, two short papers (3-5 pages each), and a final project

Prerequisites: none

Enrollment Limit: none

Enrollment Preferences: none

Expected Class Size: 20

Distributions: (D2) (DPE)

Distribution Notes: meets Division 1 requirement if registration is under RUSS or COMP; meets Division 2 requirement if registration is under GBST or WGSS This course is part of the Difference, Power, and Equity requirement because it engages in cultural comparison, explores how power and privilege are allocated differently in post-Soviet societies than in Western liberal democracies, and engages in the critical theorization of post-Soviet culture and discourse.

Attributes: GBST Russian + Eurasian Studies Electives
WGSS 215 (F)  Ways of Knowing: Music, Movement, Memory

Secondary Crosslisting
This interdisciplinary seminar proceeds from the premise that the body knows. Ongoing colonial modernity is rooted in a racialized hierarchy: the "civilized" life of the mind vs. the "primitive" instincts of the flesh. According to this binary, the body is marked as irrational, sinful, outside of the archive. The body cannot know because the happenings of the body are ephemeral: unlike documents, they don't last. In this course, we will subject this logic to close scrutiny. As performance scholar Diana Taylor asks, "Whose memories, traditions, and claims to history disappear if performance practices lack the staying power to transmit vital knowledge?" In this course, we look to music, movement, and other repertoires as ways of knowing, remembering, and world-making. How does embodied knowledge travel across time and space? How have performance practices served as modes of what Ashinaabe cultural theorist Gerald Vizenor calls "survivance" (survival + resistance) for indigenous, nomadic, queer, and colored communities. Case studies include: the Middle Passage and the syncretic birth of the Blues in the Americas; nomadism, the nation-state, and the migration of Romani music; and the evolution of queer ball culture. Students will engage with a variety of texts (verbal, sonic, visual, kinesthetic) and respond to them critically not only through writing and discussion, but also through their own performance practices.

Class Format: seminar
Requirements/Evaluation: in-class participation, creative/critical responses to texts, final paper
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 14
Enrollment Preferences: if overenrolled, theater majors will get preference
Expected Class Size: 14
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under THEA or DANC; meets Division 2 requirement if registration is under AFR or WGSS
Not offered current academic year

WGSS 216 (F)  Ancient Christianity on Gender and Sexuality: Legacies and Prospects
Crosslistings: WGSS216 / REL213

Secondary Crosslisting
This course will examine a set of case studies from ancient Christianity and contemporary literature that address topics in gender and sexuality, such as the masculinity of Jesus; portraits of Mary Magdalene as leader and prostitute; desire, marriage, and celibacy; gender and violence in martyr narratives; the sex/gender of God; and sexual slander of heretics and Jews. We will consider social and theological intersections with feminist, masculinity, and trans* studies.

Class Format: seminar
Requirements/Evaluation: regular class attendance, active participation in discussions, careful reading of all assigned materials, three 5- to 7-page papers (c. 2000-2300 words)
Prerequisites: none
Enrollment Limit: 16
Enrollment Preferences: none
Expected Class Size: 10
Distributions: (D2)
Not offered current academic year

WGSS 218 (S)  Gender and Sexuality in the Neo-slave Narrative  (DPE) (WI)
Hortense Spillers has noted that ex-slave Harriet Jacobs, "between the lines of her narrative, demarcates a sexuality that is neuterbound" and we live with the aftermath of her observation. "Ungendering," one of the transformations undergone by bodies subjected to the Middle Passage, is one of the keywords that forms the foundation for a conversation about slavery, gender, and sexuality. Throughout this course we will wrestle with the questions: How does the designation "slave" rupture, reify, or expand our understandings of sexuality and gender? What conditions have necessitated the neo-slave narrative form? Texts include: slave narratives and neo-slave narratives in the forms of novels such as Octavia E. Butler's Kindred, Jewelle Gomez's Gilda Stories, visual art such as Kerry James Marshall's "Heirlooms and Accessories" and Glenn Ligon's "Runaways", and film such as Jordan Peele's Get Out.

Class Format: seminar

Requirements/Evaluation: weekly keyword responses, one presentation, four papers totaling about 20 pp. including an engaged feedback process, thoughtful class participation

Extra Info: may not be taken on a pass/fail basis

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 19

Enrollment Preferences: first- and second-year students, and English majors who have yet to take a Gateway course

Expected Class Size: 19

Distributions: (D2) (DPE) (WI)

Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AMST, AFR or WGSS WI: Students write 4 papers totaling at least 20 pages over the course of the semester including 1 critical revision. DPE: This course examines the work of African American writers and artists engaged with the archival silences imposed by the power dynamics of racial hierarchy which constrained the birth of African American literature (the slave narrative). In particular, we examine the meaningful/willful/and censorial omissions that shape the treatment of gender and sexuality in these texts.

Attributes: ENGL 200-level Gateway Courses; ENGL Literary Histories C;

Spring 2019

SEM Section: 01  W 1:10 pm - 3:50 pm  Ianna Hawkins Owen
Secondary Crosslisting

From the early twentieth century to the present day, the radical changes in the lives of Spanish women have clearly reflected the tug of war between progress and tradition in recent Spanish history. The dramatic upheavals in Spanish politics have marked and transformed the lives of women to such a great extent that one can often gauge the political and social climate of any given historical moment by considering how the role of women was defined by the law, the Catholic church, education, and other social and political institutions. Using literary and historical texts as well as films and graphic materials, this course will look at the transformations in the public and private lives of Spanish women during the following periods: the turn of the century, the Second Republic, the Spanish Civil War, the Franco years, and the transition to democracy.

Class Format: seminar

Prerequisites: RLSP 105, or RLSP 200, or results of Williams College Placement Exam, or permission of instructor

Enrollment Limit: 20

Enrollment Preferences: Spanish and Comparative Literature majors

Expected Class Size: 20

Distributions: (D1)

Distribution Notes: meets Division 1 requirement if registration is under RLSP; meets Division 2 requirement if registration is under WGSS

Not offered current academic year

WGSS 224 (S) Sexuality and Seduction in Nineteenth and Twentieth-Century France (DPE)

Crosslistings: WGSS224 / RLFR224

Secondary Crosslisting

In 1857, both Flaubert's Madame Bovary and Baudelaire's Les Fleurs du mal were put on trial for sexual indecency and "crimes against public morality." In 1868, Le Figaro attacked Zola's novel Thérèse Raquin as "putrid literature" for its depiction of adultery, murder, and scandalous sexuality in nineteenth-century Paris. A century later, Gide, Proust, Colette, and Duras continued to shock French readers with their extraordinary novels on male and female homosexuality, intergenerational lovers, and biracial relationships. In this course, we will examine a broad range of issues on sexuality and seduction in nineteenth- and twentieth-century French literature, including eroticism and desire, love and betrayal, marriage and adultery, prostitution and fetishism, gay and lesbian identities, cross-dressing and gender representation, exoticism and colonial (s)exploitation. Readings to include novels, short stories, and poems by Chateaubriand, Constant, Duras, Balzac, Flaubert, Baudelaire, Zola, Maupassant, Barbey d'Aurevilly, Gide, Proust, Colette, Duras, and Guibert.

Class Format: seminar

Requirements/Evaluation: active class participation, two shorter papers, a midterm, and a longer final paper

Extra Info: not available for the fifth course option

Prerequisites: exceptional performance in RLFR 105, successful performance in RLFR 106 or 107, or by French placement exam, or by permission of instructor

Enrollment Limit: 18

Enrollment Preferences: all are welcome, but if overenrolled, preference will be given to French majors and certificate students, Women's, Gender, and Sexuality Studies majors, and those with compelling justification for admission

Expected Class Size: 18

Department Notes: if the course is overenrolled, students will submit a form online

Distributions: (D2) (DPE)

Distribution Notes: meets Division 1 requirement if registration is under RLFR; meets Division 2 requirement if registration is under WGSS. DPE: As the course description explains, this course centers on a critical examination of difference, power, and equity in a broad range of debates on sexuality in France, from 1800-2000. The content examines the effects of class, race, ethnicity, gender, and sexuality on social inequality; and the course employs critical tools to teach students how to articulate and interrogate the complexities of gender and sexuality, from reading and discussion, to critical analysis and writing.

Spring 2019

SEM Section: 01    TR 11:20 am - 12:35 pm    Brian Martin
WGSS 225 (F) Gender and Sexuality in Asian American Theater
Crosslistings: THEA225 / COMP218 / WGSS225

Primary Crosslisting
This class begins with the premise that intersectional and interdisciplinary studies of gender and sexuality need to be, and in significant ways already are, in conversation with Asian American studies and theater. How might contemporary Western discourses of masculinity and heterosexuality, for example, depend upon theatrical constructions of Eastern sexual alterity? How have Asian American artists managed and critiqued historically gendered and sexualized stereotypes (e.g., hypersexual Dragon Lady, virginal Lotus Blossom, asexual Charlie Chan) through theatrical intervention? This seminar will closely read dramatic literature written by Asian American artists, as well as engage scholarship in Asian American gender and sexuality studies and performance studies. We will read the work of playwrights including Ayad Akhtar, Ping Chong, Frances Ya-Chu Cowhig, Velina Hasu Houston, David Henry Hwang, Young Jean Lee, Diana Son, Lauren Yee, and Chay Yew.

Class Format: seminar
Requirements/Evaluation: in-class participation, weekly reading responses, midterm reflection, in-class reading, short essay, final essay
Extra Info: not available for the fifth course option
Prerequisites: none
Enrollment Limit: 20
Expected Class Size: 16
Distributions: (D2)
Distribution Notes: meets Division 2 requirement if registration is under WGSS; meets Division 1 requirement if registration is under THEA or COMP

Not offered current academic year

WGSS 226 (S) Gender and the Dancing Body
Crosslistings: THEA226 / AMST226 / DANC226 / WGSS226

Secondary Crosslisting
This course posits that the dancing body is a particularly rich site for examining the history of gender and sexuality in America and beyond. The aim of the course is to explore ideas related to gender and sexuality as prescribed by dominant cultural, social, and religious institutions, and how dance has been used to challenge those normative values. We will examine a wide range of dance genres, from stage performance to popular forms to dance on television, with particular attention to the intersections of race and class with gender. This is primarily a discussion-based seminar course but will also include attendance at live performances, film screenings, and discussions with guest artists. No previous dance experience required.

Class Format: seminar
Requirements/Evaluation: class participation, reading responses and essays, and presentations
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 20
Expected Class Size: 10-15
Distributions: (D2)
Distribution Notes: meets Division 1 requirement if registration is under DANC or THEA; meets Division 2 requirement if registration is under WGSS or AMST

Spring 2019
SEM Section: 01  W 1:10 pm - 3:50 pm  Munjulika Tarah

WGSS 228 (F) Feminist Bioethics  (WI)
Crosslistings: PHIL228 / WGSS228

Secondary Crosslisting
In this course we'll explore the ways in which feminist approaches to moral thinking have influenced both the methodology and the content of contemporary bioethics. The first portion of the course will address the emergence of the "Ethics of Care," critically assessing its origins in feminist theory, its development within the context of the caring professions, and its potential as a general approach to bioethical reasoning. The second portion of the course will use feminist philosophy to inform our understanding of the ways in which gender structures the individual's interactions with the health care system. To do this we'll explore topics that might traditionally be considered "women's issues" in health care, such as medicine and body image (e.g., cosmetic surgery, eating disorders), reproductive and genetic technologies, and research on women and their health care needs. In addition we'll also look at feminist analyses of topics that traditionally have not been regarded as "gendered," such as resource allocation and end of life issues.

Class Format: lecture/discussion

Requirements/Evaluation: active participation in class discussions, two mid-length papers (5-7 and 7-10 pages, respectively), one oral presentation, and three or four periodic short writing assignments (2-3 pages each)

Prerequisites: none, although previous coursework in WGSS is desirable

Enrollment Limit: 19

Enrollment Preferences: Women's, Gender and Sexuality Studies and Philosophy majors

Expected Class Size: 10-15

Department Notes: meets Contemporary Value Theory requirement only if registration is under PHIL

Distributions: (D2) (WI)

Attributes: AMST Critical and Cultural Theory Electives; JLST Interdepartmental Electives; PHIL Contemporary Value Theory Courses; PHLH Bioethics + Interpretations of Health; Not offered current academic year

WGSS 230 (F) Gender, Sexuality, and Global HIV/AIDS

Crosslistings: WGSS230 / AFR230

Primary Crosslisting

The global pandemic of HIV/AIDS is now entering into its fourth decade. Throughout this history sexuality, gender and race and inequality have played a central role in the spread of the virus, and its apparent entrenchment in certain communities. This class will use a gendered, interdisciplinary perspective to investigate the pandemic's social, economic and political causes, impact, and conundrums--the problems it poses for scholarship, activism, public policy, and public health. Issues discussed will include the role of transaction sex and economic structures in both susceptibility to HIV and vulnerability to its impact; stigma and its challenges for HIV prevention, testing and treatment uptake; the role of positive youth in the next stages of the pandemic; and the evolving expressions of biopower in the global AIDS response. The class will look at examples of successful policies and activism as well as the failures, corruption and complacency that have characterized the global pandemic. There will be a particular geographical focus on experiences in the U.S. and sub-Saharan Africa.

Class Format: seminar

Requirements/Evaluation: two short papers and a research paper; class participation will form part of the grade

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 25

Enrollment Preferences: Women's, Gender and Sexuality Studies majors, Public Health concentrators

Expected Class Size: 20

Distributions: (D2)

Attributes: PHLH Social Determinants of Health

Not offered current academic year

WGSS 232 (S) Approaches to Media Studies: Analyzing Mediated Difference

Crosslistings: AMST231 / LATS231 / WGSS232

Secondary Crosslisting

Media's influence in 21st century life is pervasive, and encompasses visual, sonic, and discursive formats. This course introduces students to a variety
of qualitative approaches to the study of contemporary media. Simultaneously, we will explore questions of ethno-racial identity, gender, and sexuality. Structured around a series of hand-on exercises designed to provide experience in the areas of textual analysis, in-depth interviews, virtual ethnography and participant observation, this class will provide students with interdisciplinary training that enhances their understanding of everyday media and its interaction with multiple categories of identity. This course is a comparative Ethnic Media Studies class that encourages students to employ media as a lens for theorizing the intersections between ethno-racial identity, gender, and sexuality. We review materials focusing on a wide range of minoritarian communities.

**Class Format:** seminar

**Requirements/Evaluation:** participation; four 3- to 5-page papers; student papers will be based on hands-on exercises using various current Media Studies methods

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** Latina/o Studies concentrators, American Studies and Women's Gender & Sexuality Studies majors by seniority

**Expected Class Size:** 10

**Distributions:** (D2)

**Attributes:** AMST Arts in Context Electives; AMST Comp Studies in Race, Ethnicity, Diaspora; FMST Core Courses; LATS Core Electives; WGSS Racial Sexual + Cultural Diversity Courses

**Not offered current academic year**

**WGSS 233 (F) Chemical Intimacies (DPE)**

Crosslistings: ENGL243 / WGSS233 / ARTH243 / SCST233

**Primary Crosslisting**

This is a research seminar that understands human-chemical entanglement in relationship to environment, sexuality, geography, ecology, and capacity. It doubles as a research class in which students choose a project of chemical intimacy to investigate as their own through the course of the semester. In the first half, we will together read and discuss forms of human-chemical entanglement, whether a matter of industrial pollution, pharmaceutical use, habitual intoxication, gendered self-care or enhancement, or built environment; the goal is to achieve a broad sensibility for the concept as well as a familiarity with thinking biochemically and biopolitically about living bodies, while consistently registering questions of race, gender, class, sexuality, disability, and more. In the second half, each participant will choose and research a historically and geopolitically specific scenario of chemical entanglement, while 1) considering the political, legal, cultural, and labor contexts of the case; 2) exploring relationships between "actual" and "represented" (protest slogans or visual productions in the case of environmental justice activism, for example); 3) examining other research questions germane to their site of interest and their chosen discipline of study. We will take one field trip to a local site.

**Class Format:** seminar

**Requirements/Evaluation:** individual research project

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** Women's, Gender and Sexuality Studies majors, Art History majors, English majors, Environmental Studies majors

**Expected Class Size:** 10

**Distributions:** (D2) (DPE)

**Distribution Notes:** meets Division 2 requirement if registration is under WGSS OR SCST; meets Division 1 requirement if registration is under ARTH or ENGL. DPE: The course gives special attention to forms of human-chemical entanglement that are related to environmental justice (pollution), and gender, racial, sexual, indigenous, and disability politics.

**Attributes:** WGSS Theory Courses

Fall 2018

SEM Section: 01    M 7:00 pm - 9:40 pm    Mel Y. Chen
Technological innovation is vital for communities, businesses and nations seeking to adapt to a globalized, competitive world. But any innovation also has impacts on all three dimensions of sustainability: the ecological, the economic, and the social. For example, such impacts may either exacerbate or mitigate gender inequalities. This course uses a gender studies lens to study innovation in the development of sustainable practices in the present and for the future. We will look at the impact of gender stereotypes on innovation, including the co-construction of gender and technology. Since the course is taught by a visiting scholar from Sweden, a particular focus will be the EU's policy of "Gender Mainstreaming" which requires all proposed policies to be assessed for their impact on gender inequality. The course looks at technical development as necessary and valuable, while investigating power relations and taken-for-granted views embedded in the particular forms it takes. The course will rely largely on analysis of case studies, and students will be encouraged to apply the analytic tools of the course to develop US-based case studies of their own.

**Class Format:** seminar, combination of lecture and discussion

**Requirements/Evaluation:** reading journal, mid-term exam, and a final research project

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** Women's, Gender and Sexuality Studies majors, Environmental Studies majors, students who have taken WGSS 101

**Expected Class Size:** 10

**Distributions:** (D2) (DPE)

**Distribution Notes:** DPE: The course focuses specifically on tools for analysing the potential differential impacts of sustainable development projects along gender lines.

---

This seminar course is a deep dive into the richly dissonant dialogue between queer lives and live performance. How have queer artists shaped and reshaped the field of theatre and performance over time? How has drama, in turn, shaped the landscape of queer life? What inventions and innovations might we attribute to the evolution of "queer"? We will look to the work of artists such as Tennessee Williams, Tarell McCraney, Taylor Mac, Reza Abdoh, Sharon Bridgforth, Virginia Grise, and many others as we seek to map the messy topography of queer performance.

**Class Format:** seminar, three hours per week

**Requirements/Evaluation:** two 5-page papers, participation in text-based seminars, and a final performance

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 14

**Enrollment Preferences:** if the class is overenrolled, students will submit a letter of interest in the class

**Expected Class Size:** 14

**Distributions:** (D2) (DPE)

**Distribution Notes:** meets Division 1 requirement if registration is under THEA; meets Division 2 requirement if registration is under WGSS DPE: This course takes "queer" as an analytical and methodological lens for approaching questions of power, performance, and self-making.
WGSS 239 (S) History of Sexuality (WI)
Crosslistings: HIST292 / GBST241 / WGSS239 / REL241

Secondary Crosslisting

Is sexuality an immutable aspect of who we are or is it socially constructed? How have people understood sex and sexuality throughout history? Why does religion have any say in the sexual lives of individuals and society? What are sexual transgressions and why are they punished? Is sex a commodity that can be exchanged for money? Is sex political? This course will explore these questions through a historical approach, focusing in particular on the shifting understanding of sex and sexuality across historical time and different geographical regions. In investigating the category of sexuality, this course will push us to consider three key questions: 1) Is sexuality a useful category for historical analysis, 2) how have our assumptions regarding sexuality and sexual ethics taken shape and changed over time and 3) how do social, cultural, political, and economic conditions affect changing meanings of sexuality. Historical studies will be read in conjunction with different theoretical frameworks about sexuality. Reading historical accounts of sexuality alongside theoretical pieces will allow us to consider how historians construct an argument and the influence of theoretical frameworks in shaping scholarship. Some of the theorists we will read in the course include: Michel Foucault, David Halperin, Afsaneh Najmabadi, Valerie Traub, and Carla Freccero.

Class Format: seminar

Requirements/Evaluation: reading responses, two essays, and final research paper

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: Religion, History, and Women's, Gender and Sexuality Studies majors

Expected Class Size: 15

Distributions: (D2) (WI)

Not offered current academic year

WGSS 240 (F) Performing Masculinity in Global Popular Culture
Crosslistings: LATS241 / SOC240 / WGSS240 / AMST241 / THEA241

Primary Crosslisting

This course examines popular cultural contexts, asking what it means to be a man in contemporary societies. We focus on the manufacture and marketing of masculinity in advertising, fashion, TV/film, theater, popular music, and the shifting contours of masculinity in everyday life, asking: how does political economy change the ideal shape, appearance, and performance of men? How have products - ranging from beer to deodorant to cigarettes -- had their use value articulated in gendered ways? Why must masculinity be the purview of "males" at all; how can we change discourses to better include performances of female masculinities, butch-identified women, and trans* men? We will pay particular attention to racialized, queer, and subaltern masculinities. Some of our case studies include: the short half-life of the boy band in the US and in Asia (e.g., J/K-Pop), hip hop masculinities at home and abroad, and the curious blend of chastity and homoeroticism that constitutes masculinity in the contemporary vampire genre. Through these and other examples, we learn to recognize masculinity as a performance shaped by the political economy of a given culture. The course includes a field trip to a drag performance in Northampton.

Class Format: seminar

Requirements/Evaluation: masculinity journal, mid-term essay, visual analyses of pop culture artifact, choice of final essay or 12 page final paper

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: in the event of over-enrollment, a short statement of interest will be solicited

Expected Class Size: 20

Distributions: (D2)

Distribution Notes: meets Division 2 requirement if registration is under AMST, LATS, SOC or WGSS; meets Division 1 requirement if registration is under THEA

Attributes: EXPE Experiential Education Courses; FMST Related Courses; LATS Comparative Race + Ethnic Studies Electives

Not offered current academic year
WGSS 241 (S) Sex and Gender in Ancient Greece and Rome (WI)

Crosslistings: CLAS241 / COMP241 / WGSS241

Secondary Crosslisting

From the household to the marketplace, from sacred spaces to the political arena, sexuality and gender shaped a broad range of attitudes and actions in the ancient Mediterranean world. This course investigates a variety of discourses and practices around sexuality and gender in ancient Greece and Rome with the aim of promoting students' capacity to evaluate claims and dismantle false assumptions about the continuity of the "classical" past with contemporary norms and values. We will carefully analyze, contextualize, and compare a variety of texts, including selections from tragic and comic drama, epic and lyric poetry, handbooks, epitaphs, novels and biography in order to better understand how gender and sexuality were expressed, experienced, and regulated in Greece and Rome. Our emphasis will be on ancient texts, but selections from contemporary criticism and theory will enrich the methodological frameworks through which we approach the primary sources.

Class Format: tutorial

Requirements/Evaluation: five to six weekly tutorial papers, five to six responses, a midterm self-evaluation and conference with instructor, a mid-length final paper (approximately eight pages) consisting of a revision and expansion of a previously written paper

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: majors or intended majors in Classics, WGSS, and Comparative Literature

Expected Class Size: 10

Distributions: (D2) (WI)

Distribution Notes: meets Division 1 requirement if registration is under CLAS or COMP; meets Division 2 requirement if registration is under WGSS

Spring 2019

TUT Section: T1 TBA Amanda R. Wilcox

WGSS 242 (S) Women, Gender, and Sexuality in Islam (DPE)

Crosslistings: WGSS242 / REL242 / ARAB242

Secondary Crosslisting

The figure of the Muslim woman is an object of intense scrutiny in Western society. Claims that Muslim women are oppressed and the incompatibility of Islam and feminism abound. This course will consider women and gender roles in the Islamic tradition and how Muslim women have interpreted and negotiated these discourses. We will explore questions of masculinity, femininity, and sexuality across various historical periods as well as through contemporary Muslim feminist scholarship and literature (including film and novels). We will begin with insights into the politics of representing Muslim women, exploring how Muslim women are depicted in popular culture and media and ask the crucial question: do Muslim women need saving? We will then explore: how Muslim women have claimed religious authority through scriptural interpretation; how they have negotiated their position in Islamic law both historically and in contemporary Muslim societies; and the lives of pious women in Sufism--the mystical tradition of Islam. We will conclude with Muslim feminist scholarship and recent works on Islamic masculinities. Throughout the course, emphasis will be placed on the diversity of interpretations in Islam around women, gender, and sexuality and on Muslim women's own articulations about their religious identity and experiences. Some of the topics covered in this course include: marriage and divorce, slavery, modesty and veiling, and homosexuality.

Class Format: seminar

Requirements/Evaluation: weekly discussion post, midterm essay, and final paper (6-8 pages)

Extra Info: may not be taken on a pass/fail basis

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Religion, Women's, Gender and Sexuality Studies and Arabic majors

Expected Class Size: 14

Distributions: (D2) (DPE)

Distribution Notes: meets Division 2 requirement if registration is under ARAB DPE: This course explores the relationship between gender, authority, and civilizational discourse. To that end, the course will explore: 1) how assumptions about gender shaped the legal and Quranic exegetical
tradition and Muslim feminist critiques. 2) The construction of the oppressed Muslim woman in justifying military invasion and nationalistic rhetoric. This course will introduce students to critical tools in decolonial feminism and the relationship between gender and power.

Spring 2019

SEM Section: 01    TR 9:55 am - 11:10 am    Saadia Yacoob

WGSS 243 (F) Islamic Law: Past and Present
Crosslistings: REL243 / WGSS243 / ARAB243 / HIST302

Secondary Crosslisting

From fear of the Shari'a to its implementation in so called "Islamic countries," Islamic law is perhaps best associated with draconian punishments and the oppression of women. Islamic law is ever present in our public discourse today and yet little is known about it. This course is designed to give students a foundation in the substantive teachings of Islamic law. Islamic law stretches back over 1400 years and is grounded in the Quran, the life example of the Prophet Muhammad, and juridical discourse. Teetering between legal and ethical discourse, the Shari'a moves between what we normally consider law as well as ethics and etiquette. The course will explore four key aspects of the law: its historical development, its ethical and legal content, the law in practice, and the transformation of Islamic law through colonialism and into the contemporary. Specific areas we will cover include: ritual piety, family and personal status law, criminal law, and dietary rules.

Class Format: seminar
Requirements/Evaluation: weekly responses, four 2- to 3-page essays
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: majors
Expected Class Size: 10
Distributions: (D2)
Distribution Notes: meets Division 2 requirement if registration is under ARAB
Attributes: HIST Group B Electives - Asia; HIST Group E Electives - Middle East; HIST Group P Electives - Premodern; JLST Interdepartmental Electives

Fall 2018

SEM Section: 01    TR 11:20 am - 12:35 pm    Saadia Yacoob

WGSS 244 (F) Actually Existing Alternative Economies (DPE) (WI)

Capitalism has a way of constricting our imaginations so that we come to believe the only possible form of economic institution is one based on profit seeking, competition and individualism. However movements in countries including Brazil, France, Canada and Spain--and now parts of the U.S.--are demonstrating otherwise. Theorists, practitioners and social activists are adopting labels including 'Solidarity Economy' and 'New Economy' to group together economic activities based on ideals of human provisioning, social justice and environmental sustainability. They point out that many of these activities are already taking place and are often crucial to our lives, but are rendered invisible by economic theory. In the words of Brazilian popular educator and economist Marcos Arruda, 'a solidarity economy does not arise from thinkers or ideas; it is the outcome of the concrete historical struggle of the human being to live and to develop him/herself as an individual and a collective.' Feminist geographers Julie Graham and Katherine Gibson developed practices of 'mapping' local economies with communities in Australia and Western Massachusetts in ways that bring to light the invisible resources and practices of provisioning and solidarity, and challenge what they describe, drawing on the work of feminist theorist Sharon Marcus, as a 'script' of local helplessness to resist the 'rape' of their economies by the forces of global capitalism. Do these proposed discursive practices actually present realistic possibilities for producing sustained economic change? In this tutorial we will learn and debate about some of the activities being named and built under the label of solidarity economy, such as the networks of worker-owned cooperatives in Mondragon, Spain, the growth of local currencies and time exchanges, fair trade organizations and different ways of organizing care work. We will look at some of the history and debates around worker-owned cooperatives, ranging from Victorian England through African-American experiences throughout the 20th century and examples in post-Independence Africa, to the recent establishment of Cooperation Jackson in Jackson, Mississippi. The ILO has argued that co-ops are a particularly appropriate form to African development. Is this plausible, and what role might they play in AIDS-affected communities? Why has the recent U.S. growth of the solidarity economy been so concentrated in communities of color, and how is it gendered? We will visit some examples in
Fall 2018

WGSS 246 (F) India's Identities: Reproducing the Nation, Community and Individual (WI)
Crosslistings: ANTH246 / ASST246 / WGSS246 / REL246

Secondary Crosslisting
This course considers India's contradictory legacy as a booming Asian democracy and fragile society built upon deep and enduring divisions. Why is India's growing population so often described in terms of multiple identities or fragmenting oppositions -- Hindu/Muslim, rich/poor, high caste/outcaste, male/female? What are the historic roots and ongoing causes that produce structural violence around these axes of difference? We pay particular attention to key moments (Partition, communal riots in Gujarat in 2003, Hyderabad in 1990, Delhi in 1984), and places (Punjab, Bengal, Jammu & Kashmir) for our analysis of how religion, gender, and caste intersect to produce a landscape of communal violence, social hierarchy, and fragmented subjectivity in India today. We are as interested in discourses and practices that shore up these binaries as well as the third terms that attempt to transcend or diffuse them. For instance, we look at how Buddhism is and is not a middle path between Hindu/Muslim conflict in Indian Kashmir. Our course readings include ethnographic, sociological, and historical analyses, as well as oral histories and popular media.

Class Format: tutorial
Requirements/Evaluation: weekly writing assignments and tutorial attendance every week
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 10
Enrollment Preferences: majors in Anthropology and Sociology, Religion, Asian Studies, or Women's, Gender & Sexuality Studies
Expected Class Size: 10
Distributions: (D2) (WI)
Attributes: GBST South + Southeast Asia Studies Electives; PHLH Bioethics + Interpretations of Health; WGSS Racial Sexual + Cultural Diversity Courses
Not offered current academic year

WGSS 247 (F) Introduction to Native American and Indigenous Studies
Crosslistings: AMST245 / ANTH245 / HIST255 / WGSS247

Secondary Crosslisting
What does it mean to acknowledge the literal land we stand upon--in Williamstown and beyond--as the occupied territory of indigenous peoples? This course strives to answer that question by offering an introduction to the histories, politics, knowledges, and arts of indigenous peoples across the Americas and Native Pacific. Foregrounding the ways in which indigenous peoples have resisted, refused, and reimagined ongoing histories of settler colonialism, we will survey scholarship in the interdisciplinary field of Native American and Indigenous Studies. By analyzing such scholarship alongside a range of primary sources--including historical documents, literature, film, visual art, music, and social media--we will examine the complex interweavings of indigeneity, race, gender, and sexuality. Throughout the course, we will discuss topics of both past and present importance, such as environmental justice, cultural representation, and self-determination.
**Class Format:** seminar

**Requirements/Evaluation:** one 2- to 3-page response paper, one 5- to 6-page analytical essay, one 8- to 10- page research paper, weekly Glow posts, and regular class participation

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** AMST majors

**Expected Class Size:** 19

**Distributions:** (D2)

**Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora; HIST Group F Electives - U.S. + Canada; LATS Comparative Race + Ethnic Studies Electives

Not offered current academic year

**WGSS 248 (F) Carmen, 1845 to Now** (WI)

Crosslistings: MUS278 / WGSS248

**Secondary Crosslisting**

The story of the gypsy *femme fatale* Carmen has endured for over 150 years. In Western culture she exemplifies the seductive, exotic, independent, and forbidden woman who drives an upstanding man to a life of crime and finally murder. This course explores a broad array of treatments of this archetypal narrative, starting with Prosper Mérimée’s 1845 novella on which Bizet based his beloved 1875 opera *Carmen*. We will consider various staged and film versions of the opera itself, including Francesco Rosi’s stunning 1984 movie, and discuss various other film transformations of the story, from DeMille’s 1915 silent film through Hammerstein’s 1954 all-black musical *Carmen Jones*, to the MTV version *A Hip Hopera* of 2004. Comic approaches will also be assessed, from Charlie Chaplin’s *Carmen Burlesque* of 1915 through Spike Jones’ 1952 *Carmen Murdered!* and *The Naked Carmen* of 1970. We will explore remarkable dance interpretations ranging from Carlos Saura’s 1983 flamenco version through David Bourne’s choreography in his 2001 gay reading called *The Car Man*.

**Class Format:** tutorial; after initial group meetings to discuss Mérimée’s novella and Bizet’s music, students will meet with the instructor in pairs for one hour each week

**Requirements/Evaluation:** each student will write a 5- to 6-page essay every other week (five in all), and provide peer reviews in alternate weeks; evaluation will be based on the quality of written work, discussions, and oral presentation

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none; ability to read music useful but not necessary

**Enrollment Limit:** 10

**Enrollment Preferences:** sophomores and juniors

**Expected Class Size:** 8

**Distributions:** (D1) (WI)

**Distribution Notes:** meets Division 1 requirement if registration is under MUS; meets Division 2 requirement if registration is under WGSS

Not offered current academic year

**WGSS 250 (F) Gender, Sexuality and Modern Performance** (WI)

Crosslistings: COMP247 / ENGL253 / THEA250 / WGSS250

**Secondary Crosslisting**

This interdisciplinary tutorial explores aspects of gender, sexuality, performativity, race, class, and representations of the body in modern theatre and performance in America. While attention will be given to the *still* understudied role of women in the arts, we will focus primarily on the transsecionalities of social identities under intersected systems of oppression. Close analysis of works by dramatists--such as Adrienne Kennedy, Caryl Churchill, Wendy Wasserstein, Ntozake Shange, Tony Kushner, Naomi Iizuka, Paula Vogel, Suzan-Lori Parks, David Henry Hwang, Tarell McCraney, Gina Gionfriddo, and Taylor Mac--will occur alongside consideration of works by artists such as Karen Finley, Ron Athey, Tim Miller, E. Patrick Johnson, and Young Jean Lee. Our approach to this varied material will be comparative and will be enriched by readings of critical works by writers such as: Judith Butler, bell hooks, Cherrie Moraga, Gloria Anzaldúa, Eve K. Sedgwick, Jill Dolan, José Esteban Muñoz, David Román, and Donna Haraway.
Class Format: tutorial
Requirements/Evaluation: students will meet with instructor in pairs for an hour each week; they will write a 5- to 7-page paper every other week (five in all), and comment on their partner's papers in alternate weeks
Extra Info: emphasis will be placed on developing skills in reading, interpretation, critical argumentation, and critical written and oral response
Extra Info 2: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 10
Enrollment Preferences: sophomores and above; majors in Theatre, English or Women's, Gender and Sexuality Studies
Expected Class Size: 10
Distributions: (D1) (WI)
Distribution Notes: meets Division 1 requirement if registration is under THEA, COMP or ENGL; meets Division 2 requirement if registration is under WGSS
Attributes: AMST Arts in Context Electives; PERF Interdepartmental Electives;
Not offered current academic year

WGSS 251 (F) Arab Women Memoirs: Writing Feminist History
Crosslistings: WGSS251 / ARAB252 / COMP252 / HIST309
Secondary Crosslisting
This course reviews selected autobiographical writings by Arab women writers from the wave of independence in the 20th century to the contemporary Arab uprisings, passing through all the transformations that globalization and the technosphere have instigated. We will examine the role that first-voice narrative plays in shaping literature, history and thought, while providing a space to reclaim cultural, social and political agency. Focusing on the different articulations of self-representation, our discussion will address how these women reflect on the shifting discourses of identities, gender, nationalism, religion, feminism, sexuality, politics, borders and their histories. Questions we will address include: How did these memoirs contribute to the development of Arab feminist consciousness? In addition to the memoirs, we will look at women's blogs and watch films that focus on first-person narrative to discuss related topics, such as, visual testimonies, virtual political participation and feminist resistance in the technosphere. Required texts may include: Fadwa Tuqan (A Mountainous Journey: An Autobiography), Fatima Mernissi (Dreams of Trespass: Tales of a Harem Girlhood), Leila Ahmed (A Border Passage: From Cairo to America--a Woman's Journey), Fadia Faqir and Shirley Eber (In the House of Silence: Autobiographical Essays by Arab Women Writers), and Jumanah Haddad (I Killed Scheherazade: Confessions of an Angry Arab Woman), as well as critical essays and selections from autobiographical writings that reflect the diversity of Arab women in the Middle East and the diaspora.
Class Format: seminar
Requirements/Evaluation: active class participation, several short response papers, three short papers (3-5 pages), and a final paper (7-10 pages)
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 25
Enrollment Preferences: none
Expected Class Size: 15
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under ARAB or COMP; meets Division 2 requirement if registration is under HIST or WGSS
Attributes: GBST Middle Eastern Studies Electives
Not offered current academic year

WGSS 252 (F) Modern Women Writers and the City (WI)
Crosslistings: WGSS252 / COMP243
Secondary Crosslisting
Ambivalence has always been a vital part of literary responses to city life. Whether they praise the city or blame it, women writers react to the urban
environment in a significantly different way from men. While male writers have often emphasized alienation and strangeness, women writers have celebrated the mobility and public life of the city as liberating. We will look at issues of women's work, class politics, sexual freedom or restriction, rituals of consumption, the conservation of memory by architecture, and community-building in cities like London, New York, Berlin, Paris. We will examine novels and short stories about the modern city by writers as diverse as Virginia Woolf, Gertrude Stein, Anzia Yezierska, Ann Petry, Jean Rhys, Marguerite Duras, Margaret Drabble, Ntozake Shange, Verena Stefan and Jhumpa Lahiri and Edwidge Danticat. We will consider theoretical approaches to urban spaces by feminists (Beatriz Colomina, Elizabeth Wilson), architectural historians (Christine Boyer) and anthropologists and sociologists (Janet Abu-Lughod, David Sibley, Michael Sorkin). Several contemporary films will be discussed. *All readings in English.*

**Class Format:** seminar/discussion

**Requirements/Evaluation:** two short papers of 3-5 pages, and one final paper of 8-10 pages

**Prerequisites:** COMP 111 or a 100-level ENGL course

**Enrollment Limit:** 19

**Expected Class Size:** 19

**Department Notes:** formerly COMP 252

**Distributions:** (D1) (WI)

**Distribution Notes:** meets Division 1 requirement if registration is under COMP; meets Division 2 requirement if registration is under WGSS

**Attributes:** AMST Space and Place Electives; GBST Urbanizing World Electives;

Not offered current academic year

**WGSS 253 (F)  Art in the Age of the Revolution, 1760-1860**

Crosslistings: ARTH253 / WGSS253

Secondary Crosslisting

A social history beginning with art of the pre-Revolutionary period and ending with Realism. Major topics include changing definitions of Neoclassicism and Romanticism, the dramatic impact of the revolutions of 1789, 1830, and 1848, the monarchies and republics framing the Napoleonic Empire, the shift from history painting to scenes of everyday life, and landscape painting as an autonomous art form. We will also consider proscriptions and controversies in art-making and representation during this period. The course stresses French artists such as Greuze, Vigée-Lebrun, David, Ingres, Delacroix, Géricault, Corot, and Courbet, but also includes Goya, Constable, Turner, and Friedrich.

**Class Format:** lecture

**Requirements/Evaluation:** two-page position paper related to assigned readings, hour test, and final exam or research paper; a conference at the Clark Art Institute and a field trip to New York may also be required

**Prerequisites:** two semesters of ARTH 101-102, 103 or permission of instructor

**Enrollment Limit:** 30

**Distributions:** (D1)

**Distribution Notes:** meets Division 1 requirement if registration is under ARTH; meets Division 2 requirement if registration is under WGSS

**Attributes:** ARTH post-1600 Courses;

Not offered current academic year

**WGSS 254 (F)  Manet to Matisse**

Crosslistings: WGSS254 / ARTH254

Secondary Crosslisting

A social history of French painting from 1860 to 1900, beginning with the origins of modernism in the work of Courbet and Manet. Among the topics to be discussed are the rebuilding of Paris under Napoleon III; changing attitudes toward city and country in Impressionist and Symbolist art; the impact of imperialism and international trade; the gendering of public spaces, and the prominent place of women in representations of modern life. The course addresses vanguard movements such as Impressionism and Post-Impressionism and the styles of individual artists associated with them, as well as the work of academic painters.

**Class Format:** lecture

**Requirements/Evaluation:** 2-page position paper related to assigned viewing and readings, hour test and final exam or research paper; a conference at the Clark Art Institute; a field trip to New York may also be required
WGSS 255 (F)  "Disease" in Modern Chinese Literature and Culture

Crosslistings: WGSS255 / CHIN253 / COMP254

Secondary Crosslisting

From early modern anxieties about China's status as the "sick man of Asia" to contemporary concerns regarding the prospect of transnational pandemics, "diseases" and their related stories have played a critical role in making and contesting individual psychologies and Chinese modernity in the 20th and 21st centuries. Actual diseases, from tuberculosis to AIDS, constitute not only social realities that trouble political and popular minds in their own right; but further provide powerful metaphors for exploring issues of human rights, national identity, and transnational circulation. This course examines how Chinese literature in the 20th and 21st centuries writes and visualizes "disease"--a universal human experience that is nevertheless heavily bounded by culture and history. Specifically, we examine the cultural and social meaning of "disease"; the relationship between diseases on the one hand, and the politics of body, gender, and class on the other; we ask how infectious (sexual) disease, and mental illness are defined, represented, and understood in both male and female writers' analytical essays and fictional writings in the 20th century; we examine how metaphorical "diseases," such as infectious cannibalism and fin-de-siècle "virus," are imagined and interpreted by key culture figures ranging from the founding father of modern literature (Lu Xun), to the winner of the 2012 Nobel Prize in Literature (Mo Yan), to the "Second New Wave" film director of Taiwanese Cinema (Tsai Ming-liang); and we explore how Freud's psychoanalysis and post-Freudian psychotherapy are "practiced" in literature circulated in both print and internet cultures. Throughout the course, we will focus on the interplay between literature canons (fictions, essays, and dramas) and popular media and genres: blockbuster cinemas and art house films, popular novels, photographs and posters, etc.

Class Format: lecture/discussion

Requirements/Evaluation: regular in-class presentation, three short papers (3-5 pages) and one final project

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: none

Expected Class Size: 15

Distributions: (D1)

Distribution Notes:  meets Division 2 requirement if registration is under WGSS; meets Division 1 requirement if registration is under COMP or CHIN

Attributes: PHLH Bioethics + Interpretations of Health

Not offered current academic year

WGSS 256 (F)  Buddhism, Sex, & Gender: #MeToo Then and Now (DPE) (WI)

Crosslistings: ANTH256 / REL256 / WGSS256 / ASST256

Secondary Crosslisting

This course considers the feminist voices that have been part and parcel of Buddhist practices, texts, and institutions for most of its 2500-year history. We will conduct a historical genealogy of Buddhist voices that illustrate the fluid and disruptive role of sex, gender, caste, and class in relation to individual behavior and social relations. How did the Buddha's inner revolution produce a set of practices that both reject and reinforce existing binaries and social hierarchies of sex and gender, and with what effects? We will trace a feminist voice that decries harassment, assault, and systemic sexism within Buddhist communities from the first female disciples (Theri) of the Buddha to the current #MeToo era of embattled toxic masculinity. Along the way, we explore a literary canon that contains misogyny and 'she devils' alongside a rich tapestry of female divinities, transgender fluidity, and female liberation. We pursue and intersectional analysis of Buddhist traditions and texts by considering the multiple forms of social hierarchy--gender, sexuality, race, and class--that Buddhism has attempted to transcend. We begin by considering three women in the Buddha's life--his mother (Maya), his stepmother/aunt (Gotami), and his wife (Yashodhara)--as well as the tales of the first enlightened Buddhist women whose topics include prostitution, patriarchy, sexism, and pathetic husbands, as well as their own decaying bodies and beauty. Our next theme is the myriad
ways that gender is both produced and deconstructed in Buddhist discourses on enlightenment and the human body. Our final theme considers a range of monastic memoirs, including a Buddhist black nun who left Harvard to take ordination in Thailand, and a Dutchman who studied Zen Japan. We close by examining the current debates in the U.S. and Asia that seek to combat systemic racism, sexism, and casteism in Buddhist traditions.

**Class Format:** seminar

**Requirements/Evaluation:** class discussion, reading responses (3-4 pages), writing chat, final research paper (12 pages)

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** Anthropology, Religion, Asian Studies, Women's, Gender and Sexuality majors

**Expected Class Size:** 15

**Distributions:** (D2) (DPE) (WI)

**Distribution Notes:** DPE: The course fulfills DPE because it seeks to theorize the role of difference (gender, sex, class, and race) and intersectionality within Buddhist texts, practices, and institutions. It considers how Buddhist practices and institutions both deconstruct and reproduce social inequality. WI: Class is WI because of its reading responses, in-class writing, a final research paper, and required writing chats with the instructor where we identify patterns, strengths, and weaknesses in student writing.

**Attributes:** GBST East Asian Studies Electives; WGSS Racial Sexual + Cultural Diversity Courses

---

**WGSS 258 (F) Black Women in African American Literature and Culture** (WI)

Crosslistings: ENGL248 / AMST248 / WGSS258

**Secondary Crosslisting**

This course surveys constructions of black womanhood from the nineteenth century to the present through readings of texts by and about black women. In this course, students will trace how black womanhood became central to uplift ideology and the making and sustaining of black communities in the post-Reconstruction, Harlem Renaissance, and Black Power eras. We will read works across a broad historical spectrum to identify the ways different writers wrestle with race and gender using literary tropes, such as the "tragic mulatto," in different social contexts. We will also engage a range of forms, including an essay (Patricia Hill Collins's "Mammies, Matriarchs, and Other Controlling Images"), a choreopoem (Ntozake Shange's *For Colored Girls Who Have Considered Suicide when the Rainbow is Enuf*), and socio-political propaganda (the "Black is Beautiful" movement). This course will end with a consideration of the way writer and producer Issa Rae engages with contemporary ideologies of black womanhood in the HBO series *Insecure*.

**Class Format:** seminar

**Requirements/Evaluation:** active class participation, 4 short papers totaling about 20 pp., final project on the hashtag #blackgirlimagic

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

**Enrollment Limit:** 19

**Enrollment Preferences:** first- and second-year students, and English majors who have yet to take a Gateway course

**Expected Class Size:** 19

**Distributions:** (D1) (WI)

**Distribution Notes:** meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AMST or WGSS

**Attributes:** ENGL 200-level Gateway Courses;

**Not offered current academic year**

---

**WGSS 259 (S) Adultery in the Nineteenth-Century Novel** (WI)

Crosslistings: COMP259 / ENGL261 / WGSS259

**Secondary Crosslisting**
In this tutorial, we will read four novels written between 1850 and 1900, all of which focus on the figure of the adulteress: Gustave Flaubert’s Madame Bovary (1856), Lev Tolstoy’s Anna Karenina (1873-77), Leopoldo Alas y Ureña’s La Regenta (1884-85), and Theodor Fontane’s Effi Briest (1894). For each week of class, students will read one of these primary texts, as well as a selection of secondary literature that will allow us to understand, over the course of the semester, how and why the adulteress played a key role in the cultural imagination of Europe during this time. All works will be read in English translation.

Class Format: tutorial; students will meet with the professor in pairs, with one student from each pair writing a 5-page paper for each class session

Requirements/Evaluation: evaluation will be based on completion of weekly reading and writing assignments, as well as active engagement during tutorial sessions

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: students who have already taken at least one course devoted to literature at Williams

Expected Class Size: 10

Distributions: (D1) (WI)

Distribution Notes: meets Division 1 requirement if registration is under COMP or ENGL; meets Division 2 requirement if registration is under WGSS

Attributes: ENGL Literary Histories B;

Not offered current academic year

WGSS 260 (S) Power, Feminist-Style (DPE) (WI)

Crosslistings: PSCI260 / WGSS260

Primary Crosslisting

This course examines one of the most important concepts in the analysis of sex and gender and efforts to envision sexual and gender justice—the concept of power—from multiple feminist perspectives. At the core of feminism lies the critique of inequitable power relations. Some feminists claim that power itself is the root of all evil and that a feminist world is one without power. Others portray the feminist agenda as one of taking power, or of reconstructing society by exercising a specifically feminist mode of power. In this course, we will look at feminist critiques of power, how feminists have employed notions of power developed outside of the arena of feminist thought, and efforts to develop specifically feminist ideas of power. Along the way, we will ask: Are some concepts of power more useful to feminism? Can certain forms of power be considered more feminist than others? How can feminist power be realized? Thinkers we will engage include Judith Butler, bell hooks, Catherine MacKinnon, Hannah Arendt, and Gloria E. Anzaldúa.

Class Format: seminar

Requirements/Evaluation: class facilitation, critical reflections (four 3- to 4-page assignments), review of peer's essay (2-3 pages), essay draft and revision (8-10 pages)

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Women's, Gender, and Sexuality Studies majors

Expected Class Size: 19

Distributions: (D2) (DPE) (WI)

Distribution Notes: DPE: This course requires students to focus on what power does and should look like from the perspective of difference, exploring the relationship between power and equity in the process. Students will reflect on and discuss the working of power in their own lives, why certain forms of power are more or less visible to particular groups, and how different ideas about power promote different interests in society at large.

WI: Writing assignments train students' attention on various elements of argumentation and style and involve peer and teacher review and revision.

Attributes: WGSS Theory Courses
WGSS 261 (S) The Saint and the Countess: Lost Voices of Medieval Women (WI)

Crosslistings: WGSS261 / MUS261

Secondary Crosslisting

Very few female voices from the Middle Ages are audible today; most of the music, poetry, and other writings that survives reveals the creativity and expresses the attitudes of men. This course will explore the experiences and viewpoints of medieval women through the lens of the poetry and songs of two exceptional 12th-century figures: the German abbess Hildegard of Bingen, whose long and immensely productive life was shaped by the requirements of monastic culture; and the French Countess of Dia in Provence, whose elusive life and works exemplify the dynamics of aristocratic court culture. We will ask how these and other musical women active in both the sacred and the secular spheres (such as the nun Birgitta of Sweden, and Queen Blanche of Castile) negotiated their places and made their voices heard within the patriarchal society of their time. We will examine the ways in which these contrasting environments informed the different outlooks, ideas, and aesthetics expressed in the words and music of their songs. Along the way we will critically assess how these lost voices have been recreated to speak to us today through recordings and film.

Class Format: seminar

Requirements/Evaluation: evaluation based on several short papers and presentations, and a final project and presentation

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: current or prospective Music and Women's Gender & Sexuality Studies majors

Expected Class Size: 6

Distributions: (D2) (WI)

Distribution Notes: meets Division 1 requirement if registration is under MUS; meets Division 2 requirement if registration is under WGSS

Spring 2019

SEM Section: 01    TR 9:55 am - 11:10 am    M. Jennifer Bloxam

WGSS 262 (S) Gender and Conflict in International Relations

Crosslistings: PSCI261 / WGSS262

Secondary Crosslisting

This course explores gender dynamics in modern conflicts from the perspective of civilian societies, state militaries and non-state armed groups. The course will look at gender roles, relations, and symbols, throughout different phases of conflict including the precursors to conflict, during a conflict, and finally in the aftermath of active conflict. We will examine contemporary security debates related to gender including violent extremism, women in the military, and post-conflict reconstruction. We also look at case studies from several regions including Uganda, El Salvador, Sierra Leone, and Northern Ireland. Gender, in this course, will be used as a lens to understand different identities in conflict and expectations for women, men, boys, and girls, as well as examine femininities and masculinities. The course will use literature from scholars in the field of gender and conflict but will also include literature on conflict that does not have a gender perspective, with the aim to encourage students to add their own gendered analysis or questioning of current theories of conflict in international relations.

Class Format: seminar

Requirements/Evaluation: short writing assignments; some combination of take-home exams and in-class presentations; class participation

Extra Info: may not be taken on a pass/fail basis

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: potential and actual political science majors or women's, gender, and sexuality studies majors

Expected Class Size: 18

Distributions: (D2)

Attributes: PSCI International Relations Courses

Spring 2019
As more and more people, goods, ideas, and health hazards circulate across borders, transnational institutions and organizations proliferate, and problems recognized as regional or global in intensity, there is both increasing need and opportunity for transnational activism. In such a context, it is vital to understand how activists have engaged peoples around the world and/or have influenced transnational institutions, as well as to attune oneself to the ethical and practical difficulties associated with this kind of activism. This course examines the different forms that transnational activism takes and how transnational activists have advanced their goals. We also look into why and how transnational activists’ efforts have failed, focusing in particular on the issue of neo-imperialism and the problems created by the “white savior.” Orienting our exploration is the following question: what is the relationship between ethics and efficacy in activism that crosses borders? What does “ethical” transnational activism look like, and can it also be effective? While focusing especially on the role of transnational activism in combating sex and gender-based inequities, we will also engage with activism that targets the other axes of oppression with which sex and gender-based oppressions are inextricably entwined.

Class Format: seminar

Requirements/Evaluation: class facilitation, assessment construction, essay proposal (3- to 4-pages), group portfolio (6- to 8-pages), group presentation, final essay (10- to 12-pages)

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: none

Enrollment Preferences: Women's, Gender, and Sexuality Studies majors

Expected Class Size: 20

Distributions: (D2) (DPE)

Distribution Notes: DPE: This course centers activism organized around various axes of difference, enabling students to learn about how various groups are defining and pursuing equity. It requires students to explicitly engage the question of ethical intervention in political movements, stressing attentiveness to the dynamics of privilege and marginalization internal to movements. It builds the skill to engage across difference by requiring students to work together to develop a transnational activist action plan.

Attributes: WGSS Racial Sexual + Cultural Diversity Courses
Enrollment Limit: 19

Expected Class Size: 19

Distribution Notes: DPE: The course's focus on the production and use of difference in terms of bodies, genders, and sexualities, and how those putative differences were used to authorize the social distribution of power, qualify this course as meeting the DPE distribution requirement.

Fall 2018

SEM Section: 01    TR 11:20 am - 12:35 pm     Phillip J. Webster

WGSS 267 (F) Performance Studies: An Introduction (DPE)
Crosslistings: COMP267 / WGSS267 / DANC267 / THEA267

Secondary Crosslisting

Since the 1980s, performance studies has emerged as an interdisciplinary field of inquiry, with origins in theater and anthropology, in communications and philosophy. What might theorizing “performance” as mode, analytic, and object of study have to offer scholarship in the interdisciplinary humanities? In this seminar, we will read texts formative of performance studies, paired with multimedia performance examples, where performance speaks to staged theatrics as well as the presentation of everyday life. We will ask, how are race, gender, sexuality, and nation produced as the effects of legal, political, historical, social, and cultural scripts? And--an important parallel question--how do discourses and practices of race, gender, sexuality, and nation in fact produce legal, political, historical, social, and cultural effects? This seminar is an introduction to performance studies, an interdisciplinary field in conversation with theater studies, gender studies, anthropology, philosophy, literary theory, visual studies, dance studies, ethnic studies, queer theory, and postcolonial studies. Students will study and experiment with performance while reading theoretical texts to grapple with concepts including ritual, restored behavior, performativity, mimicry, liveness, the body, objecthood, archive, movement, matter, and affect.

Class Format: seminar

Requirements/Evaluation: reflection papers, performance analysis, final paper or performance

Extra Info: not available for the fifth course option

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: Comparative Literature majors

Expected Class Size: 15

Distribution Notes: meets Division 1 requirement if registration is under COMP, DANC or THEA; meets Division 2 requirement if registration is under WGSS DPE: This course tracks performance studies' engagement with feminist, queer, post-colonial, and critical ethnic studies scholarship, equipping students with tools and concepts with which to analyze power, difference, and equity.

Attributes: WGSS Theory Courses

Fall 2018

SEM Section: 01    W 1:10 pm - 3:50 pm     Vivian L. Huang

WGSS 269 (F) Staging Race and Gender (DPE) (WI)
Crosslistings: ENGL249 / THEA249 / WGSS269

Secondary Crosslisting

This course will examine the role of theatre in staging understandings of race in the United States, particularly where ideologies of race converge with ideologies of gender. We will begin with the minstrel show, the most popular form of live entertainment in the 19th century, and end with Marcus Gardley's *Black Odyssey*, a 21st century production of a black man's coming into consciousness amid violence and war as well as divine protection.

We will consider the role of live visual media in producing, reifying, and challenging discourses of race and gender across various historical periods. Through our pairing of drama in text and film, we will interrogate how meaning around racialized bodies has been made through performance practices
on the stage that inform everyday life. Dramatists will include Eugene O'Neill, Tennessee Williams, August Wilson, Langston Hughes, Ntozake Shange, Amiri Baraka, and Suzan-Lori Parks. In our attempt to locate and extend our notions of theatre in the contemporary era, we will explore episodes from such popular television series as Queen Sugar, This Is Us, Atlanta, and The Chi.

Class Format: seminar

Requirements/Evaluation: four papers totaling at least 20 pages and in-class group performances

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 19

Expected Class Size: 19

Distributions: (D2) (DPE) (WI)

Distribution Notes: meets Division 1 requirement if registration is under ENGL or THEA; meets Division 2 requirement if registration is under WGSS

DPE: This course will explore how race and gender have been constructed in the American theatre from the 19th century to the present. Students will develop skills for interrogating the performativity of race and gender, and achieve proficiency with these skills through critical response papers and short, in-class dramatizations that integrate theoretical perspectives on visual culture, performance, and gender and feminist studies

WI: Students will submit four papers totaling at least 20 pages

Attributes: ENGL 200-level Gateway Courses;

Fall 2018

SEM Section: 01 Cancelled

WGSS 274 (S) *As If Her Mouth Were a Weapon*: Jamaica Kincaid (DPE) (WI)

Crosslistings: ENGL254 / WGSS274

Secondary Crosslisting

This course explores the work of the internationally renowned author Jamaica Kincaid. We will wrestle with her commentary on concepts and conditions such as death; the afterlife of slavery and colonialism; family relations; love, romance, their absence and their entanglement with hatred; and illness. We will pay particular attention to character and author navigation of negative affects and the blurred boundaries between fiction and autobiography. Course texts include Annie John (1985), Lucy (1990), The Autobiography of My Mother (1996), My Brother (1997), Mr. Potter (2002), and See Now Then (2013). They will be examined through the lenses of race, gender, sexuality, class and citizenship and aided by supplemental readings. This course will explore the power that structures and determines or constrains labor and citizenship status; abortion, reproduction and mothering; memory, literacy and archival production; and more.

Class Format: tutorial; meeting as a full group two to three times; meeting in tutorial pairs for most of the semester

Requirements/Evaluation: five 4- to 5-page essays and five 2-page critical responses, completed in tutorial pairs, keyword assignment, final roundtable

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 10

Enrollment Preferences: none

Expected Class Size: 10

Distributions: (D2) (DPE) (WI)

Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under WGSS DPE:

DPE: Students will center afro-caribbean women's subject formation on the terrain of the literary imagination and develop interpretive and analytical skills to examine the affective dimensions of the racialization and gendering of power, of intimacy, and of national belonging WI: This course will fulfill the Writing-Intensive distribution requirement in that it requires a minimum of 20 pages of formal writing

Attributes: ENGL Post-1900 Courses; ENGL 200-level Gateway Courses;

Spring 2019
WGSS 275 (S) Women’s Contemporary Cultural Production in Latin America (DPE) (WI)
Crosslistings: WGSS275 / COMP286 / RLSP274

Secondary Crosslisting

In Latin America, women have been largely displaced as historical subjects and reduced, in many ways, to symbolic figures or icons whose trajectories have been depicted as essential to the construction of diverse social projects within the context of patriarchal nation-states. Each country has formed a specific idea of what a woman is, and can be, through its cultural production, and this constant erasure/objectification has led to a complex problematic when it comes to addressing women as cultural producers. Keeping this in mind, in this course we will explore the concept of "Woman" as a representation and women as cultural producers in contemporary Latin America. We will address intersections of race/ethnic positioning, sexual identity, and social class to explore their role in the reception and understanding of the work of these female artists. Through the analysis of varied cultural production, the syllabus will present an interdisciplinary approach to the contributions of female artists to the cultural representation of race/ethnicity, masculinity, femininity, violence, sexuality, gender identity, nationalism, citizenship, and social movements. We will explore the work of artists such as Sara Castrejón, Nahui Ollin, Citlali Fabián, Amparo Dávila, Alejandra Pizarnik, Rosario Castellanos, Reina Roffé, Ana Tijoux, Lucrecia Martel, Chavela Vargas, Graciela Iturbide, Celia Cruz, Lucía Puenzo, Cecilia Barriga, Cristina Rivera Garza, María Novaro, Cristina Peri Rossi, Maruch Sántiz Gómez, Leonora Carrington, and Maris Bustamante, among others. In addition, we will read theoretical texts on diverse subjects corresponding to each specific cultural product.

Class Format: lecture
Requirements/Evaluation: essays (7-8 pages), weekly written reports, oral presentation, active and engaged class participation
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: Spanish 105, placement exam results, permission of instructor or Department Chair
Enrollment Limit: 19
Enrollment Preferences: Spanish majors and certificate students, current and potential; LATS concentrators
Expected Class Size: 15
Distributions: (D2) (DPE) (WI)
Distribution Notes: meets Division 1 requirement if registration is under RLSP or COMP; meets Division 2 requirement if registration is under WGSS
W: There will be one-page long written exercises every week and two 7-8 pages essays. D: We will address issues of racial/ethnic positioning, sexuality, gender identity, and social class in light of diverse human experiences in contemporary cultural production in Latin America.
Attributes: LATS Countries of Origin + Transnationalism Elect;

Spring 2019
LEC Section: 01 MR 1:10 pm - 2:25 pm Roxana A. Blancas Curiel

WGSS 279 (F) Erotic, Grotesque, Sublime: Ghosts and Monsters in East Asian Religion and Popular Culture
Crosslistings: ASST271 / REL271 / WGSS279 / COMP279

Secondary Crosslisting

"Ghosts and monsters" (Chinese yaoguai, Japanese yokai, Korean yogoe) have long figured prominently in East Asian cultural history. In medieval East Asian chronicles, wrathful demons attacked the imperial palace, ghosts haunted abandoned temples, and shape-shifting foxes infiltrated the bedrooms of royal concubines. These creatures persisted into the modern era when nineteenth century tabloids reported the existence of demon-foxes, giant serpents, and vengeful spirits. In the latter half of the nineteenth century, monsters began crossing over into the realm of fiction, and Japanese, Chinese, and Korean popular novels and films continue to crawl with images of traditional dark beasts. The opening contention of this course is that ghosts and monsters signify deviancies from "the normal" as it is constructed in a given culture and time period--they often come to represent transgressions of nature, gender, sexuality, race, morality, or to subvert distinctions such as those between human and animal, man and woman, animate and inanimate, present and past, or living and dead. This course will analyze East Asian ghosts and monsters in their historical cultural context, thinking about how they come to embody particular cultural fears and desires. We will use a range of East Asian materials in translation--including folktales, medieval bestiaries, short stories, and films, alongside a heavy dose of theory including works by feminist scholars Julia Kristeva, Ilka Quindeau, Susan Sontag and various others who attempt to understand the monstrous and the uncanny. Students will undertake an
extended research project on a ghost or monster of their choice and locate it in its broader cultural context. Doing so should put us in a position to explore central themes, such as the connection between the grotesque and the erotic, the cultural performance of gender, the social construction of illness, the trauma of memory, the commodification of the supernatural, and the boundaries of the human.

Class Format: seminar
Requirements/Evaluation: attendance and participation, weekly responses, final 15- to 18-page research paper
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 15
Enrollment Preferences: REL, ASST, WGSS, and COMP majors will be given preference
Expected Class Size: 15
Distributions: (D2)
Distribution Notes: meets Division 2 requirement if registration is under REL, ASST or WGSS; meets Division 1 requirement if registration is under COMP
Attributes: FMST Related Courses
Not offered current academic year

WGSS 283 (F) Black Queer Looks: Race, Gender and Sexuality in Contemporary African-American Film
Crosslistings: AFR283 / AMST283 / WGSS283 / ENGL286
Primary Crosslisting
In this course we will foreground questions around visibility and memory. We will explore representations of Black queer bodies in experimental, documentary and narrative film. This course will engage foundational texts from Black Queer Studies. We will pair texts with film in order to examine the various relationships between art and scholarship. You will also be asked to think about yourself as a filmmaker. We will screen films such as Looking for Langston (Isaac Julien, 1989), The Watermelon Woman (Cheryl Dunye, 1996), U People (Olive Demetrius and Hanifah Walidah, 2009), Tongues Untied (Marlon Riggs, 1989) and Litany for Survival (Ada Gay Griffin and Michelle Parkerson, 1995). Throughout the course we will evaluate the different ways filmmakers represent Black queerness on screen. The goal is to think about the possibilities and limitations of representation and visibility. Each of you will be asked to facilitate a class discussion. You also will be required to do weekly critical response papers. In lieu of a final paper you will create a detailed proposal for a short film that "represents" some segment of Black queer living.
Class Format: seminar
Requirements/Evaluation: facilitate class discussion; weekly critical response papers; in lieu of a final paper you will create a detailed proposal for a short film
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Limit: 20
Enrollment Preferences: Women's, Gender and Sexuality Studies majors, then Africana Studies concentrators
Expected Class Size: 20
Distributions: (D2)
Distribution Notes: meets Division 2 requirement if registration is under WGSS, AFR or AMST; meets Division 1 requirement if registration is under ENGL
Attributes: FMST Core Courses; WGSS Racial Sexual + Cultural Diversity Courses

Fall 2018
SEM Section: 01 W 1:10 pm - 3:50 pm Kai M. Green

WGSS 301 (F) Sexual Economies (DPE)
Crosslistings: WGSS301 / ANTH301 / AMST334
Primary Crosslisting
This course examines various forms of sexual labor around the world in order to better understand how gendered and sexual performances are used in a variety of cultures and contexts for material benefit. Our topics include "traditional" forms of sex work such as street prostitution, pornography, and escorting as well as other forms of sexualized performances for benefit such as stripping or camming. We also discuss current issues and debates about discourses of "sex trafficking." Course readings come from a range of fields, but focus most heavily on anthropology, sociology, American studies, and gender studies. The readings for this class will frequently foreground the lived experiences of sex workers from a variety of nations, races, classes, religions, and backgrounds in order to explore the broader social implications of our subject matter. The format is largely discussion-based, with short lectures supplementing the reading with summaries of current scholarly and activist debates. We will have either guest speakers or a field trip to hear from people working in various commercial sex sectors.

Class Format: seminar

Requirements/Evaluation: midterm essay exam, final research paper, research proposal/annotated bibliography

Prerequisites: none, though WGSS 101 and/or 202 may be helpful, but not required

Enrollment Limit: 20

Enrollment Preferences: based on statement of interest

Expected Class Size: 20

Distributions: (D2) (DPE)

Distribution Notes: We will study various questions related to sexual empowerment, agency, vulnerability, and exploitation in myriad global contexts. We pay particular attention to the intersecting questions of race, sexuality, gender, and class as we explore the political economy of commercial sex. The course teaches students to examine the underlying political and economic structures that create systems of privilege and power, thereby complicating questions and assumptions about sexual consent, coercion, agency, and empowerment with particular attention to race and gender in comparative transnational contexts.

Fall 2018

SEM Section: 01    MR 1:10 pm - 2:25 pm    Gregory C. Mitchell

WGSS 302 (F) Social Construction (DPE)

Crosslistings: WGSS302 / REL301 / COMP315 / SOC301 / SCST301

Secondary Crosslisting

"Social construction" can often seem like the great collegial insight. By now, you've all heard that categories such as race, gender, and sexuality are in some sense not part of nature, but instead are created and maintained socially or culturally. The idea of social construction has been vital to critical race theory and queer theory, and, in this course, we will push ourselves into philosophy of science to see whether or not these same insights apply to everything. If we know that "Whiteness," "heterosexuality," and "masculinity," for instance, are all socially constructed, we will ask if the same is true of "electrons," "money," "the solar system," and "climate change." Can it be that all of our reality is socially constructed? Or does social construction have limits? If so, what are they? We will also ask more fundamental questions, such as: What does it mean to say something is socially constructed? How does social construction relate to claims that an aspect of the world is "real" or "not real?" Is social construction a theory about language, power, culture, societies, human perceptions, or the limits of science? What kind of political, ethical, ontological, or epistemological work do theories of social construction do? We will begin with different accounts of the social construction of race, gender, and sexuality. In the second part of the course, we will dig deeper into philosophical debates about social construction as such. Then we will explore constructionism about natural science. In the last part of the course, we will change gears and explore look at cutting-edge work in the theory of social science aimed at explaining the construction and ontology of social worlds. The class will culminate in a project in which students will put their social construction theories into practice.

Class Format: seminar

Requirements/Evaluation: regular attendance and participation, short weekly reflection papers, a 10-page research paper, and final project

Extra Info: may not be taken on a pass/fail basis

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: Religion majors, then majors from cross-listed departments

Expected Class Size: 15

Distributions: (D2) (DPE)

Distribution Notes: meets Division 2 requirement if registration is under REL, SOC, WGSS or SCST; meets Division 1 requirement if registration is
under COMP. DPE: Central to REL 301 will be an analysis of the social construction of race, gender, and sexuality. It will show how power and difference are tied up in their construction and maintenance of these categories. Students will be taught how to critically analyze race, gender, and sexuality as well as social construction as such. Students will also learn sophisticated tools for studying systems of social power and difference.

Attributes: PHIL Related Courses

Fall 2018
SEM Section: 01    W 1:10 pm - 3:50 pm    Jason Josephson Storm

WGSS 303 (S) Humans and Bodies: Theories of Embodiment
Crosslistings: REL313 / WGSS303
Secondary Crosslisting
What is the body? Does "the body" precede culture, or is "the body" society's own creation, a contingent assemblage of matter, sensations, and psychosomatics? How does the self, and various types of self, relate to the body? How do sexual selves, racial selves, and gendered selves relate to their own bodies, to other bodies and selves? How are these selves produced through or with the body? How does the self-sense its "own" body? And does the body construct the self, or the self the body? In this course, we'll ask big questions about the body, its relation to the self, and about embodiment, through reading the most important and timely theories of the body, the self, and embodiment, especially as found in psychoanalytic, phenomenological, feminist, trans, and queer theories and methods.

Class Format: seminar
Requirements/Evaluation: papers, class participation
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: majors
Expected Class Size: 10
Distributions: (D2)

Spring 2019
SEM Section: 01    TF 2:35 pm - 3:50 pm    Phillip J. Webster

WGSS 304 (S) Rebels and Conformists: Postwar Germany from The 'Economic Miracle' to the Fall of the Wall (WI)
Crosslistings: GERM304 / WGSS304
Secondary Crosslisting
In postwar West Germany, a thorough examination of the Nazi past took a backseat to economic recovery and repairing the country's international standing, whereas to some extent the reverse was true for the East. An authoritarian democracy, an emphasis on consumerism and the qualitatively different experiences of younger generations led them to question whether the Federal Republic was a restoration or a new beginning? In the East, the cold war led to an increasingly Stalinist interpretation of communist principles, while communist ideals were upheld as an antidote to Nazism and the new materialism. This tutorial will cover a wide range of social protest as reflected in literature and film of the two Germanies: critical responses to the Holocaust in the two countries, the 1968 student revolution, anti-capitalist terrorism by the Baader-Meinhof gang, the feminist and gay rights movements, reformers and repression under Ulbricht and Honecker in the GDR, minority rights and environmental activists. Authors will include: Peter Weiss, Die Ermittlung, Heinrich Böll, Und sagte kein einziges Wort, Gisela Elsner, Riesenzwergen, Emine Sevgi Özdamar, Das Leben ist eine Karawanserei, Volker Braun, Unvollendete Geschichte, Alice Schwarzer, Der kleine Unterschied und seine großen Folgen, Christian Kracht, Wasserfarben. Films may include: Gerhard Klein, "Berlin-Ecke Schönhauser," Ulrich Plenzdorf, "Die Legende von Paul und Paula," Rainer Werner Fassbinder, "Angst essen Seele auf," Reinhard Hauff, "Messer im Kopf," Uli Edel, "Der Baader- Meinhof Komplex," Margarethe v. Trotta, "Das zweite Erwachen der Christa Klages," Heiner Carow, "Coming Out," Hans Weingartner, "Die fetten Jahre sind vorbei."

Class Format: tutorial
Requirements/Evaluation: alternating 4-page tutorial papers, and 2-page critiques
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: GERM 202 and permission of the instructor
WGSS 308 (F) Thinking Diaspora: The Black Atlantic and Beyond
Crosslistings: AMST308 / ENGL309 / WGSS308 / COMP300

Secondary Crosslisting

Water imagery has been central to black diasporic culture since its beginnings in the Middle Passage---suggesting imprisonment, isolation, escape, ancestral communion, and death, for example. This course wrestles with the significance of water in diasporic literature--how it endures, how it has diminished, how it slips away from us. Black diaspora theory was revolutionized by Paul Gilroy's *The Black Atlantic*, which urged us to consider more deeply the role of the ship, the routes, and the roots entailed in the formation of diasporic consciousness. This course aims to expand students’ theoretical skills as we discuss cornerstone and cutting edge texts of diaspora theory, with an emphasis on theories that work with the relationship to water, such as those by Jacqueline Nassy Brown, Omise'eké Tinsley, and Vanessa Agard-Jones. Primary texts will include *The Big Sea* by Langston Hughes, *Sugar and Slate* by Charlotte Williams, Barry Jenkins' *Moonlight*, and more.

Class Format: seminar

Requirements/Evaluation: weekly reading responses, presentations, one 10-page paper, engaged feedback process, and thoughtful class participation

Extra Info: may not be taken on a pass/fail basis

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 25
Enrollment Preferences: none
Expected Class Size: 20
Distributions: (D2)
Distribution Notes: meets Division 1 requirement if registration is under ENGL or COMP; meets Division 2 requirement if registration is under AMST or WGSS
Attributes: ENGL Criticism Courses

Fall 2018
SEM Section: 01  MWF 11:00 am - 12:15 pm  Ianna Hawkins Owen

WGSS 310 (F) Womanist/Black Feminist Thought
Crosslistings: AMST309 / AFR310 / WGSS310 / REL310

Secondary Crosslisting

This course explores the genealogy and development of black feminist and womanist thought. We will investigate the expansion of womanist thought from a theologically dominated discourse to a broader category of critical reflection associated more commonly with black feminism, analyze the relationship between womanism and black feminism, and review the historical interventions of black feminism. As critical reflections upon western norms of patriarchy, heterosexism, and racism, womanism and black feminism begin with the assumption that the experiences of women of color--particularly black women--are significant standpoints in modern western society. Through the examination of interdisciplinary and methodological diversity within these fields, students will be introduced to key figures including Alice Walker, Zora Neale Hurston, and Katie Cannon, and will engage materials that draw from multiple fields, including, but not limited to, literature, history, anthropology, and religious studies.

Class Format: lecture/discussion

Requirements/Evaluation: evaluation will be based on class participation, three short response papers, and the completion of an original research paper or project
WGSS 311 (S) Theorizing Shakespeare
Crosslistings: WGSS311 / ENGL311 / THEA311 / COMP310

Secondary Crosslisting

For complex reasons, Shakespeare has always revealed as much about those who speculate on him as the speculators have revealed about him. In this course, we will engage a few plays in considerable depth: The Merchant of Venice, Hamlet and Antony and Cleopatra. But we will also use these works as a means to engage some of the most compelling trends in recent critical thought, including cultural theory and post-Marxist analysis, political theology, deconstruction and rhetorical theory, psychoanalytic thought and theories of gender and sexuality. In some instances, we will look at applied criticism, in others we will simply place a theoretical work alongside a play and see what they have to say to each other, for instance, what would a Shakespearean reading of Jacques Lacan look like?

Class Format: seminar

Requirements/Evaluation: 20 pages of writing in the form of two short and one longer paper
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 25
Enrollment Preferences: English majors
Expected Class Size: 19
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under ENGL, COMP or THEA; meets Division 2 requirement if registration is under WGSS
Attributes: ENGL Criticism Courses; ENGL Literary Histories A

Not offered current academic year

WGSS 312 (S) An American Family and "Reality" Television (WI)
Crosslistings: COMP316 / AMST333 / ARTH310 / WGSS312

Secondary Crosslisting

An American Family was a popular documentary series that featured the Loud family from Santa Barbara, California, whose everyday lives were broadcast on national television. The series generated an enormous amount of media attention, commentary, and controversy when it premiered on PBS in 1973. Today, it is regarded as the origin of so-called "Reality TV." In addition to challenging standard rules for television programming, the show challenged social conventions and asked viewers to think seriously about family relations, sexuality, domesticity, and the "American dream.” Documenting the family's life over the course of eight months, the series chronicled the dissolution of the Lounds' marriage and broadcast the "coming out" of eldest son Lance Loud, the first star of reality television. In this class, we will view the An American Family series in its entirety, research the program's historical reception, and analyze its influence on broadcast and film media, particularly on "reality" television. A final 16- to 20-page research paper will be prepared in stages, including a 6- to 8-page midterm essay that will be revised and expanded over the course of the semester.

Class Format: seminar

Requirements/Evaluation: class presentations, research assignments, and final 16- to 20-page research paper
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
WGSS 313 (F) Gender, Race, and the Power of Personal Aesthetics

Crosslistings: AFR326 / AMST313 / WGSS313 / LATS313

Secondary Crosslisting

This course focuses on the politics of personal style among women of color in an era of viral video clips, the 24-hour news cycle, and e-commerce sites dedicated to the dermatological concerns of "minority" females. With a comparative, transnational emphasis on the ways in which gender, sexuality, ethno-racial identity, and class inform standards of beauty, we will examine a variety of materials including commercial websites, histories, personal narratives, ethnographies, sociological case studies, and feminist theory. Departing from the assumption that personal aesthetics are intimately tied to issues of power and privilege, we will engage the following questions: What are the everyday functions of personal style among women of color? Is it feasible to assert that an easily identifiable "African American," "Latina," "Arab American" or "Asian American" female aesthetic exists? What role do transnational media play in the development and circulation of popular aesthetic forms? How might the belief in personal style as activist strategy challenge traditional understandings of feminist political activity?

Class Format: seminar

Requirements/Evaluation: participation, one student-led discussion period, two written essays of 5-7 pages, final take-home exam

Extra Info: may not be taken on a pass/fail basis

Prerequisites: LATS 105, AMST 201, WGSS 101 or permission of instructor; first year students are not permitted to take this course

Enrollment Limit: 12

Enrollment Preferences: Latina/o Studies concentrators, American Studies majors, and Women's, Gender and Sexuality Studies majors by seniority

Expected Class Size: 12

Distributions: (D2)

Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora; ASAM Related Courses; LATS Core Electives; WGSS Racial Sexual + Cultural Diversity Courses; WGSS Theory Courses

Fall 2018

SEM Section: 01 TF 1:10 pm - 2:25 pm Maria Elena Cepeda

WGSS 314 (S) The Social Ecology of Racial and Gender Inequity (DPE)

Crosslistings: SOC314 / WGSS314

Primary Crosslisting

Why the political furor over monuments? What would a feminist city look like? Does gentrification promote racial justice? This course trains your focus on space and place, asking you to take a socioecological perspective on race and gender. In it, we examine how ideas about race and gender shape space as well as how the location, demographic composition and design of cities, neighborhoods, parks, and uncultivated spaces reinforce ideas about race and gender and racial/gender power relations. What is distinctive about this perspective, as compared with other analytical lenses through which we approach race and gender, and what is its value? What does a socioecological perspective suggest about the efficacy of different types of efforts to facilitate greater equity in social relations?

Class Format: seminar

Requirements/Evaluation: class facilitation, critical responses (four 2- to 3-page responses), late-term exam, final essay (10-12 pages) or essay-equivalent (video essay, photo essay, or other)
WGSS 315 (S)  Paris on Fire: Incendiary Voices from the City of Light (1830-2015)

Crosslistings: WGSS315 / RLFR316

Secondary Crosslisting

During the 1830s, Balzac described Paris as a "surprising assemblage of movements, machines, and ideas, a city of one hundred thousand novels, the head of the world," but also characterized the French capital as a "land of contrasts," a "monstrous wonder," a "moral sewer." Similarly, writers from Hugo to Zola have simultaneously celebrated Parisian elegance and condemned the appalling misery of Paris's urban poor. Since 1889, Paris has been fêted as the "City of Light" for its Enlightenment legacy, its Eiffel Tower modernity, and its luminous urban energy, captured in countless paintings, photographs, and film. However, Paris is also the historical site of revolution, resistance, and riots. From revolutionary revolt (1830, 1848, 1871), to wartime resistance (1870, 1914-18, 1940-44), to reformist and race riots (1968 and 2005), Paris has repetitively sparked with incendiary passion and political protest. As fires raged during the riots in 2005, many heard the echo of Hitler's ominous 1944 question, "Is Paris burning?" and asked: why was Paris burning again at the dawn of the twenty-first century? And following the recent terrorist attacks in Paris in 2015, many wonder what lies ahead for the City of Light. To answer these questions, we will examine the social, political, and literary landscape of Paris during the nineteenth and twentieth centuries, from urbanization and modernization, to occupation and liberation, to immigration and globalization. Readings to include poetry, short stories, and novels by Hugo, Balzac, Baudelaire, Maupassant, Verne, Zola, Apollinaire, Colette, Duras, Perec, Rochefort, and Charef. Films to include works by Clair, Truffaut, Godard, Minnelli, Clément, Lelouch, Luhrmann, Kassovitz, Besson, and Jeunet. Conducted in French.

Class Format: seminar

Requirements/Evaluation: active class participation, midterm exam, and two to three papers

Extra Info: not available for the fifth course option

Prerequisites: strong performance in RLFR 106 or 107; a RLFR 200-level course; another RLFR 300-level course; or permission of instructor

Enrollment Limit: 20

Enrollment Preferences: French majors and certificate students; Women's, Gender, and Sexuality Studies majors; and those with compelling justification for admission

Expected Class Size: 20

Distributions: (D1)

Distribution Notes: meets Division 1 requirement if registration is under RLFR; meets Division 2 requirement if registration is under WGSS

Attributes: GBST Urbanizing World Electives

Not offered current academic year
This advanced undergraduate seminar focuses on concepts, queries, and methodologies at the intersections of Asian Americanist critique, queer theory, and affect theory. How might we come to understand Asian gender, sexuality, and racialization less through a language of being or meaning, as through feeling? How do Asian/American discourses rely upon languages of gender and sexuality, and how might queerness depend upon Asianness? How might these theories identify, complicate, and call forth more expansive or alternative practices of belonging? The class will read theories including national abjection, racial melancholia, disaffection, queer diaspora, and homonationalism, as well as engage Asian American literatures.

**Class Format:** seminar

**Extra Info:** not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** WGSS majors

**Expected Class Size:** 12

**Distributions:** (D2)

**Distribution Notes:** meets Division 2 requirement if registration is under WGSS or ASST; meets Division 1 requirement if registration is under COMP

Not offered current academic year

**WGSS 317 (F) The New Woman in Weimar Culture** (WI)

**Crosslistings:** WGSS317 / GERM317

**Secondary Crosslisting**

This course explores the figure of the New Woman, a professional, political, independent, and modern woman, that rises in Germany right at the end of World War I and thrives during the Weimar Republic. Acclaimed as the epitome of Weimar Modernity, the New Woman is nevertheless greeted with great ambivalence: whether a liberated and emancipated woman for some, or a dangerous and promiscuous woman loathed by others, she is perceived as threatening to the patriarchal order. A closer look at artworks by Otto Dix, Christian Schad, and Hannah Höch, films by Fritz Lang and Georg Wilhelm Pabst, poems by Gottfried Benn, Else Lasker-Schüler, and Kurt Tucholsky, novels by Erich Kästner, Vicky Baum, and Irmgard Keun, as well as plays by Frank Wedekind and Bertolt Brecht, will provide a more precise picture of the New Woman's various incarnations, ranging from actresses (Marlene Dietrich), singers (Margo Lion and Claire Waldorf), and dancers (Anita Berber) to prostitutes, and suggest that the New Woman serves as the vessel of male anxieties and represents the contradictions of modernity. Taught in German.

**Class Format:** taught seminar style in German for the German students and as a tutorial in English for non German speaking students

**Requirements/Evaluation:** papers and oral presentations

**Prerequisites:** for students taking it in German: GERM 201 or the equivalent; for students taking the course in English: one college-level literature course

**Enrollment Limit:** 19

**Expected Class Size:** 8

**Distributions:** (D1) (WI)

**Distribution Notes:** meets Division 1 requirement if registration is under GERM; meets Division 2 requirement if registration is under WGSS

Not offered current academic year

**WGSS 319 (F) Gender and the Family in Chinese History**

**Crosslistings:** ASST319 / HIST319 / WGSS319

**Secondary Crosslisting**

Although sometimes claimed as part of a set of immutable "Asian values," the Chinese family has not remained fixed or stable over time. In this course, we will use the framework of "family" to gain insight into gender, generational, and sexual roles in different historical periods. Beginning in the late imperial period (16th-18th Centuries), we will examine the religious, marital, sexual, and childrearing practices associated with the "orthodox" Confucian family. We will then explore the wide variety of "heterodox" practices in imperial China, debates over and critiques of the family system in the twentieth century, and configurations of gender and family in contemporary China.

**Class Format:** lecture/discussion
Requirements/Evaluation: evaluation will be based on class participation, several short papers, and a final paper

Extra Info: not available for the fifth course option

Prerequisites: none; open to first year students with instructors permission

Enrollment Limit: 25

Expected Class Size: 20

Distributions: (D2)

Attributes: GBST East Asian Studies Electives; HIST Group B Electives - Asia; HIST Group P Electives - Premodern; WGSS Racial Sexual + Cultural Diversity Courses

Not offered current academic year

WGSS 322 (S) Introduction to Critical Theory (WI)

Crosslistings: PHIL321 / WGSS322

Secondary Crosslisting

"Dare to know! Have courage to use your own reason—that is the motto of Enlightenment." Thus the 18th century German philosopher Immanuel Kant exhorts his contemporaries to muster the courage to cultivate their capacity for reason. Modern faith in the prospects of universal human dignity, rational autonomy, the rights of man, individual liberty, democracy, open scientific inquiry and social and political progress depend upon it. Yet in 19th and 20th centuries we find the promise of Enlightenment tempered by the rise of nationalism and the persistence of racism, sexism, genocide, terrorism, and religious extremism as well as the emergence of wars of mass destruction, environmental degradation, and the potential for manipulation of populations by consumerist mass media. Can the promise of Enlightenment be redeemed? In this tutorial we begin with short readings by Kant, Hegel and Marx, key sources for critical social theory in the 20th century. Possible topics may include: alienation, authoritarianism, "pathologies of reason," and reification, as well as recognition, the idea of socialism, and progress. Possible other figures read may include: Max Horkheimer, Theodor Adorno, Herbert Marcuse, Walter Benjamin, Jurgen Habermas, Nancy Fraser, Amy Allen, Noelle McAfee, Judith Butler, Elizabeth Grosz, Michel Foucault, Jean Baudrillard, and Gilles Deleuze, Georgio Agamben, Frantz Fanon, Edward Said and Achille Mbembe, as well as current critiques of neoliberal capitalism. This tutorial will be adapted for WGSS students seeking to meet a theory requirement.

Class Format: tutorial, students will work in pairs and meet for 75 minutes each week with the professor

Requirements/Evaluation: each student will write and present five 5- to 6-page paper every other week and a commentary on their partner's essay on alternate weeks;

Extra Info: evaluations are based on written work as well as level of preparation and intellectual engagement in tutorial meetings

Extra Info 2: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: demonstrated background in modern philosophy, critical theory, political theory, or continental philosophy

Enrollment Limit: 10

Enrollment Preferences: current and prospective Philosophy majors and students with a sufficient background in political or critical theory

Expected Class Size: 10

Distributions: (D2) (WI)

Attributes: PHIL History Courses; WGSS Theory Courses

Not offered current academic year

WGSS 324 (S) Indigenous Women’s History (DPE) (WI)

Crosslistings: AMST324 / HIST362 / WGSS324

Secondary Crosslisting

What would it mean to locate indigenous women and their stories at the heart of American history? This advanced junior seminar course answers this question by centering the lives of indigenous women from the pre-colonial period through the present. We will discuss both the historical importance of these women's lives, as well as the methodological and ethical concerns that arise through the historiographic recovery of their stories. We analyze both canonical figures--such as La Malinche, Pocahontas, and Sakakawea--as well as lesser known historical actors, political leaders, writers, and artists.

Class Format: seminar

Requirements/Evaluation: engaged class participation, weekly reading responses, extended research project (2-page proposal, 5-page annotated
 Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: American Studies, History, and Women's Studies, Gender and Sexuality majors

Expected Class Size: 10

Distributions: (D2) (DPE) (WI)

Distribution Notes: DPE: In this course, we examine the lives of indigenous women in the Americas across a span of more than 500 years, asking how and why we come to know these stories through archival records, oral histories, popular culture, and autobiographies. By analyzing the interwoven forces of gender, indigeneity, race, and colonization through both primary documents and secondary scholarship, we will work together to cultivate skills of critical inquiry and better understand the role of power in shaping historical narratives. WI: With substantial focus on students' development of independent research papers, this course satisfies the WI requirement.

Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora; HIST Group F Electives - U.S. + Canada; HIST Group G Electives - Global History;

Spring 2019

SEM Section: 01    TR 8:30 am - 9:45 am    Tyler J. Rogers

WGSS 325 (F) Television, Social Media, and Black Women 'Unscripted'

Crosslistings: AFR325 / WGSS325

Secondary Crosslisting

Nene Leaks, Shonda Rhimes, Oprah Winfrey, Kerry Washington and now Lavern Cox and Melissa Harris-Perry have become common household names. Whether from the television shows they star in, the TV shows they have created, or the social media presence they have developed--these women continue to influence and shape popular culture. In this course we will situate Black women as creators and contributors to popular culture as a whole, but specifically through television (scripted and "unscripted") and social media. We will begin by covering the history of Black women in television. This historical approach will then lead us to examine selected TV episodes, and investigate social media pages of Black actresses, television producers, and the fans of these shows. The aim of this course is to analyze the ways in which Black women continually shift the popular culture paradigm and how they serve as key players determining what is indeed popular.

Class Format: seminar

Requirements/Evaluation: evaluation in this course will be based upon class participation, response papers, one 10 page paper, and a formal class presentation

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: first, second, third, and fourth year students. If over enrolled, preference will be given to third and fourth year students

Expected Class Size: 13

Distributions: (D2)

Attributes: FMST Core Courses

Not offered current academic year

WGSS 326 (S) Queer Temporalities (WI)

Crosslistings: REL326 / WGSS326 / COMP326 / LATS426

Secondary Crosslisting

Birth, childhood, adolescence, college, adulthood, career, marriage, family, mid-life, old age, death, afterlife. How are all these facets of being human imagined as stages in time, as axes on certain progressive lines that delineate human social relations? How do we experience and represent time, and what factors might account for both our experiences and our representations? What are some of the ways that people experience and mark the passing of time? What are some of the different ways that people have made sense of time and themselves in time? How have our conceptions of time and our demarcations of lifecycles shifted historically? How do people whose experiences do not align with dominant cultural social stages
negotiate ideas of lifecycle and timing? Especially for individuals and peoples who have been denied self-representation and narratives of place, how do competing notions of time, history, space, and location get negotiated? In this course, drawing from within the broad corpus of queer theory (including theorists such as Gloria Anzaldúa, Elizabeth Freeman, J. Halberstam, and José Esteban Muñoz) we will examine some non-linear, non-normative, and interruptive approaches to making sense of time, space-time, and self within time.

Class Format: tutorial

Requirements/Evaluation: evaluation will be based on class attendance, analytical essays, responses, and revised essays

Extra Info: Pairs will meet with the instructor for one hour each week. Almost every week, one student from the pair will write a 5-page analysis of the week's reading. The other student will respond orally with a 2-page response to their partner's paper.

Extra Info 2: Pairs will also prepare a midterm synthesis, students will revise two of their 5-page analytical papers: one from the first half of the semester, one from the second half due at the end of the semester. may not be taken pass/fail or fifth course

Prerequisites: none
Enrollment Limit: 10
Enrollment Preferences: majors and concentrators in Religion, Latina/o Studies, Comparative Literature, and Women's, Gender, and Sexuality Studies or students who have previous coursework in those programs
Expected Class Size: 10
Distributions: (D2) (WI)
Distribution Notes: meets Division 2 requirement if registration is under REL, LATS or WGSS; meets Division 1 requirement if registration is under COMP
Attributes: AMST Space and Place Electives; LATS Core Electives;
Not offered current academic year

WGSS 328 (F) Austen and Eliot
Crosslistings: ENGL328 / WGSS328

Secondary Crosslisting

Austen and Eliot profoundly influenced the course of the novel by making internal consciousness crucial to narrative form. In this course we will explore Austen's innovative aesthetic strategies and the ways in which Eliot assimilated and transformed them. By placing each writer's work in its political and philosophical context--in Austen's case, reactions to the aftermath of the French Revolution, in Eliot's, to the failed mid-century European revolutions and the pressures of British imperialism--we will consider how each writer conceives social and historical exigencies to shape comedies and dramas of consciousness. Readings will include Austen's Pride and Prejudice, Emma, Mansfield Park, and Persuasion; Eliot's The Mill on the Floss, The Lifted Veil; and Daniel Deronda; selected letters and prose; and critical essays.

Class Format: seminar

Requirements/Evaluation: one 8- to 10-page essay and one 10- to 12-page essay

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 25
Enrollment Preferences: English majors
Expected Class Size: 25
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under WGSS
Attributes: ENGL Literary Histories B
Not offered current academic year

WGSS 329 (S) Sexuality and US Literatures of the 19th Century
Crosslistings: AMST349 / WGSS329 / ENGL329

Secondary Crosslisting

If homosexuality and heterosexuality, as it is commonly argued, only came into being as legible identities at the end of the nineteenth century, what constituted "sexualities" before that? This course will explore how sexualities were expressed, regulated, denied and embraced "before identity"
through reading closely some of the most central literary and cultural works of the period alongside a set of methodologically and theoretically diverse critical works that engage this query. Some questions we may explore include: What counts as sex and why would that be important to understanding a work of literature? What effect does race, ethnicity, gender, class and other differences make on sexual expression and regulation? How does literature itself represent, theorize, and respond to discourses of desire? Authors whose works we may explore include Emily Dickinson, Frederick Douglass, Harriet Jacobs, Henry James, Herman Melville, and Ralph Waldo Emerson.

Class Format: seminar

Requirements/Evaluation: engaged and thoughtful discussion, in-class writings, oral presentation, one 5- to 7-page paper and one 8- to 10-page paper

Extra Info: may not be taken on a pass/fail basis

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: ENGL, WGSS, and AMST majors

Expected Class Size: 19

Distributions: (D1)

Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AMST or WGSS

Attributes: ENGL Literary Histories B

Not offered current academic year

WGSS 330 (S) Race, Gender, and Performance from Literature to Social Media

Crosslistings: COMP339 / THEA322 / AMST332 / LATS335 / WGSS330

Primary Crosslisting

How can contemporary performance expand ideas and practices of belonging in the United States, as figured through race, gender, and sexuality? This spring course will begin with readings of dramatic literature including Suzan-Lori Parks's Venus, David Henry Hwang's M. Butterfly, and Young Jean Lee's The Shipment to analyze literary and staged performance, then continue to discussions and readings on the performance of everyday life via the work of performance artists including Adrian Piper, Nao Bustamante, and Yoko Ono. We will develop shared vocabulary and methodologies of performance studies, including readings by scholars including J.L. Austin, Judith Butler, and José Esteban Muñoz. This course will engage foundational texts to performance studies and offer an interdisciplinary approach to scholarship in gender and sexuality studies, critical ethnic studies, and performance studies from the 1970s to the present. This course recognizes a suspicion for diversity discourses that universalize human experience and asks: how do we resist normativizing forces without reinforcing the regulating logics of those forces?

Class Format: seminar

Requirements/Evaluation: in-class participation, partnered presentation, weekly reading responses, performance analysis, final paper

Extra Info: not available for the fifth course option

Prerequisites: none

Enrollment Limit: 20

Expected Class Size: 15

Distributions: (D2)

Distribution Notes: meets Division 1 requirement if registration is under COMP or THEA; meets Division 2 requirement if registration is under AMST, LATS or WGSS

Attributes: ASAM Related Courses; FMST Related Courses; LATS Comparative Race + Ethnic Studies Electives; WGSS Racial Sexual + Cultural Diversity Courses; WGSS Theory Courses

Not offered current academic year

WGSS 331 (S) Queer Europe: Sexualities and Politics since 1850 (DPE)

Crosslistings: HIIST332 / WGSS331

Secondary Crosslisting

This course explores the construction, articulation, and politics of queer sexual desire in Europe from the mid-nineteenth century to the present. By placing queer sexualities in their broader social and political context the course examines the ways in which sexuality has become central to questions
of identity, personal and national, in modern European society. Topics include: women's "friendships" in Victorian Britain; the role of the new science of sexology in specifying various "sexual perversions"; the rise of sexual undergrounds in the context of European urbanization; the birth of campaigns for "homosexual emancipation"; attempts to regulate and suppress "deviant" sexualities, especially under the fascist regimes in the 1930s; the effects of the postwar consumer revolution on the practices of sexual selfhood; the postwar "sex change" debates; the politics of 1950s homophile organizing and the 1970s Gay Liberation Movement; and recent debates about migrant queer identities in an increasingly multicultural Europe. The course will focus primarily on experiences in Britain, France, and Germany, but Italy and Russia will also be the focus of some meetings. Readings will be drawn from sexological texts, political tracts, memoirs, and the writings of recent historians. Several films will be screened and will also be central to our discussions of the changing meanings of sexual selfhood in modern European societies.

Class Format: seminar

Requirements/Evaluation: class discussion, the posting of four 500 word response papers, two 7- to 8-page interpretive essays, and a final research paper of 12- to 15-pages

Prerequisites: none

Enrollment Limit: 25

Enrollment Preferences: junior and senior History and Women's, Gender and Sexuality Studies majors

Expected Class Size: 12-20

Distributions: (D2) (DPE)

Distribution Notes: DPE: Queer Europe is a DPE course insofar as it explores the mechanisms by which sexual difference has been constituted, contested, and experienced and addresses how what we assume to be the "sexual norm" has a profoundly political history. It focuses on the means by which norms are created and enforced through the operations of power and on how those norms have been challenged and resisted by individuals who have come to understand themselves outside the normative categories of sexual selfhood.

Attributes: HIST Group C Electives - Europe and Russia

Spring 2019

SEM Section: 01  MR 2:35 pm - 3:50 pm  Chris Waters

WGSS 332 (S)  Postwar Britain: Gender, Race, Sexuality, and Social Change, 1945-1990

Crosslistings: WGSS332 / HIST333

Secondary Crosslisting

A major theme in British historiography is the enormous social change that has taken place in Britain since the end of the Second World War. In the 1950s, sociologists argued about the extent to which postwar affluence was leading to the "embourgeoisement" of the working class; in the 1960s, the advent of the so-called "Permissive Society" witnessed the flourishing of a new culture of sex, drugs, and rock 'n roll; in the 1970s, the feminist and gay movements challenged gender roles that earlier had seemed so secure; in the 1980s, Thatcherism sought to halt the nation's apparent terminal decline, repudiating much of the progressive legislation of earlier decades by turning the clock back; finally, throughout this period successive waves of immigration appeared to many to challenge the cultural homogeneity of white Britain. This course will explore these themes, addressing the question of what it meant to be "postwar" in Britain, charting the gradual emergence of a new politics of class, gender, race, and sexuality in Britain that made the nation in 1990, at the end of the postwar period, a radically different place from what it had been in 1945. In attempting to make sense of these complex changes, we will consider a variety of documents and works by recent historians, along with a dozen films, which students will be required to view outside of class.

Class Format: discussion

Requirements/Evaluation: class discussion, two 8-10 page interpretive essays, and a self-scheduled final examination

Prerequisites: none

Enrollment Limit: 25

Enrollment Preferences: junior and senior History and Women's, Gender & Sexuality Studies majors

Expected Class Size: 15-20

Distributions: (D2)

Attributes: HIST Group C Electives - Europe and Russia

Not offered current academic year
In nineteenth-century Britain, the novel took on the world. Shaking off its early disrepute, and taking advantage of growing literacy and innovations in production and distribution, it achieved in this period an unrivalled synthesis of mass appeal and aesthetic ambition. Its representational aspirations were breathtaking: attempting to comprehend in its pages the dizzying complexity of new social, political, and economic structures, as well as to delineate in finest detail the texture of individual lives and minds. In an age obsessed with the social, it engaged directly with the most compelling social issues of the day, including industrialization and the gap between rich and poor, the role of women, nationalism and imperialism, and more broadly, the very nature of historical change itself. But it did so, for the most part, by telling fine-grained stories of ordinary men and women, people trying to make a living, worrying about their families and their neighbors, facing illness and death, and falling in--and sometimes out of--love. Since so many of these stories of everyday life are familiar as, we will work hard to focus on what is strange and specific about the fiction of the nineteenth century, while also recognizing the roots of much that is modern in our own culture. We will also take seriously their social ambitions, looking especially at the ways they formulate, promote, and contest their readers' understanding of themselves as subjects and agents of an ongoing social history.

Class Format: seminar

Requirements/Evaluation: flexible writing requirement includes options for short essays, journal, research paper and exam

Prerequisites: 100-level ENGL course, or a score of 5 on the AP English Literature Exam, or 6 or 7 on Higher Level IB English exam, or permission of instructor

Enrollment Limit: 25

Enrollment Preferences: English majors, Women's, Gender and Sexuality majors, Comparative Literature majors, seniors

Expected Class Size: 25

Distributions: (D1)

Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under WGSS

Attributes: ENGL Literary Histories B

Not offered current academic year

This course examines the relationship between feminism and Islam, focusing particularly on Islamic feminist scholarship. We will take a genealogical approach to our study of Islamic feminism tracing the different discourses that have informed and shaped the field. The first part of the course will begin with a critical examination of orientalist and colonial representations of Muslim women as oppressed and in need of liberation. We will then explore Muslim responses so such critiques that were entwined with nationalist and independence movements. This historical backdrop is critical to understanding why the question of women and their rights and roles become crucial to Muslim self-understanding and Islamic reform. The second part of the course will focus on major intellectuals and thinkers who have influenced Islamic feminism. Finally, the last part of our course will explore the breadth of Islamic feminist literature, covering the following themes: 1) feminist readings of scripture; 2) feminist critiques of Islamic law; and 3) feminist theology.

Class Format: seminar

Requirements/Evaluation: weekly responses, four 2- to 3-page essays

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: Religion, Arabic Studies, Women's, Gender and Sexuality Studies, History majors

Expected Class Size: 10

Distributions: (D2)

Distribution Notes: meets Division 2 requirement if registration is under ARAB

Not offered current academic year
WGSS 337 (S) Race, Sex & Gender in Brazil  (DPE)
Crosslistings: ANTH337 / WGSS337

Primary Crosslisting

The course introduces students to anthropological literature of Brazil as well as Brazilian novels and films. Its focus is on understanding the history and contemporary culture of Brazil through attention to racial justice, including the country’s unique history and legacies of slavery in comparative context. It also examines questions of gender, including the history of feminism in Brazil and current debates related women’s equality such as Brazil’s abortion laws, domestic violence, sexual tourism, and job opportunities for women. Lastly, we also examine LGBT history in Brazil and dive into writing about queer culture there. NOTE: The seminar will include a mandatory spring break trip to Rio de Janeiro, during which time students will visit important historical sites, museums, and relevant cultural attractions. They will also meet collectively with faculty members from several universities and NGOs to learn about the research and projects our Brazilian hosts are engaged in. Students also have their own individual exploratory research projects there related to social justice, which are integral to the seminar. These form the basis of their final research paper. Students should also be aware of the physical demands of the trip, which include extensive walking, some hiking, and exposure to summer heat and the elements in the Atlantic Rainforest. Thanks to the Global Initiatives Venture Fund, the cost of the trip is covered for all students enrolled.

Class Format: seminar

Requirements/Evaluation: research paper and its various components, participation

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 7

Enrollment Preferences: students are required to attend an info session and submit an application that includes a statement of interest, finalists will need to complete an interview

Expected Class Size: 7

Materials/Lab Fee: the cost of the spring break trip is included (i.e., airfare, most meals, lodging, etc.), but costs related to incidental expenses (e.g., souvenirs, drinks), passports, vaccinations, etc. are not and will vary by student

Distributions: (D2) (DPE)

Distribution Notes: DPE: This is a class about social justice movements and racial/gender/sexual diversity. It includes experiential learning devoted to these issues and engages questions related to the origins of inequality and prejudice in Brazil

Attributes: LATS Countries of Origin + Transnationalism Elect

Spring 2019

SEM Section: 01    M 7:00 pm - 9:40 pm    Gregory C. Mitchell

WGSS 338 (S) Latina/o Musical Cultures: Sounding out Gender, Race, and Sexuality  (WI)
Crosslistings: LATS338 / WGSS338 / AMST339

Secondary Crosslisting

In this class we will investigate a wide variety of Latina/o popular musical and dance forms, with particular emphasis on questions of gender, sexuality, and ethno-racial identity. Employing interdisciplinary materials and approaches, this course focuses on the sonic and visual analysis of contemporary Latina/o popular music and the identities of its producers, performers, and audiences. We will focus on the following questions, among others: How are the various facets of Latina/o identities expressed through popular music and dance? In what ways do gender, sexuality, and ethno-racial identity inform the performance and interpretation of particular Latina/o musical forms? What unique role does sound play in our understanding of popular music and identity?

Class Format: seminar

Requirements/Evaluation: class participation, one semester-long original research project conducted in stages

Extra Info: may not be taken on a pass/fail basis

Prerequisites: prior courses in AMST, LATS, or WGSS; not open to first-year students

Enrollment Limit: 12

Enrollment Preferences: Latina/o Studies concentrators, Women’s, Gender, and Sexuality Studies majors, and American Studies majors by seniority

Expected Class Size: 12
WGSS 339 (S) Stereotypes, Prejudice, and Discrimination  (WI)

Crosslistings: PSYC341 / WGSS339

Secondary Crosslisting

This course will examine social psychological theories and research that are relevant to the understanding of stereotypes, prejudice, and discrimination. We will take a variety of social psychological perspectives, emphasizing sociocultural, cognitive, personality, or motivational explanations. We will examine the impact that stereotypes and prejudice have on people's perceptions of and behaviors toward particular groups or group members and will explore a variety of factors that tend to exacerbate or weaken this impact. We also will consider some of the sources of stereotypes, prejudice, and discrimination and some of the processes through which they are maintained, strengthened, or revised. In addition, we will examine some of the effects that stereotypes, prejudice, and discrimination can have on members of stereotyped groups, as well as some implications of the social psychological research findings for issues such as education and business and government policies. A major component of this course will be the examination of classic and ongoing empirical research.

Class Format: empirical lab course

Requirements/Evaluation: weekly brief papers, oral reports, two longer papers

Prerequisites: PSYC 201 and 242

Enrollment Limit: 16

Expected Class Size: 16

Distributions: (D2) (WI)

Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora; ASAM Related Courses; PSYC Area 4 - Social Psychology; PSYC Empirical Lab Course; TEAC Related Courses;

Spring 2019

LEC Section: 01  W 1:10 pm - 3:50 pm  Steven Fein
LAB Section: 02  M 1:00 pm - 4:00 pm  Steven Fein

WGSS 340 (S) Elizabeth Bishop in the Americas  (DPE)

Crosslistings: COMP342 / WGSS340 / ENGL340 / AMST340

Secondary Crosslisting

Elizabeth Bishop has emerged as one of the most important poets of the 20th century. She is admired not only for her dazzling mastery of the craft but also her adventurous life as a world traveler. Her more than two decades living in Brazil and translating the culture and literature of that country for a North American audience, for instance, make her life and work a rich focal point for cross-cultural study. At the center of the course will be Bishop's stunning meditations on childhood, memory, travel, lesbian sexuality, gender identity, ecology, and race and class in the U.S. and Brazil. We will look at how Bishop intertwines personal and global historical encounters in order to raise serious ethical questions about our shared history of conquest and sense of place in the Americas from the 16th century to the Cold War period of the twentieth. What is ultimately at stake in our claiming of a "home"? We also read a number of the writers in North and South America who were closely connected to Bishop, from Robert Lowell and Ernest Hemingway in North America, to Pablo Neruda and Clarice Lispector in South America. Ultimately, we study how craft, poetic process, and an ethical eye on the world can open up the study of poetry and poetics in the 21st century.

Class Format: seminar; seminar, three hours per week, small group discussion, archival research

Requirements/Evaluation: two short papers of 4-5 pages, one longer critical research paper of 10-12 pages, three to four discussion posts (300-500 words)
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 25

Enrollment Preferences: English, Comparative Literature, Women's, Gender, and Sexuality Studies, American Studies majors

Expected Class Size: 15

Distributions: (D2) (DPE)

Distribution Notes: meets Division 1 requirement if registration is under ENGL or COMP; meets Division 2 requirement if registration is under AMST or WGSS DPE. This course examines difference, power, and equity in poetry and other writing produced during the Cold War period in the Americas. As the course description indicates, Elizabeth Bishop provides the central focus of our interrogation of questions and constructions of race, class, sexuality, national identity, and power in the U.S. and Brazil during a time of intense exchange between the two nations. This course employs critical tools (case studies, translation theory, archival research, poetics, close reading, comparative approaches, postcolonial theory) to help students question and articulate the way that social injustice, such as racial inequality, poverty, and colonial conquest, shapes national and individual identities. Students will learn how to articulate how our aesthetic and cultural products also serve to shape these identities but also can challenge the dominant power structures.

Attributes: AMST Critical and Cultural Theory Electives; ENGL Criticism Courses; ENGL Literary Histories C

Spring 2019

SEM Section: 01 Cancelled

WGSS 341 (F) Cinematic Representations of Work and Migration after the Wall

Crosslistings: COMP341 / WGSS341

Secondary Crosslisting

The increased flow of migrants from East to West and from South to North into the center of Europe and the simultaneous tightening of restrictions against illegal migration have brought to the forefront issues of labour, gender, and precarity, citizenship and cultural belonging. We will analyze feature films and documentaries that trace the changing face of work and migration, with an emphasis on flows from countries the former east bloc and Africa to Europe. We will discuss negative effects of globalized capitalism, such as the monetization of feeling and personal relations (Harvey), the concept of intensification and the disembodied state (Nealon and Foucault), but also ask what new opportunities might arise, and for which groups. We will study the depiction of manual labour, illegal migration, women as caregivers, Internet marriage, sex work, and the migrant as a raced and othered body. Theory by Dina Iordanova and William Brown, Ewa Mazierska, Sandro Mezzadra and Brett Neilson, Jeffrey Nealon, Lara Águstin, Angela Melitopoulos, Lauren Berlant and Mieke Bal. Films will likely include: illegal, Working Man's Death, NordSud.com, Lichter (Lights), Code Unknown, The Flower Bridge, Occident, Since Otar Left, Losers and Winners, Whore's Glory, Le Havre and Time Out.

Class Format: seminar

Requirements/Evaluation: active class participation, two short papers, an oral presentation, and a final paper

Extra Info: may not be taken on a pass/fail basis

Prerequisites: a 200-level ENGL or COMP course, or permission of instructor

Enrollment Limit: 19

Enrollment Preferences: Comparative Literature and Women's Gender & Sexuality majors

Expected Class Size: 10

Distributions: (D1)

Distribution Notes: meets Division 1 requirement if registration is under COMP or ENGL; meets Division 2 requirement if registration is under WGSS

Attributes: FMST Core Courses

Not offered current academic year

WGSS 342 (S) American Genders, American Sexualities

Crosslistings: WGSS342 / AMST341 / ENGL341

Secondary Crosslisting

This course investigates how sexual identities, desires, and acts are represented and reproduced in American literary and popular culture. Focusing on two culturally rich periods--roughly 1880-1940 (when the terms "homosexual" and "heterosexual" came to connote discrete sexual identities), and
the contemporary context of the "postmodern" 21-century--we will explore what it means to read and theorize "queerly." Among the questions we will ask: What counts as "sex" or "sexual identity" in a text? Are there definably lesbian, gay, bisexual, queer or transgender writing styles or cultural practices? What does sexuality have to do with gender? How are sexual subjectivities intertwined with race, ethnicity, class, and other identities and identifications? Why has "queerness" proven to be such a powerful and sometimes powerfully contested concept? We will also explore what impact particular historical events, such as the rise of sexology, the Harlem Renaissance, and the emergence of a transgender movement have had on queer cultural production. Readings may include works by the following authors: Butler, Cather, Diaz, Ferguson, Fitzgerald, Foucault, Freud, Hammonds, Hughes, James, Larsen, Lorde, Muñoz, Rich, Rodriguez, Sedgwick, and Stein, and as well as screenings of contemporary videos and films.

Class Format: discussion/seminar
Requirements/Evaluation: active class participation, several short writing assignments, two 5-page papers, and one 8- to 10-page paper
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 25
Enrollment Preferences: English majors and/or students interested in WGSS
Expected Class Size: 25
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under WGSS or AMST
Attributes: AMST Arts in Context Electives; AMST Critical and Cultural Theory Electives; ENGL Post-1900 Courses; ENGL Criticism Courses; ENGL Literary Histories C; WGSS Racial Sexual + Cultural Diversity Courses; WGSS Theory Courses

WGSS 343 (F) Representations of Racial-Sexual Violence from Enslavement to Emancipation (WI)
Crosslistings: WGSS343 / AMST343 / AFR343 / INTR343
Secondary Crosslisting
This tutorial examines representations of and resistance to racial-sexual violence in American society, from colonial America to contemporary US culture. Interdisciplinary texts cover history, politics, literature, film, feminist studies, American studies, lgbtq and ethnic/black studies. Books include Southern Horrors; Intimate Matters; Scenes of Subjection; Trauma and Recovery; The Delectable Negro: At the Dark End of the Street; films include Birth of a Nation; Bush Mama; To Kill a Mockingbird. The primary focus is on racial and sexual vulnerability to violence and mobilization for freedom from the 18th-21st centuries.
Class Format: tutorial; students provide primary and response papers and discuss their analyses and theories of social and interpersonal violence.
Requirements/Evaluation: weekly primary and response papers
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 10
Enrollment Preferences: preference given to juniors and seniors
Expected Class Size: 8
Distributions: (D2) (WI)
Attributes: AMST Critical and Cultural Theory Electives; JLST Interdepartmental Electives; WGSS Racial Sexual + Cultural Diversity Courses

Fall 2018
TUT Section: T1 TBA Joy A. James
Spring 2019
TUT Section: T1 TBA Joy A. James

WGSS 345 (S) Shakespeare's Women (WI)
Crosslistings: ENGL345 / WGSS345
Secondary Crosslisting
Shakespeare's plays portray a remarkably wide range of female characters from serving women to queens, from innocent, subservient young women
to powerful authoritative adults. His plays explore female friendships, parents and children, love affairs and marriages, male actors playing female roles and female characters playing male roles. Looking closely at five plays--Twelfth Night, Much Ado Nothing, Hamlet, Macbeth, Antony and Cleopatra--we will examine the ways in which attitudes toward female stereotypes, sexuality, gender, subjectivity, social norms and performance evolve as Shakespeare's poetic style and dramatic technique mature, and the genre shifts from comedy to tragedy.

Class Format: tutorial

Requirements/Evaluation: active engagement in tutorial sessions, five 4- to 5-page papers, and five 1- to 2-page responses

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 10

Enrollment Preferences: English majors and prospective majors

Expected Class Size: 10

Distributions: (D1) (WI)

Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under WGSS

Attributes: ENGL Literary Histories A;

Not offered current academic year

WGSS 348 (S) Women, Men and Other Animals (DPE)

Crosslistings: SCST348 / WGSS348 / ARTH348 / ENGL348

Primary Crosslisting

In this seminar, we will together learn to be "animal critics." We will explore ways in which human groups and interests, particularly in the United States, have both attached and divorced themselves from other animals, considering such axes as gender, race, ability, and sexuality as key definitional foils for human engagements with animality. What are the "uses" of "animals" for "us," and precisely who is this "us"? How and when are some willing to see themselves as animal--indeed, under what political conditions do they embrace it? What is the history of unique, often asymmetric, interdependencies between human animals and nonhuman animals? How do actual lives of humans and non-human animals merge and clash with the rhetorics and visualities of human animality? We will examine both "everyday" animality and the forms of animality that stand out only today in retrospect, in their exceptionality, or upon reflecting on structures of privilege. We will build a critical animal studies vocabulary from a range of readings in science, philosophy, art, feminism, indigenous studies, critical race, geography, fiction, film, rhetoric, history, activist movements, disability studies, postcolonial studies, and examine both visual and narrative cultural production.

Class Format: seminar

Requirements/Evaluation: individual research project

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: Women's, Gender and Sexuality Studies majors, Art History majors, English majors, Environmental Studies majors

Expected Class Size: 15

Distributions: (D2) (DPE)

Distribution Notes: meets Division 2 requirement if registration is under WGSS or SCST; meets Division 1 requirement if registration is under ARTH or ENGL

Spring 2019

SEM Section: 01 M 7:00 pm - 9:40 pm Mel Y. Chen

WGSS 352 (S) Mystic Spirituality in Black Women's Social Justice Activism: Brazil-USA

Crosslistings: REL352 / AFR352 / WGSS352

Secondary Crosslisting

This course examines the meanings and manifestations of mystic spirituality in the lives and work of selected Black women artists/activists in the USA.
and Brazil. The writings of Lucille Clifton (poet), Rosemarie Freeney Harding (activist and counselor) and Makota Valdina Pinto (activist and Candomblé ritual elder) are key texts for our exploration of the uses of mystic sensibilities and Afro-Atlantic ritual traditions—such as dreams and visions, prayer, divination, sacred dance, healing rites and other forms of unmediated intimate encounter with the sacred—as resources for creativity, community organizing, self-care and as aspects of political and social critique in African American and Afro-Brazilian contexts. The methodology of the course blends historical, literary and womanist approaches in an investigation of the conjunctions of spiritual practice and activism in the experience of women in the Afro-Atlantic diaspora.

Class Format: seminar

Requirements/Evaluation: class participation, 2-3 short papers (5-7 pages) and a final project

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: AFR, REL, and WGSS concentrators

Expected Class Size: 15

Distributions: (D2)

Not offered current academic year

WGSS 353 (F) The Brontës

Crosslistings: ENGL353 / WGSS353

Secondary Crosslisting

Around 1845, three sisters in a remote town in Yorkshire effectively converted their father's humble parsonage into a family writers' colony. In 1846, each published her first novel—two of which would go on to become major classics. Within 8 years, all three sisters were dead, but by then they had produced seven of the most formally innovative, socially challenging, original and powerful works in English fiction. We will read them all, from Charlotte's best-selling love story, Jane Eyre, to the underrated Anne's brilliant and disturbing anatomy of an abusive marriage, The Tenant of Wildfell Hall, to Emily's singular masterpiece Wuthering Heights, as well as their poetry and selections from the voluminous fantasy fiction they created together as children. We will also read Elizabeth Gaskell's acclaimed 1857 Life of Charlotte Bronte, "the first full-length biography of a woman novelist by a woman novelist", which began the process of making the Brontës the cult figures they remain today. Reading these works together in the bicentennial year of Charlotte's birth, we will consider how their shared efforts helped all three sisters to push through boundaries few other women writers had dared to challenge. In a similar spirit of collaboration, we will mix critical and creative writing in our responses to these works.

Class Format: seminar

Requirements/Evaluation: discussion, two critical essays and two short creative pieces

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: none

Enrollment Preferences: English majors, WGSS majors, seniors

Expected Class Size: 25

Distributions: (D1)

Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under WGSS

Attributes: ENGL Literary Histories B

Not offered current academic year

WGSS 361 (F) Writing about Bodies (WI)

Crosslistings: ARTH361 / WGSS361 / THEA361 / INTR361

Secondary Crosslisting

The goal is to think about describing bodies from a variety of disciplinary approaches and genres of writing. Its focus is on living bodies, or bodies that were once alive, with an emphasis on bodies that move i.e., performing bodies—actors, dancers, singers—and what makes them unique. We will also consider objects associated with bodies, and the ways they are animated, including how they are animated when the person who had them dies. The course is meant for juniors, seniors, and graduate students who wish to analyze bodies from different disciplinary formations—art, theatre, literature, anthropology, philosophy—and who have a particular interest in writing. We will read scholarly writing, fiction, New Yorker profiles, as well as
memoir/autobiography, and take each as a model through which to write about a person or an object redolent of a person. Among possible readings: Roland Barthes on cultural theory and representation; Claudia Rankine and Robin Coste Lewis on black bodies; Tamar Garb on portraiture; Elaine Scarry on the body in pain; Joan Acocella, Hilton Als, Judith Thurman and other writers on the arts; Judith Butler and Peggy Phelan on the performative body; Marvin Carlson and Terry Castle on haunting; and Bill Brown and Mark Doty on things. In addition to readings, assignments include performances at the '62 Center and works on view at WCMA, as well as selected tapes of live performances as well as films and selected tapes of live performances.

Class Format: tutorial

Requirements/Evaluation: alternating weekly essays (4-5 pages) and responses (2-4 pages) as well as discussion; one to two group meetings

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: ARTH 101-102, or permission of instructor; a writing sample that conveys the kind of subject you might be interested in pursuing

Enrollment Limit: 10

Expected Class Size: 10

Distributions: (D2) (WI)

Distribution Notes: meets Division 1 requirement if registration is under ARTH or THEA; meets Division 2 requirement if registration is under INTR or WGSS

Attributes: AMST Critical and Cultural Theory Electives; PERF Interdepartmental Electives;

Fall 2018

TUT Section: T1 TBA Carol Ockman

WGSS 368 (F) Arab Women Writers: Remapping Urban Narratives (WI)

Crosslistings: COMP368 / ARAB368 / WGSS368

Secondary Crosslisting

In "The Lover of Blue Writing above the Sea," (1995) a poem written to console a lover after the death of his beloved, Syrian poet, Ghada al-Samman, pens: "If you are sad and burn the edge of my book/I shall come to you/like the genie in my grandmother's Damascene stories..." As these lines imply, the fantastic grandmother's Damascene stories have the power to equally amend broken hearts and restore memories of loss. In this course, we will adopt "the grandmother's Damascene stories" as a conceptual metaphor that guides our line inquiry into the intersection of Arab women's narrative and the city. We will read novels and short stories by Arab women writers about cities and capitals in the Arab world and the diaspora. The goal of this course is not only to familiarize students with prominent Arab women novelists, such as Hoda Barakat, Radwa Ashur, Liana Badr, Raja'a Alem, Alia Mamdouh, and Ahlam Mosteghanemi, among others, but also to introduce them to the literary and visual cartography of Beirut, Granada (via Cairo), Ramallah, Mecca, Baghdad, and Constantine, respectively. We will also read short stories about other cities in the world, such as New York, Paris, London, Buenos Aires and Tokyo among other world metropolis. Questions we will address include: How does the city appear as a protagonist? How do Arab women novelists represent nationhood, modernity, memory, love, war, sexuality and religion, among other themes, in their construction of urban narratives? How do these narratives map an Arab feminist metropolis? How do Arab women writers represent cities beyond the Arab world? To answer these questions, we will also look at Arab women's blogs and watch films that focus on the city as a site for spatial articulation of national histories, popular revolutions, and feminist public spheres.

Class Format: seminar

Requirements/Evaluation: active class participation, several short response papers, three short papers (3 - 5 pages), a final performance project, and a final paper (7 - 10 pages)

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Arabic Studies majors and Comparative Literature majors

Expected Class Size: 15

Distributions: (D1) (WI)

Distribution Notes: meets Division 1 requirement if registration is under ARAB or COMP; meets Division 2 requirement if registration is under WGSS

Attributes: GBSM Middle Eastern Studies Electives;
Not offered current academic year

WGSS 371 (F) Medicine, Pathology, and Power: An Ethnographic View (DPE) (WI)
Crosslistings: SCST370 / ANTH371 / WGSS371

Secondary Crosslisting
How do medical anthropologists examine and interpret health, disease, and illness today, in order to elucidate the biosocial determinants of health and health-seeking behaviors? We are particularly interested in how medical anthropologists employ ethnographic techniques including interviewing, surveys, and observant participation/participant observation—also known as as ’deep hanging out.’ Through experiential inquiries, we investigate the systemic health inequalities that are produced by socio-economic hierarchies, while paying particular attention to the most marginalized and vulnerable groups. Through the semester, students pursue their own individual, fieldwork-based projects on campus with students & staff. Our goal is a better understanding of the limits and strengths of ethnographic inquiry as we explore the challenges of collaborative research into health and inequality in a local world structured by diverse forces, actors, and motives. We consider how medical anthropologists: tell stories that describe and influence the ways that patients and providers respond to a dialogic quest for health and well-being within a world structured by social inequality and suffering; interpret the biological, socio-cultural, and behavioural determinants of health at individual and population levels and seeks to mitigate the ways that health inequities are produced by social inequality and unequal access to health resources; understand biomedicine and other medical systems as scientific and cultural discourses that project their own rationalities and biases even as they try to improve health outcomes.

Class Format: seminar

Requirements/Evaluation: four fieldnotes, weekly class discussion and writing exercises, final presentation on ethnographic project

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Anthropology, Sociology, Women's, Gender and Sexuality Studies majors; Public Health, Science and Technology Studies concentrators

Expected Class Size: 19

Distributions: (D2) (DPE) (WI)

Distribution Notes: DPE: This class examines the intersection of race, gender, class, and sexuality in structuring health outcomes and access to health resources. It theorizes the dynamics of race, gender, and class in shaping patient/provider encounters and efforts to 'improve' health outcomes within contexts of structural violence (poverty, racism, and sexism) and social suffering. WI: This class includes; weekly writing exercises and monthly 'writing chats' with instructor.

Attributes: EXPE Experiential Education Courses; PHLH Methods in Public Health; SCST Related Courses;

Fall 2018
SEM Section: 01 W 1:10 pm - 3:50 pm Kim Gutschow

WGSS 376 (F) Sex, Gender, and the Law in U.S. History (DPE)
Crosslistings: HIST376 / WGSS376

Secondary Crosslisting
This course explores how the law in America has defined and regulated gender and sexuality. We will evaluate how the law has dictated different roles for men and women, how sexual acts have been designated as legal or illegal, and the ways that race, class, and nationality have complicated the definition and regulation of gender and sexuality. We will examine how assumptions about gender and sexuality have informed the creation and development of American law, contested interpretations of the Constitution, and the changing meanings of citizenship; We will consider how seemingly gender neutral laws have yielded varied effects for men and women across race and class divides, challenging some differences while naturalizing others. Finally, we will examine the power and shortcomings of appeals to formal legal equality waged by diverse groups and individuals. Throughout the course, we will consider the various methodologies and approaches of the interdisciplinary field of legal history. Topics to be covered will include the Constitution, slavery, marriage, divorce, custody, inheritance, immigration, sexual violence, reproduction, abortion, privacy, suffrage, jury duty, work, and military service.

Class Format: seminar

Requirements/Evaluation: four papers, including three 4- to 6-page papers, and one final paper of 8-10 pages
Extra Info: may not be taken on a pass/fail basis

Prerequisites: none

Enrollment Limit: 25

Enrollment Preferences: History majors, Women's, Gender and Sexuality Studies majors

Expected Class Size: 20

Distributions: (D2) (DPE)

Distribution Notes: DPE: This course fulfills the DPE requirement because it examines the legal, social, and political constructions and theorizations of difference, power, and equity. It examines the ways that individuals and groups have organized across various axes of difference to fight for legal equality, and explores how those individuals and groups have experienced legal equality and legal inequality in varied ways.

Attributes: HIST Group F Electives - U.S. + Canada; JLST Interdepartmental Electives

Fall 2018

SEM Section: 01    TF 2:35 pm - 3:50 pm    Sara Dubow

WGSS 379 (S)  Black Women in the United States

Crosslistings: AFR379 / HIST379 / WGSS379

Secondary Crosslisting

As slaves and free women, activists, domestics, artists and writers, African Americans have played exciting and often unexpected roles in U.S. political, social, and cultural history. In this course we will examine black women's lives from the earliest importation of slaves from Africa and the Caribbean through to the expansion of slavery, the Civil War, freedom, Jim Crow, the Civil Rights movements, and up to the present day. Consistent themes we will explore are the significance of gender in African American history and the changing roles and public perceptions of black women both inside and outside the black community. We will read and discuss a combination of primary and secondary sources; we will also consider music, art, and literature, as well as more standard "historical" texts.

Class Format: discussion

Requirements/Evaluation: evaluation will be based on student participation, three papers, and a brief oral presentation

Prerequisites: none

Enrollment Limit: 25

Enrollment Preferences: History majors and Africana Studies concentrators

Expected Class Size: 15-20

Distributions: (D2)

Attributes: AMST Space and Place Electives; HIST Group F Electives - U.S. + Canada; WGSS Racial Sexual + Cultural Diversity Courses

Not offered current academic year

WGSS 380 (F)  Freedom Dreams, Afro-Futures & Visionary Fictions

Crosslistings: AFR380 / ENGL381 / AMST380 / WGSS380 / SCST380

Primary Crosslisting

In this course we will examine the various ways Black scholars, artists, & writers use science fiction and visionary fiction to imagine freedom and new world orders. We will focus on the role of history, particularly slavery, in the Black radical imagination. "Freedom" is the keyword throughout the course. We will grapple with the various and sometimes conflicting meanings and uses of freedom as it relates to blackness, gender, sexuality, class and ability. We will explore multiple forms of scholarship and cultural productions, including film, music, novels, short-stories, art, poetry, and other academic texts. All students will be asked to discover and develop their writerly voices through various critical, creative, experimental and performative assignments.

Class Format: seminar

Requirements/Evaluation: active participation, completion of various short assignments, one 5-page paper and one 7- to 10-page final paper

Extra Info: may not be taken on a pass/fail basis

Prerequisites: none
Enrollment Limit: 20

Enrollment Preferences: Women's, Gender and Sexuality Studies majors, then Africana Studies concentrators

Expected Class Size: 20

Distributions: (D2)

Distribution Notes: meets Division 2 requirement if registration is under WGSS, AFR, SCST or AMST; meets Division 1 requirement if registration is under ENGL

Attributes: WGSS Racial Sexual + Cultural Diversity Courses

Fall 2018

SEM Section: 01    TR 11:20 am - 12:35 pm     Kai M. Green

WGSS 386 (S) Latinas in the Global Economy: Work, Migration, and Households

Crosslistings: LATS386 / HIST386 / WGSS386

Secondary Crosslisting

An increasingly global economy, from 1945 to the present, has affected Latinas in their home countries and in the United States. The garment industry, one of the first industries to go global, has relied extensively on Latina workers in their home countries and in the United States. Domestic work, a traditional field of women's work, also crosses borders. Challenging the myth that labor migration is a male phenomenon and that women simply follow the men, this course explores how the global economy makes Latinas labor migrants. What impact has the global economy and economic development had on Latinas' work and their households in their home countries? How have economic changes and government policies shaped Latinas' migrations and their incorporation in the changing U.S. economy? How have Puerto Rican, Mexican, Cuban, Dominican, Salvadoran, and Guatemalan women confronted the challenges created by a globalizing economy and balanced demands to meet their households' needs?

Class Format: discussion

Requirements/Evaluation: evaluation based on class participation and group presentations, short writing assignments, two short essays, and a final paper that will be presented to the class

Prerequisites: open to first-year students with instructor's permission

Enrollment Limit: 25

Expected Class Size: 15

Distributions: (D2)

Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora; GBST Borders, Exiles + Diaspora Studies Electives; HIST Group D Electives - Latin America + Caribbean; HIST Group F Electives - U.S. + Canada; LATS Core Electives; WGSS Racial Sexual + Cultural Diversity Courses

Spring 2019

SEM Section: 01    MWF 11:00 am - 12:15 pm     Carmen T. Whalen

WGSS 389 (F) Fiction of Virginia Woolf

Crosslistings: ENGL389 / WGSS389

Secondary Crosslisting

"Let us record the atoms as they fall upon the mind in the order in which they fall, let us trace the pattern, however disconnected and incoherent in appearance, which each sight or incident scores upon the consciousness. Let us not take it for granted that life exists more fully in what is commonly thought big than in what is commonly thought small" ("Modern Fiction"). Virginia Woolf's fiction represents a self-conscious and highly experimental challenge to the conventions of Victorian and Edwardian fiction, in an effort to re-center the novel on lived experience. This course will explore the evolution of the innovative fictional forms by which she tried to bridge the gap between the experience of consciousness and its representation in language. We will also consider the links between Woolf's concern with in the fluidity of consciousness and her interest in gender fluidity and androgyny. We will read most of the major novels, probably including The Voyage Out, Jacob's Room, Mrs. Dalloway, To the Lighthouse, Orlando, The Waves, and Between the Acts, together with selected short fiction and critical essays.

Class Format: seminar

Requirements/Evaluation: discussion, weekly journal, three 4- to 6-page essays
**Prerequisites:** a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

**Enrollment Limit:** none

**Enrollment Preferences:** English majors, WGSS majors, seniors

**Expected Class Size:** 25

**Distributions:** (D2)

**Distribution Notes:** meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under WGSS

**Attributes:** ENGL Literary Histories C

---

**Fall 2018**

**SEM Section: 01**   MR 2:35 pm - 3:50 pm   Alison A. Case

**WGSS 396 (F) Modern Pleasure**

Crosslistings: ENGL394 / WGSS396

**Primary Crosslisting**

This course investigates modernist imaginations of pleasure, both sensual and aesthetic, with a particular focus on the ways that modernism's formal strategies might facilitate queer representations of pleasure, intimacy, and desire. In tandem with our discussion of literary form, we will consider the crucial role that visual media, music, and community spaces, like Harlem's cabarets and Natalie Barney's sapphic salon, played in the collaborative production and transatlantic circulation of modernism. Authors likely to be studied include Oscar Wilde, Langston Hughes, Gertrude Stein, Djuna Barnes, Nella Larsen, Radclyffe Hall, and James Baldwin. We will read the work of sexologists and situate modernist literature in relation to early 20th-century scientific conversations about human sexuality and the nature of pleasure. Queer and feminist theory will accompany these texts and provide a framework for our analysis of modernism's queer pleasures.

**Class Format:** seminar

**Requirements/Evaluation:** engaged and thoughtful discussion; oral presentation, one 5- to 7-page paper and one 8- to 10-page paper

**Prerequisites:** a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

**Enrollment Limit:** 25

**Enrollment Preferences:** English majors and/or students interested in gender/queer studies

**Expected Class Size:** 25

**Distributions:** (D2)

**Distribution Notes:** meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under WGSS

**Attributes:** ENGL Literary Histories C;  WGSS Theory Courses

---

**Not offered current academic year**

---

**WGSS 400 (S) A History of Family in Africa** (WI)

Crosslistings: GBST402 / HIST402 / AFR402 / WGSS400

**Secondary Crosslisting**

The family is the center of private life, but it has also been a topic of constant discussion and contention in Africa. In this class we will examine how political upheavals and economic pressures have changed the concept of the family and the role it plays in various African societies. We will also consider the changing views of gender, race, age, class, and sexuality on the idea of family.

**Class Format:** seminar

**Requirements/Evaluation:** seminar, discussion, seminar, discussion, and 20-page research paper (including preparatory writing exercises throughout the semester)

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** History majors

**Expected Class Size:** 10
WGSS 401 (F) Senior Seminar: Rethinking the Public: the Arts Take on Neoliberalism (DPE)

**Crosslistings:** COMP401 / GERM401 / WGSS401

**Secondary Crosslisting**

Western neoliberalism is a predatory excrescence of late capitalism that overvalues competition, transferring the laws of the market to human relationships. It deliberately creates instability not only in the economic sphere but, more generally, in the social collective by encouraging dangerous risk-taking, fomenting crises and cementing systemic inequity, while suggesting to those under its sway that they are corporate 'entrepreneurs of self.' This model of self-management also extends into the sphere of intimate relationships. Of course, because predatory neoliberalism heavily favors a white investor model and is premised on white norms, the racialized body is considered a priori subaltern and subservient. Humanistic and artistic approaches (while not per se immune or outside of neoliberal constraints) effectively polemicize against neoliberalism, and suggest practices that resist its technocratic mindset. Looking at literature, cinema, and critical theory from a range of regions and disciplines, we will focus on Europe and the United States. Moreover, we will ask how forms of neoliberalism affect different regions of the world: Southeast Asia, Russia? Where and how can solidarity be reimagined beyond identity politics? Where is the boundary between animal and human in the neoliberal collective?

**Class Format:** seminar; seminar three hours per week

**Requirements/Evaluation:** three 3-page papers, a short oral presentation, a 15-page final paper

**Extra Info:** not available for the fifth course option

**Prerequisites:** 300-level course

**Enrollment Limit:** 25

**Enrollment Preferences:** Comparative Literature majors and advanced students in other fields with permission of instructor

**Expected Class Size:** 20

**Materials/Lab Fee:** course books and reader packet

**Distributions:** (D2) (DPE)

**Distribution Notes:** meets Division 1 requirement if registration is under COMP or GERM; meets Division 2 requirement if registration is under WGSS DPE: This course addresses the costs to exploited groups within the neoliberal marketplace. We will discuss theoretical sources from a variety of fields (sociology, economics, philosophy, gender studies) every week that render these forms of expulsion or dispossession explicit. Far from benefiting all, the privileging of self-interest and market relations leads to increased inequality and in turn provokes violent reactions: the birth of new forms of fascism, racism and religious fundamentalism.

Fall 2018

**SEM Section:** 01  MR 1:10 pm - 2:25 pm  Helga Druxes

WGSS 405 (S) Sr.Sem:Sexual Rights,Gender Equality, and Religious Liberty: Conflicts in Law, Culture, and Politics (WI)

**Crosslistings:** WGSS405 / HIST458

**Primary Crosslisting**

Legal systems, political leaders, religious groups, and social movements, have generated and responded to conflicts and perceived conflicts between religious freedom, gender equality, and sexual rights in a variety of ways over the past twenty-five years. This course will consider these conflicts in a comparative context, and will examine when, why, and how appeals to religion, tradition and/or culture have been used to carve out exceptions to otherwise generally applicable laws.

**Class Format:** seminar

**Requirements/Evaluation:** 20-page research paper, which students will write after developing research proposal, composing annotated bibliography, and writing several drafts in close consultation with professor and in in-class workshops

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 15
WGSS 408 (S) Senior Seminar: Nineteenth-Century French Novel: Desperate Housewives and Extreme Makeovers
Crosslistings: RLFR412 / WGSS408

Secondary Crosslisting
In 1834, Balzac wrote that "Paris is a veritable ocean. Sound it: you will never know its depth." The same can be said of the French nineteenth-century novel and its boundless ability to echo the past and illuminate the present. From the Romanticism of Stendhal and Hugo, and the Realism of Balzac and Flaubert, to the Naturalism of Zola and Maupassant, the novel became a forum for examining illicit sexuality, institutional misogyny, social injustice, criminal passions, revolutionary struggles, and Parisian pleasures in nineteenth-century France. Characters such as the imprisoned housewife Emma Bovary, the reluctant revolutionary Jean Valjean, the social-climbing lover Julien Sorel, the ambitious undergraduate Rastignac, and the domestically-abused Gervaise became synonymous with France’s turbulent social and political landscape from the 1830s to the 1880s. And as recent film adaptations make clear, these desperate housewives and extreme makeovers continue to haunt our twenty-first century present. Reinterpreted by such actors as Gérard Depardieu, Isabelle Huppert, Uma Thurman, Claire Danes, and Jennifer Aniston, the nineteenth-century novel continues to sound out the scandalous and sensational depths of our own century. Readings to include novels by Balzac, Stendhal, Hugo, Flaubert, Maupassant, Zola. Films to include adaptations by Clément, Berri, August, Arteta, Lelouch, Chabrol. Conducted in French.

Class Format: seminar
Requirements/Evaluation: active class participation, midterm exam, and two to three papers
Prerequisites: a 200-level or 300-level RLFR literature course at Williams; advanced coursework during study abroad; or by permission of the instructor
Enrollment Limit: 16
Enrollment Preferences: French majors and certificate students; Women’s, Gender, and Sexuality Studies majors; Comparative Literature majors; and those with compelling justification for admission
Expected Class Size: 16
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under RLFR; meets Division 2 requirement if registration is under WGSS
Not offered current academic year

WGSS 409 (F) Transnationalism and Difference: Comparative Perspectives (WI)
Crosslistings: AMST411 / WGSS409 / LATS409

Secondary Crosslisting
In the age of satellite television, e-mail, and mobile applications such as WhatsApp and Skype, transnational living has rapidly emerged as the norm as opposed to the exception. However, what does it really mean to “be transnational”? How are the lived experiences of transnational individuals and communities shaped by categories of difference such as gender, ethno-racial identity, sexuality, and class? What impacts do the growing number of transnational citizens and residents in the U.S. have on our understanding of "American" identity in the local, national, and global contexts? In this interdisciplinary, comparative course we will analyze recent theories regarding the origins and impacts of transnationalism. Particular attention will be paid throughout the semester to the interplay of gender, ethno-racial identity, sexuality, and class in connection with everyday transnational dynamics. The broad range of case studies examined includes China, Colombia, the Dominican Republic, Haiti, Mexico, the Philippines, Puerto Rico, and Middle East.

Class Format: seminar
Requirements/Evaluation: evaluation to be based on student participation, an original 12-15 page research paper conducted in stages, and peer editing
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: LATS 105, WGSS 101 or AMST 201; junior or senior standing
Enrollment Limit: 12

Enrollment Preferences: Latina/o Studies concentrators, Women's, Gender, and Sexuality Studies majors, and American Studies majors by seniority

Expected Class Size: 10

Distributions: (D2) (WI)

Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora; ASAM Related Courses; GBST Borders, Exiles + Diaspora Studies Electives; LATS 400-level Seminars;

Not offered current academic year

**WGSS 411 (S) Advanced Readings and Research**

This capstone readings and research seminar for WGSS majors will culminate in a substantial independent research project. In the first half of the semester, we will examine the disciplinary and interdisciplinary development of the field(s) of WGSS; read classic texts and examples of more recent scholarship representing a range of WGSS theories and methods; and explore a variety of methods and strategies for crafting research within the field of WGSS. In the second half of the semester, students will design and conduct their own WGSS-related research projects.

Class Format: seminar

Requirements/Evaluation: weekly discussion questions; research proposal; substantial final research project; and oral presentation

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: wgss 101

Enrollment Limit: none

Enrollment Preferences: wgss majors

Expected Class Size: 5

Department Notes: Senior seminar

Distributions: (D2)

Spring 2019

SEM Section: 01    W 1:10 pm - 3:50 pm     Kiaran Honderich

**WGSS 412 (S) Graphic Sex: Queer Ethnographic Writing**

Crosslistings: ANTH412 / WGSS412

Primary Crosslisting

This seminar examines recent and canonical work in queer anthropology, exploring how different cultures construct sexual and gender identities and subjectivities, and what happens when dominant paradigms such as the Euro-American LGBT model become enmeshed in globalization, late capitalism, and consumerism. We begin with a series of case studies highlighting alternative gender and sexual formations in various cultures around the world, emphasizing how these seemingly "authentic" local categories are themselves the products of historical shifts, colonial relations, and political economy. We also examine how these categories overlap, conflict with, subvert, or syncretize with the increasingly global category of "gay." In addition to reading queer ethnographies, we will also learn the methods required for doing ethnography ourselves, including interviewing techniques, participant observation, writing thick description, data analysis, and editing.

Class Format: seminar

Requirements/Evaluation: ethnographic writing assignments (e.g., interviews, field notes, essays, etc.)

Extra Info: may not be taken on a pass/fail basis

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: Women's, Gender and Sexuality Studies majors and others with substantial background in Women's, Gender and Sexuality Studies or Anthropology and Sociology Studies, statements of interest will be solicited

Expected Class Size: 15

Department Notes: WGSS junior/senior seminar

Distributions: (D2)
WGSS 420 (S)  Senior Seminar: The Drag of Black Masculinity  (DPE)

Crosslistings: AMST420 / AFR331 / ENGL420 / WGSS420

Primary Crosslisting

In this seminar, we will study the evolution of Black masculinities through cultural, social, and political movements from 19th century to the present. This course engages Black feminist thought, Black masculinities studies, queer theory, and performance studies. We will examine the relationship and constitutive nature of masculinity and femininity. How is blackness always already gendered? How is gender always already racialized? What are the effects of these gendering and racializing practices on Black bodies, spaces, and places? We will trouble the relationship between manhood and masculinity by examining the ways in which masculinity can move across various kinds of bodies. By examining representations and presentations of Black masculinities, we will pursue questions such as: How has dominant society attempted to define Black masculinity? In what ways have Black people undermined these narratives and redefined themselves? How do racial stereotypes about Black men's sexuality inform representations of Black masculinities? Can we/should we be moving beyond heteropatriarchy and gender binaries? What is the future of Black Gender? By reading critical and creative texts, viewing films and engaging other kinds of media, students will hone their critical theorization skills.

Class Format: seminar

Requirements/Evaluation: each student will be asked to facilitate a class discussion; students will write three short creative/critical papers; there will also be a final project

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: Women's, Gender, and Sexuality Studies majors and others with substantial background in Women's, Gender, and Sexuality Studies or Africana Studies; statements of interest will be solicited

Expected Class Size: 14

Distributions: (D2) (DPE)

Distribution Notes: meets Division 2 requirement if registration is under WGSS, AFR, OR AMST; meets Division 1 requirement if registration is under ENGL DPE: This course fulfills the DPE requirement in that it centers questions of power and privilege.

Spring 2019

SEM Section: 01  Cancelled

WGSS 453 (S)  Women, Gender, and Social Movements in U.S. History  (WI)

Crosslistings: HIST453 / WGSS453

Secondary Crosslisting

This seminar is devoted to researching and writing a substantial research paper on some aspect of U.S. women's or gender history, with a particular focus on social movements. Social movements organized around gender issues and identities have been significant sources of social and political change in U.S. History. Drawing on online archival collections of personal letters and diaries, published writings, organizational records, and oral histories, students will research an individual, social group, organization, event, or movement that invites them to explore that particular subject in depth, while also considering some of the following issues and questions: the different strategies, tactics, and ideologies used for organizing and movement building across the political spectrum; the ways that gender has united and divided grassroots movements; how and when it has been useful for women to act through women's groups versus other types of organizations; the ways that ethnicity, race, religion, and class have been resources for organizing and coalition building; how social movements have shaped and been shaped by larger political and economic developments; the ways that various gendered identities have served as both agents and objects of political and social change; and the relative importance of formally organized politics versus less formal strategies to effect political change.

Class Format: seminar

Requirements/Evaluation: 20- to 25-page research paper

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none
Enrollment Limit: 15
Enrollment Preferences: senior History majors
Expected Class Size: 10
Distributions: (D2) (WI)
Distribution Notes: WI: This course will focus explicitly on the process of writing a substantial research paper, including writing a proposal, and workshopping and revising drafts in class.
Attributes: HIST Group F Electives - U.S. + Canada;

Spring 2019
SEM Section: 01 Cancelled

WGSS 468 (S) Practicum in Curating: Visual Art for a Garden (WI)
Crosslistings: WGSS468 / ARTH468
Secondary Crosslisting
This course aims to develop the wide range of skills needed to realize an art exhibition in a botanical garden (specifically Marie Selby Botanical Gardens in Sarasota where the instructor is Curator at Large. The course responds to her charge to exhibit artists with 100% name recognition for the first five years of Selby’s new “Living Museum” initiative which puts works of art in dialogue with botanicals. In the wake of shows devoted to Marc Chagall (2017), Andy Warhol (2018) and Paul Gauguin (forthcoming, 2019), each student will research and choose a non-male and/or non-white artist of some renown and construct an exhibition of works that might be possible to borrow. Course work includes 1) research on the artist and the concept, the focal works of art, auxiliary objects that do not require climate control (e.g. photographs and other works on paper), social history and other methodological frameworks. 2) writing requests e.g., loans, rights; and 3) preparations for several of the following: press release, wall texts, wall labels, audio guide, and programming for the exhibition. The final project includes a 10-page synthetic research paper, written for a general audience, about the artist and their use of flowers as well as the projected installation of the climate-controlled gallery. Students may have the opportunity to participate in a WSP in situ in which they will experience all sectors of the museum, glass house, and gardens.
Class Format: seminar; this is a practicum so while it meets 3 hours/week as a seminar does, it is hands on in a different way (e.g., co-peer and one-on-one reviewing by me in class)
Requirements/Evaluation: in-class presentations of research (weekly or bi-weekly), a substantive annotated bibliography, several short writing assignments
Extra Info: (e.g. letters, queries, reviews), reading and critiques of others’ work, in-class presentation of two drafts of the final paper and installation
Extra Info 2: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: at least one 100-level course in ARTH
Enrollment Limit: 10
Enrollment Preferences: junior and senior art majors, especially those who have had either methods or a senior seminar and/or those with strong research, writing, and design skills
Expected Class Size: 10
Materials/Lab Fee: field trip expenses that may not be funded by the department (not to exceed $100)
Distributions: (D2) (WI)
Distribution Notes: meets Division 1 requirement if registration is under ARTH; meets Division 2 requirement if registration is under WGSS
Attributes: ARTH post-1600 Courses;

Spring 2019
SEM Section: 01 Cancelled

WGSS 491 (F) Honors Project: Women's & Gender Studies
Women's, Gender and Sexuality Studies honors project.
Class Format: independent study
WGSS 492 (S) Honors Project: Women's & Gender Studies
Women's, Gender and Sexuality Studies honors project.

Class Format: independent study

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Distributions: (D2)

Spring 2019
HON Section: 01  TBA  Alison A. Case

WGSS 493 (F) Senior Thesis: Women's & Gender Studies
Women's, Gender and Sexuality Studies senior thesis.

Class Format: independent study

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Distributions: (D2)

Fall 2018
HON Section: 01  TBA  Alison A. Case

WGSS 494 (S) Senior Thesis: Women's & Gender Studies
Women's, Gender and Sexuality Studies senior thesis.

Class Format: independent study

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Distributions: (D2)

Spring 2019
HON Section: 01  TBA  Alison A. Case

WGSS 497 (F) Independent Study: Women's & Gender Studies
Women's, Gender and Sexuality Studies independent study.

Class Format: independent study

Distributions: (D2)

Fall 2018
IND Section: 01  TBA  Alison A. Case

WGSS 498 (S) Independent Study: Women's & Gender Studies
Women's, Gender and Sexuality Studies independent study.

Class Format: independent study
Distributions: (D2)

Spring 2019

IND Section: 01   TBA   Alison A. Case