

Department of English

Spring 2019

Gender Studies Courses

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Information subject to change.

FOR MORE INFORMATION, CONTACT:

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These are course we know about. There may be others that count, as well. So feel free to contact professors and the gender studies advisor with inquiries.

76-241 **Introduction to Gender Studies**

Instructor: **Section A: Rachel Kravetz**

Section B: Marian Aguiar

Meetings: **Section A: MW 12:00-1:20 p.m.**

Section B: TR 1:30-2:50 p.m.

Units: **9**

Biological sex vs. gender roles. Intersectional feminism. LGBTQIA+ rights. Consent. Masculinity and gender roles. #metoo and gender-based violence. Economic inequity. Sexual politics. This course offers students a scholarly introduction to these social and political issues. Organized thematically, with interdisciplinary readings both foundational and contemporary, the class will combine theory, literature, and film with texts like law, public policy, and media representations. We will read critically and discuss openly. Readings will include work by Virginia Woolf, Simone de Beauvoir, Judith Butler, Kimberlé Crenshaw, bell hooks, Michael Kimmel, Raewyn Connell, Chimamanda Ngozi Adichie, Roxanne Gay, James Baldwin and Margaret Atwood.

76-280 **Gender and Sexuality in Performance**

Instructor: **Kristina Straub**

Meetings: **MW 1:30-2:50 p.m.**

Units: **9**

"Performance" describes a wide range of practices, from the everyday to the artistic. Gender and sexuality are key elements in everyday, political, and artistic performances, from the very personal—how you order a latte at Tassa D'Oro,

tell a lover goodbye at the airport or comfort a crying child—to the very public—performing a Bach cello suite or an iconic King Lear, staging a demonstration against police violence or marketing a new app. This course will bring performance theory into a practical partnership artistic and literary texts in the creation and critique of social and individual narratives about gender and sexuality. How does everyday performance define gender and sexual identity? How do gender and sexuality define everyday performance? How does aesthetic performance—art, theater, film, digital media, poetry—intervene in the ways in which gender and sexuality are performed? Readings in theory at the intersection between gender studies and performance studies will help us explore these questions. We will also consider a variety of cultural and artistic practices. The addition of simple performances and exercises for students to incorporate into their research will blur theory and studio practices. Students will be encouraged to practice their theories surrounding performance within the classroom and in public space.

76-348 **Gender and Communication – Mini 3**

Instructor: **Joanna Wolfe**

Meetings: **TR 3:00-4:20 p.m.**

Units: **4.5**

It is well-known that there is a gender wage gap in the United States: on average, a woman performing the exact same work as a male colleague will make 78-82% of his salary. What is less well-known is that a major factor contributing to this wage gap is that women are simply less likely to ask for a raise or negotiate for a high starting salary. However, the solution is not as simple as telling women to ask for raises: recent research also shows that (unlike men) when women do ask for more money, they are perceived as unlikeable and "difficult." This course will look at how gender-based stereotypes affect how we perceive and respond to different communication acts. The exact same sentence—spoken with the exact same body language and intonation—can often elicit different reactions depending on whether the speaker is a man or a woman. Such stereotypes harm and limit both men and women. Just as a woman asking for a raise may be perceived as "pushy" or "difficult," a man trying to console a male friend is often perceived as "weak" and unlikeable. This course will identify some of these stereotypes and then look at research suggesting what steps we can take to minimize their impact. For instance, we will examine how companies can take steps to minimize gender bias in written employee performance evaluations. We will examine strategies women can use to ask for a raise without being perceived negatively. We will develop strategies for responding to biased language and perceptions. Please note that in terms of time commitment, a 4.5-unit mini is equivalent in weekly workload to a 9-unit full semester course. The mini is half the credits because it requires the same workload but only for half the semester.

76-423 **Transnational Feminisms**

Instructor: **Marian Aguiar**

Meetings: **TR 10:30-11:50 a.m.**

Units: **9**

How do controversial practices related to women become touchstones that draw women together across cultures or, conversely, push them into separate cultural and political spheres? This course introduces the challenges transnational feminism has posed to Western notions of feminism. To explore these contestations, we will look at a series of controversies. This course will take six case studies concerning cultural practices that have generated global debates about the status of women and issues like consent, freedom, and equality. Beginning with several works about regional/Islamic practices of veiling, we will look specifically at the close connections made between women's practices and elements of tradition, including religion. With an eye toward historicizing feminist interventions, we will look at 19th century debates on sati, commonly called widow burning, in India, to see how certain issues became loci for global intervention during colonial periods and, later, for global feminist movements. Within the contemporary period, we will turn to cultural, economic and political practices like female genital cutting, transnational domestic labor, global sex trade, and transnational forced marriage. For each of these controversies, we will be reading a range of positions represented in different types of writing across genre, including scholarly writing, legal cases, media debates, films and literature.

76-439 **Seminar in Film and Media Studies: Class, Race, & Gender in Film**

Instructor: **David Shumway**

Meetings: **Lecture: MW 1:30-2:50 p.m.**

Screening: T 6:30-9:20 p.m.

Units: **9**

We usually think of movies as misrepresenting the realities of class, race, and gender. Certainly Hollywood, known as the "dream factory," usually ignored these realities or systematically distorted them. In this class, we will focus on fiction films which were intended to represent the truth about these social hierarchies. While we will watch a few examples of standard Hollywood product, most of course will concern the realist tradition in cinema. Beginning with Italian neorealism of the 1940s and early 1950s and continuing to the present day, films in this tradition have rejected glamour and glitz, and replaced them with actuality and grit. While these films have been especially interested in exploring class relations and the lives the working class, some of them have also focused on issues of race and gender. Among the directors whose films we will watch are Roberto Rossellini, Vittorio De Sica, Federico Fellini, Agnes Varda, Ken Loach, Jean-Pierre Dardenne, Laurent Cantet, John Sayles, and Denzel Washington.

76-480 **Feminist Rhetorics**

Instructor: **Stephanie Larson**

Meetings: **TR 3:00-4:20 p.m.**

Units: **9**

This course traces advances made in feminist rhetorics in the past three decades, paying particular attention to the intersection feminist rhetorics have with race, class, religion, sexuality, nationality, and/or disability. While much of early scholarship on feminist rhetorics dedicated itself to recovering the voices of women in history, since then scholars have expanded their focus to consider how gender interacts with the concerns of protest, law, health, medicine, war, politics, technology, migration, and the list goes on. Throughout this course, we will consider how feminist rhetorical scholars have 1) critiqued the discipline of rhetoric; 2) developed new methods useful for analyzing gender in a variety of contexts; and 3) expanded the scenes of rhetorical study. Readings will include (but are not limited to) canonical investigations into early feminist rhetorics (Karlyn Kohrs Campbell, Cheryl Glenn, Jacqueline Jones Royster), influential theories on contemporary topics (Karma Chávez, Robin Jensen, Raka Shome), and popular accounts of feminism by current writers and activists (Beyoncé, Roxane Gay, Malala Yousafzai).

Students will conduct their own research on a topic related to feminist rhetoric that also aligns with their professional and academic goals. Graduate students interested in research will benefit from this course's focus on theory and methodology and gain an understanding of the scholarly trajectory of feminist rhetoric. Undergraduates students (both majors and non-majors) will have the opportunity to examine how gender intersects with communication and writing contexts in their everyday public and professional lives. Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.

79-320 **Women, Politics, and Protest**

Instructor: **Lisa Tetrault**

Meetings: **TR 10:30-11:50 a.m.**

Units: **9**

This course examines the history of women's rights agitation in the United States from the early nineteenth-century to the present. It investigates both well-known struggles for women's equality--including the battles for women's voting rights, an Equal Rights Amendment, and access to birth control--and also explores the history of lesser-known struggles for economic and racial justice. Because women often differed about what the most important issues facing their sex were, this course explores not only the issues that have united women, but also those that have divided them--keeping intersectionality and women's diversity at the center of the course.

79-325 **U.S. Gay and Lesbian History – Mini 4**

Instructor: **Timothy Haggerty**

Meetings: **TR 3:00-4:20 p.m.**

Units: **6**

US Gay and Lesbian History offers an overview of the changing context and circumstances of sexual minorities in American culture. From early constructions of moral opprobrium, criminal deviance or medical pathology, the LGBT community emerged in the twentieth and twenty-first century as a political constituency and a vital part of contemporary society. Students should be aware that this course will necessarily address issues of intimate relations and sexuality as well as broader historical issues.

82-245 **New Directions in Hispanic Studies : Death, Dope, Drag and Doctors in 20th and 21st Century Spanish Film**

Instructor: **Candace Skibba**

Meetings: **MW 1:30-2:50 p.m.**

Units: **9**

"Even today, I've no idea what the truth is, or what I did with it." --Luis Buñuel, *My Last Sigh*

Spanish film is known for its quirkiness, irreverence and, as referenced by the inimitable Luis Buñuel, contemplation of truth. This course will enter into that discourse by analyzing films from 20th and 21st century Spain. While no prior knowledge of Spanish language, culture nor history are required, interest in cultural exploration and critical thinking are necessary. Film analysis will form part of the crux of the course, as we will examine cinematography, sound, script, and music. Some questions that might arise may include - How does the film portray emotion? How does the film reflect cultural nuance? The class will be student-centered, and thus highly interactive. It is also a goal of this course to stimulate analytical thinking, and to promote the close readings of texts directed by argumentation and well-structured insights.

85-446 **Psychology of Gender**

Instructor: **Vicki Helgeson**

Meetings: **MW 1:30-2:50 p.m.**

Units: **9**

This course is devoted to the investigation of psychological gender rather than biological sex. That is, sex differences will be explored from a social psychological (e.g., socialization) perspective. Implications of both male gender role and female gender role in the areas of relationships and health will be the course focus.