FGSS Courses- Fall 2016

FGSS 1109  FWS: Technologies of Desire
TR  2:55-4:10  O. Hatipoglu

The goal of this seminar is to introduce the student to an understanding of the convergence of contemporary art and new technologies and use this understanding to focus on issues of sex, sexuality, and gender identity from a creative and analytical perspective. We will explore the shared concerns and topics that bring new media artworks together with these critical concepts and issues. This seminar will approach new media art as a condensed terrain which brings the following questions and topics together: eroticism/ technology, carnal desires/ cyber sexualities, hybrid, alien, and digital bodies and desires, cyberspace/ gender identity, embodiment/ virtuality, and self/ bodily extensions. These subjects will be explored through a wide variety of artworks ranging from digital art, installations, interactive art, performance art, internet art, video games, robots, cyborgs, and avatars.

FGSS 1110  FWS: Intimacy Unleashed: Beyond the Human
MW  2:55-4:10  B. Tam

Most of us have had our own intimate moments shared with our friends, our lovers and our pets, but what does it mean, this course will ask, when we no longer perceive ourselves as human in our entanglement with nonhuman beings (a lapdog in 18th-century Britain, atoms of carbon in Futurism, or even a mosquito in South East Asia) that triggers erotic sensations far beyond our imagination? Taking posthumanism, queer theory, and critical race theory as our guiding tools, this course will survey science writing, manifesto, and African-American gay erotica in the context of AIDS, among others, to examine what forms of non-normative sexualities and their potential dangers are unleashed as the human/nonhuman divide is radically challenged. We will approach this topic through lively discussion as well as formal and creative academic essays.

FGSS 1940  A Global History of Love
TR  10:10-11:25  D. Ghosh and T Loos  GLO, LGBT

By posing seemingly simple questions such as “what is love” and “who has the right to love,” this introductory-level lecture course surveys how love has been experienced and expressed from the pre-modern period to the present. Through case studies of familial and conjugal love in Africa, Asia, the US, Europe, and Latin America, the course will examine the debates about and enactments of what constitutes the appropriate way to show love and affection in different cultures and historical contexts. Among the themes we will explore are questions of sexuality, marriage, kinship, and gender rights. A final unit will examine these themes through modern technologies such as the Internet, scientific advances in medicine, and a growing awareness that who and how we love is anything but simple or universal.
Introduction to Feminist, Gender, and Sexuality Studies

Feminist, Gender, and Sexuality Studies is an interdisciplinary program focused on understanding the impact of gender and sexuality on the world around us and on the power hierarchies that structure it. This course provides an overview of key concepts, questions, and debates within feminist studies both locally and globally, focusing mainly on the experiences, historical conditions, and concerns of women as they are shaped by gender and sexuality. We will read a variety of texts—personal narratives, historical documents, and cultural criticism—across a range of disciplines, and will consider how larger structural systems of both privilege and oppression affect individuals’ identities, experiences, and options. We will also examine forms of agency and action taken by women in the face of these larger systems.

The Biological Basis of Sex Differences

Examines the structural and functional differences between the sexes. Emphasizes mechanisms of mammalian reproduction; where possible, special attention is given to studies of humans. Current evidence on the effects of gender on nonreproductive aspects of life (behavior, mental and physical capabilities) is discussed. The course is intended to provide students with a basic knowledge of reproductive endocrinology and with a basis for objective evaluation of sex differences in relation to contemporary life. Prerequisite: one college level biology course or permission of instructor.

Television

In this introductory course, participants will study the economic and technological history of the television industry, with a particular emphasis on its manifestations in the United States and the United Kingdom; the changing shape of the medium of television over time and in ever-wider global contexts; the social meanings, political stakes, and ideological effects of the medium; and the major methodological tools and critical concepts used in the interpretation of the medium, including Marxist, feminist, queer, and postcolonial approaches. Two to three hours of television viewing per week will be accompanied by short, sometimes dense readings, as well as written exercises.
Introduction to LGBT Studies

MW 2:55-4:10  C Howie  LGBT

Since roughly the middle of the nineteenth century, it has become important for some of us, in some parts of the world, to identify ourselves according to categories such as gender and sexuality, categories further subdivided along some of the lines suggested by the acronym LGBT (Lesbian, Gay, Bisexual, Transgender). This course seeks to give students the opportunity to wrestle with what’s at stake in this process of identification, as well as the alternatives to identity (and gender and sexuality) that have arisen in earlier and other cultures. From ancient pedagogical eros, through medieval conceptions of nature and its abuses, to early modern mappings of sexual strangeness onto non-European bodies, we’ll examine the prehistory of our modern identities, even as we engage with the limits of those identities here and now.

Women, Real and Imagined

TR 10:10-11:25  C. Chase

Remarkable works written BY women and images OF women shape literature, art, music, and personal experience in the nineteenth and twentieth centuries. We will explore how women writers use and change the images of women’s sexuality and creativity found in the romantics, and will question how women imagined in literature have an impact on women’s and men’s individuality, gender, and sexuality. This seminar will develop skills in discussion and critical writing valuable for courses in the humanities--and for life. We will read John Keats as well as Jane Austen, and listen to and watch one (filmed) opera. We also will explore how women, real and imagined, shaped and were affected by issues that emerged in the tumultuous historical period shaped by the French Revolution.

Sex and Gender in Cross-Cultural Perspective

MWF 10:10-11:00  S. Sangren  GLO, ISO

An introduction to the anthropology of sex, sexuality and gender, this course uses case studies from around the world to explore how the worlds of the sexes become gendered. In ethnographic, ethnohistorical and contemporary globalizing contexts, we will look at: intersexuality & ‘supernumerary’ genders; physical & cultural reproduction; sexuality; and sex- & gender-based violence & power. We will use lectures, films, discussion sections and short field-based exercises.
This course introduces students to basic themes and topics in the history of women and gender in Middle Eastern societies by exploring the forces of social change that influenced the lives of women (and men) in this region between the eighteenth and twentieth centuries. It will concentrate on selected themes such as modernity, nationalism, and colonization in order to encourage students to challenge preconceived assumptions about Middle Eastern women, discuss some of the many roles they have played in social change, and think comparatively about gender, history, and social life. Students will be introduced to a wide array of literature produced in Western Europe and elsewhere pertaining to the Middle Eastern societies and cultures for a critical analysis of how knowledge and discourses about gender roles had been constructed in the course of the nineteenth century. In addition, students will learn about the ways in which Islamic law and legal institutions defined and managed the issues in relation to women’s status as well as sexuality and marriage as social institutions. We will investigate how historical and contemporary political and social forces such as nationalism, colonialism, and revolutions operated in the course of the twentieth century, shaping both women’s movement and advocating for women’s rights before the law, access to education and family issues. Finally, this course will introduce students to the debates on “gender as a useful category” by connecting it to the recent and growing scholarship on masculinity and queer studies in the Middle East. By doing so, we will analyze relationality of women, men, and transgender categories and their political and social implications in the past and the present.

We experience our bodies as so much a part of who we are that we take them for granted. Yet the way we think about the body has a history of its own. This course looks at how the idea of “the body” gets constructed over time. How has the body come to have attributes called “gender,” “sexuality,” and “race”? Why have some bodies been seen as monstrous, perverted, and unholy, others as gorgeous, normal, and divine? What makes bodies pleasurable and dangerous? We’ll find out by examining a broad range of evidence from the ancient era to the present day, including literature (Ovid, Kafka, Octavia Butler), philosophy (Plato, Descartes, Judith Butler), film (Freaks, Hedwig and the Angry Inch), and the history of science.
FGSS 3000  Feminist Theory
TR  11:40-12:55  J. Juffer

Prerequisite: FGSS 2010. This course will work across and between the disciplines to consider what it might mean to think 'as a feminist' about many things including, but not limited to 'gender', 'women' and 'sexuality'. We will approach theory as a tool for analyzing relations of power and a means of transforming ways of thinking and living. In particular, we will investigate the cultural, social, and historical assumptions that shape the possibilities and problematics of gender and sexuality. Throughout we will attend to specific histories of class, race, ethnicity, culture, nation, religion and sexuality, with an eye to their particular incitements to and challenges for feminist thinking and politics.

FGSS 3230  Gender and Global Change
MW  8:40-9:55  L. Leonard  ISO, GLO

Find, access, critically evaluate, and ethically use information. This course examines men's and women's lives and the impacts on them of incorporation into global economic and political systems. It asks how inequalities within and across gender categories are created in the process of social change, how gender intersects with class, race, and culture to shape the way change is experienced, and how institutions and social spaces become gendered. The course begins with the study of theoretical approaches or gender planning models to promote gender equality in policies and programs. We then turn to specific substantive areas of social life to consider how gender operates in different spaces, and we consider prospects for change beyond gender planning models in the form of social movements, politics, and the law.

FGSS 3235  Cult of the Silent Woman: Male Fantasies in the 18th Century German Thought
MW  2:55-4:10  T. Solanki

Taught in German. Prerequisite: one course at the 3000-3209 level in German or placement exam.

Idealized representations of women proliferated in the Enlightenment and Romantic philosophy, visual arts, dramaturgy, and literature. In this course we will interrogate how and why Goethe, Schiller and their contemporaries' concepts of aesthetics were illustrated, explicated and represented through the female body in its various configurations. What kinds of rhetorical maneuvers were employed to explicate the pleasurable, the beautiful, the virtuous and the sublime? In addition to the visual dimension of the female body, we will study the regulation and training of female actresses voice and gestures to analyze how they complicate or enable female silence. Besides Goethe and Schiller, we will read texts by Gotthold Ephraim Lessing, Immanuel Kant, Novalis and essays, texts and memoirs by female actresses, writers and poets such as Charlotte Ackermann and Karoline von Günderrode.
What constitutes queer performance? Is queer who you are or what you do? Is sexuality all we mean by queer? Has queer performance enhanced or eclipsed gay and lesbian theater? This course will investigate the polymorphously perverse relationship between queer theory and performance. Integral to our theoretical discussions will be questions of practice and production: where is queer performance staged and how is it received? How is it produced, for whom, by whom, and with what funds? What is the relationship between politics and performance? Students will be expected to attend at least one performance outside of class and to collaborate on an in-class performance.

Using written and visual biographies as a starting point, this class follows African and African American women in the fashion industry to explore perceptions of beauty, race, gender and class. Contemporary television, global fashion and rigorous cultural studies will be intertwined as students discuss cultural standards of beauty, and ultimately, compose self-narratives defining their own relationship with fashion, appearance and self-image.

To what extent are there specific forms or themes that characterize women’s literature? How have women writers both extended and revised each other’s work? What issues have been most pressing for feminist writers? What political questions most vexing? This course will consider these questions as we read primarily British and US 19th- 21st century writers and examine what use they make of both canonical and experimental literary forms. To what extent, that is, does the need to tell a new story force or enable a writer to develop a new form in which to write? Reading may include texts by Jane Austen, Pat Barker, Alison Bechdel, Louise Erdrich, Maxine Hong Kingston, Toni Morrison, and Monique Truing.

Incest and adultery are at the center of Benito Pérez Galdós’s fiction. In this course we will examine these themes in relation to competing notions of gender and sexuality, as well as the formation of the bourgeois family. We will couple our study of the novel with medical literature, religious texts, illustrated magazines, and domestic manuals.
Psychoanalysis considers the human being not as an object of treatment, but as a subject who is called upon to elaborate under transference an unconscious knowledge about what is disrupting her life, through analysis of such unconscious formations as dreams, symptoms, bungled actions, slips of the tongue, and repetitive behaviors. This course is an introduction to the theory and practice of psychoanalysis and the contributions it has made to our understanding of mental life, gender and sexuality, human history, and group behavior. Most of the syllabus will be devoted to the work of Sigmund Freud, including fundamental texts on the core concepts of psychoanalysis (the unconscious, repression, fantasy, the death drive), classic case studies, and speculative essays on mythology, art and sublimation, religious history, mass psychology, and violence. Students will be asked to keep a dream journal and to work on their own dreams and unconscious formations, and will be given the opportunity to produce creative projects as well as analytic essays.

Poverty is an ongoing issue in the United States, and has intensified since the recession of 2008. As such, poverty has disproportionately affected women and underrepresented racial and ethnic communities. This course will analyze this issue through its representation in film and literature, both fiction and non-fiction.

In recent years, feminist theory has begun to have an impact on archaeological thought. It is now recognized that gender is likely to have been a relevant dimension of social organization in past societies. Some archaeologists are also trying to take into account the differing interests and experiences of children, adults of reproductive age, and the elderly. This course will not be limited to any period or geographical area, but will range widely in examining how feminist theory has been applied to archaeological data and models. We will consider whether it is necessary to identify women and men, adults and children in the archaeological record in order to take gender and age into account. We will also examine the uses of archaeological data by contemporary feminists.
"You didn't see anything," a woman in a movie says to her dubious admirer. "No one never sees anything. Ever. They watch, but they don't understand." What is desire in the cinema? How do we know it when we see it or when we feel it? How do the images, sounds, and narratives engage us erotically? We will examine classic theories of gender and sexuality in visual studies through a survey of recent cinema, including work by such auteurs as Stanley Kubrick, Pedro Almodóvar, David Lynch, Abbas Kiarostami, Claire Denis, Michael Haneke, Gaspar Noé, and Wong Kar-wai.

In this course, we will critically examine the production and performance of race, ethnicity, sexuality, and gender through literature and contemporary performance genres such as spoken word, slam poetry, and hip-hop theatre.

A set of francophone feminist theorists has often been referred to as representative of “French Feminism.” These theorists have systematically been a crucial reference in the making of American feminism since the 1960s. Yet this selection of French feminists may not adequately reflect the complexity of the actual French feminist landscape. Is there even such a thing as a discretely French feminism? While mapping out the theoretical legacy of the so-called French feminism, this course will explore the complexity of the dialogues between French and American feminists since the 60s in order to understand the most recent debates in gender studies in France. The readings will include, among others: Simone de Beauvoir, Hélène Cixous, Luce Irigaray, Christine Delphy, Julia Kristeva, Monique Wittig, Geneviève Fraisse, Françoise Collin. This course is taught in French.

Individual study program intended for juniors and seniors working on special topics with selected reading or research projects not covered in regularly scheduled courses. Students select a topic in consultation with a FGSS faculty member who has agreed to supervise the independent study. Prerequisites: FGSS 2010 or FGSS 3000, and one additional 3000-level FGSS course. 1-4 credits.
In this course, students will read and engage how “man,” as a concept, has come to be understood in certain areas of philosophy and critical theory. The class will engage how “man” has been socially constructed within a colonial context, with readings from Frantz Fanon, Homi Bhabha, and Sylvia Wynter. Students will also explore how “man,” emerged as a consequence of discourse, with readings from Michel Foucault, Judith Butler, Hortense Spillers, and others. Memoirs, novels, and auto-documentary films will supplement the courses’ exploration of the genealogies of “man.”

Marriage was the widely expected norm within African societies. The institution was an important marker of adulthood, linking individuals and lineages in a network of mutual cooperation and support. Marriage practices and the concomitant gender expectations varied significantly between societies, and over time. As a result, marriage and divorce are especially rich terrain for exploring social history, women’s agency, discursive constructions of ‘women’, masculinity and gender relations of power. This course explores some of the newest scholarship on marriage by Africanist scholars. The readings demonstrate the wide cultural variety in marriage as well as the dynamic relationship between marriage and historical change. They especially highlight women’s roles and expectations in marriage, masculinity and the ways men and women negotiated the rules and boundaries of marriage.
This course will explore women, gender and sexuality in hip hop music and culture, addressing both the consumption and the production of hip hop. We will draw on texts that analyze misogyny in hip hop music and music videos, while also looking at how both mainstream and marginalized female hip hop artists contest sexually exploitative images of women. The course will utilize Black feminist theory, consumption theory, queer theory, and youth culture theory to help students interpret and critique the ways in which sexual identities are represented in hip hop music, art, fashion, and dance, and in its surrounding culture. Considering analyses of African American, Caribbean, Asian-American, South African, and Latino interactions with hip hop, the course will investigate how youth construct gender and ethnic identities as they negotiate notions of African Diasporic belonging vis-à-vis hip hop. We will employ ethnographic, historical, sociological, literary, and interdisciplinary texts to explore questions such as: What do the sexual politics of rap music reveal about broader gender constructions? How can we compare the portrayal of women in hip hop to representations of women in related musical genres? How are hetero-normative gender ideologies reinforced in hip hop culture? Does hip hop allow a space for alternative femininities? The course will also address broader questions related to representations of Black femininity, minorities in the media, gender and sexual identity construction.

Examines the changing economic roles of women and men in the labor market and in the family. Topics include a historical overview of changing gender roles, the determinants of the gender division of labor in the family, trends in female and male labor-force participation, gender differences in occupations and earnings, the consequences of women’s employment for the family, and a consideration of women’s status in other countries.

This course reads and discusses representative literature from 20th century continental African writers with particular attention to the ways that writers examine the nature of the post-colonial state. We will pay attention in this class to the rise of contemporary African women writers but will set them against the context of the development of modern African literatures. We will examine specific texts as well as necessary critical and theoretical ideas which have been generated through, or with which this literature is in conversation. Students will develop critical thinking and other analytical and creative skills as they engage the meanings writing, audience, language in African contexts. We will also view and discuss some film which brings another point of analysis to these issues.
In the course of the semester, we will read literary and theoretical texts concerned with aspects of literary origin or inception. This might include epic poetry (moments from The Iliad, The Metamorphoses, and Paradise Lost), drama (Shakespeare’s Hamlet or The Tempest), and, among many other possible examples from lyric poetry, the specific case of Wallace Stevens. We might also look at the question of origin in the novel—at moments from Robinson Crusoe, for example, and at the opening paragraphs of a series of novels from the 18th to the 20th centuries. We might also read, as a signal if perhaps idiosyncratic instance, Henry James’s Prefaces to the New York Edition, which repeatedly offer, though in baffling terms, accounts of the “germs” of the novels they preface. As a way of organizing our sense of theoretical approaches to the question of linguistic origin and inception, we will explore the specific question of gesture by way of a series of writers: Rousseau, Artaud, Agamben, and Eudora Welty.

This course traces the genealogies and animating debates in black queer studies. Attentive to the relationship between black feminist criticism and black queer theory, this class proceeds with an understanding of gender and sexuality as intrinsic to the study of blackness in global contexts. Readings will include essays and books from Audre Lorde, E. Patrick Johnson, Christina Sharpe, Robert Reid Pharr, and others. Students will also engage popcultural texts, such as films, music videos, and novels to address the conjecture of blackness and sexuality in critical and vernacular discourse.

This course will consider how Latina/o artists explore new approaches to texts, spaces, performers, and audiences. In addition, students will be asked to focus on the connections that were and are being forged between the arts, rituals, political-social actions, and local communities. Although the emphasis of the course will be on U.S. based artists of Latina/o descent, we will also attend to Latina/o experimental performance on a global scale.
FGSS 4990  Senior Honors Thesis I
Staff

Students must submit a completed Honors Thesis Application within the first week of classes before they will be allowed to enroll in the course.

To graduate with honors, a major must complete a senior thesis under the supervision of a Feminist, Gender, and Sexuality Studies faculty member and defend that thesis orally before an honors committee. To be eligible for honors, students must have at least a cumulative grade point average of 3.3 in all course work and a 3.5 average in all courses applying to their Feminist, Gender, and Sexuality Studies major. Students interested in the Honors program should consult the DUS late in the spring semester of their junior year or very early in the fall semester of their senior year.

FGSS 6241  On "Man": Sociogenesis and Subjectivation
T  2:30-4:25  C. Riley Snorton  GLO, LGBT

In this course, students will read and engage how “man,” as a concept, has come to be understood in certain areas of philosophy and critical theory. The class will engage how “man” has been socially constructed within a colonial context, with readings from Frantz Fanon, Homi Bhabha, and Sylvia Wynter. Students will also explore how “man,” emerged as a consequence of discourse, with readings from Michel Foucault, Judith Butler, Hortense Spillers, and others. Memoirs, novels, and auto-documentary films will supplement the courses’ exploration of the genealogies of “man.”

FGSS 6507  Black Women Writers: Book to Screen
TR  2:55-4:10  C. Boyce Davies  GLO, ISO

This course reads and discusses representative literature from 20th century continental African writers with particular attention to the ways that writers examine the nature of the post-colonial state. We will pay attention in this class to the rise of contemporary African women writers but will set them against the context of the development of modern African literatures. We will examine specific texts as well as necessary critical and theoretical ideas which have been generated through, or with which this literature is in conversation. Students will develop critical thinking and other analytical and creative skills as they engage the meanings writing, audience, language in African contexts. We will also view and discuss some film which brings another point of analysis to these issues.
FGSS 6510  Pan-Africanism and Feminism
W  7:30-9:55  C. Boyce Davies  GLO, ISO

This course examines the particular theoretical intersections of panafriicanism and feminism through a study of works which address the lives of activist women and men who lived political lives which demanded an articulation of this intersection. It will examine representative texts in each of these broad fields, paying particular attention to those works which explicitly address the intersection. Students will select and study the work of one thinker in either category and examine the written life from a few angles. In particular, we will address the conflicts, disjunctures, and slippages between these positions; the possibilities and limitations as expressed by these thinkers; and the issues of collaboration, erasure articulated. Students will also have the opportunity to identify and discuss popular culture which addresses these themes.

FGSS 6610  Erotics of Visuality
W  2:30-4:25  E. Hanson  LGBT

A survey of theories of desire and visuality, particularly psychoanalytic, deconstructive, feminist, and queer film theory. The course will focus on films of the past dozen in an effort to explore the significance of classic theoretical texts with regard to contemporary cinematic practice. We will explore recent work by filmmakers such as Pedro Almodóvar, Olivier Assayas, Catherine Breillat, Atom Egoyan, Claire Denis, Peter Greenaway, Michael Haneke, Todd Haynes, Abbas Kiarostami, Stanley Kubrick, David Lynch, Gaspar Noé, Gus Van Sant, and Wong Kar-wai, as well as theoretical and critical texts by Jacques Lacan, Christian Metz, Michel Chion, Laura Mulvey, Kaja Silverman, Jacques Derrida, Roland Barthes, Lee Edelman, D. A. Miller, D. N. Rodowick, and Slavoj Zizek, among others. Graduate students only.

FGSS 6700  Gender and Age in Archeology
MW  2:55-4:10  N. Russell

In recent years, feminist theory has begun to have an impact on archaeological thought. It is now recognized that gender is likely to have been a relevant dimension of social organization in past societies. Some archaeologists are also trying to take into account the differing interests and experiences of children, adults of reproductive age, and the elderly. This course will not be limited to any period or geographical area, but will range widely in examining how feminist theory has been applied to archaeological data and models. We will consider whether it is necessary to identify women and men, adults and children in the archaeological record in order to take gender and age into account. We will also examine the uses of archaeological data by contemporary feminists.
This course traces the genealogies and animating debates in black queer studies. Attentive to the relationship between black feminist criticism and black queer theory, this class proceeds with an understanding of gender and sexuality as intrinsic to the study of blackness in global contexts. Readings will include essays and books from Audre Lorde, E. Patrick Johnson, Christina Sharpe, Robert Reid Pharr, and others. Students will also engage popcultural texts, such as films, music videos, and novels to address the conjecture of blackness and sexuality in critical and vernacular discourse.

FGSS 6990   Topics in Feminist, Gender, & Sexuality Studies
Staff

Independent reading course for graduate students on topics not covered in regularly scheduled courses. Students develop a course of readings in consultation with a faculty member in the field of Feminist, Gender, and Sexuality Studies who has agreed to supervise the course work.