

# STUDY OF WOMEN, GENDER, AND SEXUALITY

<https://krieger.jhu.edu/wgs/>

The Program for the Study of Women, Gender, and Sexuality works to catalyze intellectual discussions—at Johns Hopkins, in Baltimore, and beyond—in which gender and sexuality concerns play important roles.

We are a forum that brings together undergraduates, graduate students, and faculty from different departments who share an interest and a need to address and interrogate their research fields from a queer, feminist, or otherwise gender- and sexuality-inflected perspective.

The activities of the program integrate teaching and research on all levels. Most importantly, the program encourages and supports initiatives for research projects, events, and curriculum developments emerging from all parts of the JHU campus—undergraduate students, graduate students, and faculty alike.

WGS brings new scholarship into conversation on campus in three main ways. First, the program sponsors a seminar series that brings speakers from academia and the broader community to Johns Hopkins University. Second, we organize workshops each semester around multiyear themes, such as “Affect and Emotion” and “Medical Humanities.” Finally, we bring renowned scholars and public figures to the Homewood campus through our annual Visiting Distinguished Professorship. Recent visiting professors have included Karen Barad (University of California-Santa Cruz), Joan Wallach Scott (Institute for Advanced Studies), Trinh-Minh Ha (University of California-Berkeley), and Michael Warner (Yale University).

WGS offers an undergraduate minor that enables students to devote a portion of their education to the study of women, gender, sexuality, and related issues. WGS also offers research fellowships for undergraduate and graduate students. Graduate students also have the opportunity to design and teach a course.

Through both interdisciplinary and specialized courses, students are encouraged to develop critical and comparative approaches to the study of gender and sexuality—often in interaction with related issues such as race, class, global health, and violence. Courses in the program are taught by prominent faculty members from across the disciplines and are cross-listed through a variety of departments. New courses are added frequently.

WGS also offers an undergraduate Seminar/Practicum, where students combine volunteer work in a local social service agency with a seminar that explores the connections between social justice and academic inquiry.

## Programs

- Women, Gender, and Sexuality, Minor (<http://e-catalog.jhu.edu/arts-sciences/full-time-residential-programs/degree-programs/study-women-gender-sexuality/women-gender-sexuality-minor/>)

For current course information and registration go to <https://sis.jhu.edu/classes/>

## Courses

### AS.363.201. Introduction to the Study of Women, Gender, and Sexuality. 3 Credits.

This course offers an introduction into the fields of Women’s Studies, Gender Studies, and Sexuality Studies. It explores why we need these fields of inquiry, how they have emerged historically, what some of the major and most interesting contributions are and where we might go from here. The course is meant as a preparation for the other WGS core courses.

Area: Humanities, Social and Behavioral Sciences

### AS.363.303. Feminism and Queer Theory: “The Master’s Tools Will Never Dismantle the Master’s House”. 3 Credits.

As a Black lesbian woman, Lorde denounced white feminism for being complicit with patriarchy by not acknowledging marginal women’s experiences as a source of strength and creativity. Inspired by the title and impetus of Lorde’s essay, this course seeks to ask what happens when we start seeing the world through unfamiliar, alternative, tools or sensibilities? What different pictures of critique—ones that don’t merely focus on replacing the master’s house with other strong edifices—are allowed to emerge? With these questions in mind, the main objective of this course is to expose us to alternative sensibilities and ways of thinking offered by voices that experience gender and sexuality beyond conventional Western norms and counter-norms.

Area: Humanities

Writing Intensive

### AS.363.305. Feminist & Queer Theory: Feminist Queer Theories: Past & Present. 3 Credits.

This course offers a range of transnational and US feminist and queer theories, starting from the present with which we are familiar and moving backwards into history. It is designed to facilitate deep engagement with feminist and queer theoretical language/s and concepts, as well as critical approaches applicable to further discourses beyond the class in other disciplines and outside them. The course is divided into 5 units, which roughly organize the reading thematically around the topics of: 1. language and cultural translation, 2. feminist critique, and thinking through the lenses of 3. queerness, 4. race and 5. class. The organization reflects the focus of each unit, yet the topics are intertwined. Students are encouraged to be patient with themselves and the readings and, especially if encountering theoretical discourses for the first time, not to expect to understand everything immediately but rather to acclimate to the radically different thinking of others throughout the course of the semester.

Area: Humanities

Writing Intensive

### AS.363.306. Feminist and Queer Theory: Race, Class, Gender, Sexuality-Intersectional Feminist Theory. 3 Credits.

In this course, we will get to know intersectional feminist philosophy through the lens of a Black feminist epistemology. What does this mean? That means that we will focus on how the contributions of Black feminist authors can bring out the specific political and philosophical nature of an intersectional theoretical framework.

Area: Humanities

**AS.363.307. Feminist and Queer Theory: Family Matters: Queer and Feminist Responses to Family Life. 3 Credits.**

This course examines the historical development of feminist and queer critique, focusing on how the concept of family life has been understood by generations of writers, activists, and theorists. We will read important early works on western forms of kinship and family structure, and investigate how contemporary developments in reproductive technology, queer marriage, and workplace integration have produced new imaginings of familial belonging and its alternatives.

Area: Humanities

**AS.363.316. Health, Medicine, Gender, and Sexuality: Gender, Sexuality, and AIDS in Africa. 3 Credits.**

This course uses historical sources to connect constructions of gender and sexuality in Africa from the pre-colonial, colonial, and post-colonial periods to the epidemiology, politics, and culture of the AIDS epidemic.

Area: Humanities, Natural Sciences

Writing Intensive

**AS.363.327. Gender and Sexuality beyond the Global West: Feminism and Homosexuality in the Islamic World. 3 Credits.**

This course explores the emerging discourses on gender and sexuality in Islam. As minorities, women and homosexuals developed a shared interest in exegetic tools challenging the dominant narratives that shaped a so-called Muslim tradition. We will investigate disruptive narratives that take place within theological debates but we will also grapple with discourses that have been produced on women and homosexuals in the Islamic world. We will deal with the question of imposing on Muslims a specific conception - that a good amount of scholars have identified as being western - of homosexuality and feminism. A set of questions will guide us through our readings: does sexuality constitute an identity or refer to a practice? Should equality be reduced to identity or can it be understood differently? Are agency and freedom best manifested through subversion and opposition?

Area: Humanities

**AS.363.328. Beyond the Global West: Gender/Sexuality, Post-colonialism & Global Capitalism: Feminist Inquiries from Asian Perspectives. 3 Credits.**

This course examines gender and sexuality issues in both East and South Asian Societies and situates subject matters in the broader contexts of post-colonialism, state formation, revolution and global capitalism.

Area: Humanities

Writing Intensive

**AS.363.329. Gender and Sexuality Beyond the Global West: Gender and Sexuality in Contemporary Art in North Africa and the Middle East. 3 Credits.**

This course aims to explore how gender and sexuality is situated in contemporary artistic practices in the geographical Middle East, through concepts of religion, war, revolution, resistance, nation-state, post-colonialism, and neoliberalism, especially as written and observed first-hand by artists, curators and scholars from the Middle East and North Africa region and their diasporas. Every week, under an overarching topic, notions of gender and sexuality will be questioned through works of selected artists across the region, as well as texts that provide the historical, theoretical, sociological and political background.

Area: Humanities

Writing Intensive

**AS.363.330. Gender and Sexuality Beyond the Global West. 3 Credits.**

The course is an exploration of issues of gender and sexuality beyond the Global West.

Area: Humanities

**AS.363.331. Gender and Sexuality beyond the Global West: Stitching Women-Sewing and Gender, Labor, and Art. 3 Credits.**

What's radical about stitching? And how did sewing coming to be viewed—across centuries, cultures, regions, and political epochs—as (in embroidery artist Hannah Hill's words) “women's work”? This course will analyze and discuss how work with needle and thread has been associated with women, their bodies, and the domestic space where the repetitive labor of mending, the mixed opportunity for making, and the devalued practice of the “applied arts” took place. Looking at histories of work, fictions, and visual objects, we will explore stitching's gendered past and its potential for oppressive normativity and radical, creative expression alike. Over the semester, our course follows the “red thread” of stitching via four short response papers (or one Unessay), one in-class presentation, and one final oral history/research project on an interdisciplinary discussion related to the (often radical) politics and poetics of women's lives and works. Authors and artists may include Elizabeth Barrett Browning, Emily Dickinson, Elizabeth Gaskell, Virginia Woolf, Alice Walker, Carol Ann Duffy, Alice Dunbar-Nelson, Tracey Emin, Louise Bourgeois, Elaine Reichek, Silvia Federici, Mariarosa dalla Costa, Kyung-Ah Ham, and Project Runway.

Area: Humanities

**AS.363.333. Poetics and Politics: Eros & Literature. 3 Credits.**

What does it mean to love? From Antiquity to now, from Plato to Jeanette Winterson, writers have staged conversations on love and sex. In this way, they provide us with a “science of sex” (to use Foucault's notion) that, though fully attuned to the power differentials that inhabit our most intimate physical experiences, gives free range to the imagination of desires. With Plato, the legend of Tristan and Isolde, and the study a few Renaissance love lyrics as a backdrop, we will delve into stories of desire that chart new configurations and break away from “normative heterosexuality.” Readings involve novellas by Balzac, George Sand, Colette; stories by Woolf, by Proust, and selected from Gender Outlaws as well as two films *M. Butterfly* and *Call Me by Your Name*. Meshing such stories with fundamental concepts in gender theory will enable us to chart ever changing configurations of desire from the double perspective of queerness and of sexual politics.

Area: Humanities

Writing Intensive

**AS.363.334. The Poetics and Politics of Sex: Gender and Sexuality in Twentieth Century European Empires. 3 Credits.**

This course explores themes around sexuality and empire in nineteenth and twentieth century European empires, including (but not limited to) the gendered policies of colonial regimes, how colonialism encouraged ideal forms of femininity and masculinity, and nationalist feminisms in the era of independence.

Area: Humanities

Writing Intensive

**AS.363.336. The Poetics & Politics of Sex: Feminist Separatism & Its Afterlives. 3 Credits.**

In 1977, feminist theorist Marilyn Frye asked, "What is it about separation, in any or all of its many forms and degrees, that makes it so basic and so sinister, so exciting and so repellent?" Her essay, "Some Reflections on Separatism and Power" was a response to the emergence and persistence in the 1960s of a feminist separatist politics, as well as its many detractors, both from outside the feminist movement and within (many black feminists, for example, critiqued the movement's essentialism and its positioning of gender and sexuality above considerations of race). Today, Frye's question still remains a live one; think, for example, of the now commonplace exclamation that one will "move to Canada" (or "leave Earth" as Tina Fey has it) in the face of an ominous political possibility. In a less facetious form, one might consider the separatism latent in the emergence of queer futurity politics, safe space discourse, and a more general pessimism about reform and assimilation as satisfying answers to a continually oppressive status quo. In this course, we will consider the ongoing salience of the idea of separatism, particularly as it is engaged within politics of gender and sexuality.

Area: Humanities

**AS.363.337. The Poetics & Politics of Sex: Struck From the Record: Reclaiming Women's Contribution to the Global March Towards Modernity. 3 Credits.**

The course examines claims that present women's historic role as limited to confinement in the home, and bearing children. Students will gain an understanding of the complexity the world's path to modernity and the important, and until recently, silent roles that women have played.

Area: Humanities

Writing Intensive

**AS.363.338. The Poetics and Politics of Sex: Feminist Utopia in Theory and Fiction. 3 Credits.**

This course examines the historical development of feminist utopia in theory and fiction. Readings will center Indigenous, Black, postcolonial, diasporic, and transnational perspectives that engage the topic of feminist utopia.

Area: Humanities

Writing Intensive

**AS.363.340. Costumes and Masquerades of the Self. 3 Credits.**

An introduction to some of the fundamental texts and concepts of gender theory through the study of representations, literary and art historical, of dress. From cross-dressing in Shakespeare and George Sand, Baudelaire's Dandy, to Woolf's notion of "frock consciousness," Hwang's Mr. Butterfly, and Cindy Sherman's parodies. Theoretical readings in Barthes, Laqueur, Lacan, Garber, Butler, Potts, Lee.

Area: Humanities

**AS.363.341. The Making of Modern Gender. 3 Credits.**

Gender as we know it is not timeless. Today, gender roles and the assumption that there are only two genders are contested and debated. With the binary gender system thus perhaps nearing its end, we might wonder if it had a beginning. In fact, the idea that there are two sexes and that they not only assume different roles in society but also exhibit different character traits, has emerged historically around 1800. Early German Romanticism played a seminal role in the making of modern gender and sexuality. For the first time, woman was considered not a lesser version of man, but a different being with a value of her own. The idea of gender complementation emerged, and this idea, in turn, put more pressure than ever on heterosexuality. In this course, we will trace the history of anatomy and explore the role of literature and the other arts in the making and unmaking of gender.

Area: Humanities

**AS.363.400. Feminist Modernisms. 3 Credits.**

Prize Teaching Fellowship seminar. Triangulating feminist psychoanalysis and theories of embodiment and subjectivity with art criticism and case studies of artistic practice (primarily painting), this course comparatively investigates the routes modernism takes after the Second World War and decolonization (1945/1947). We will be interested in specific postcolonial and postwar contexts where modernism in the domain of the visual arts was mounted as a feminist project. Each week will pair readings that establish conceptual frameworks with close analyses of works by specific artists, including those represented by the Library's Special Collections and the Baltimore Museum of Art. Texts include Freud, Spivak, Butler, Irigaray, Kristeva, and Mahmood.

Area: Humanities

Writing Intensive

**AS.363.415. WGS Internship Practicum: The Carceral State, Gender, and the Family. 3 Credits.**

This class will examine the U.S. government's use of incarceration, parole, and house-arrest as default forms of social management, in lieu of social welfare policy. We will explore the origins of the "carceral state" and its impact on targeted communities. The class will focus on often neglected aspects of the ongoing crisis of mass-incarceration in the U.S., in particular its debilitating effects on single-mother households, children who grow up with incarcerated family members, and the extreme violence and deprivation of basic medical needs faced by incarcerated women and LGBTQI individuals. Topics will include black-feminism and "black patriarchy," the relationship between domestic violence and mass-incarceration in communities of color, women and non-gender conforming prisoners, the "school-to-prison pipeline," the psychological effects of policing on targeted communities, and the fiscal interests served by mass-incarceration. We will engage sociological, historical, and philosophical materials, as well as literature, film, and past and present social movements.

Area: Humanities

Writing Intensive

**AS.363.416. WGS Internship/Practicum: Feminist Animals: Sex, Nature, and Nonhumans. 3 Credits.**

Introducing feminist approaches to ecology and nonhumans, this course considers the interconnections between heteropatriarchal domination and the domination of nonhuman animals and ecologies. What different sensibilities and ways of seeing sex and gender open up when attention shifts to nonhumans? What tensions within and between feminism, animal liberation, and ecological concern come to the fore when each approach is alongside the others? How does the study of nonhumans extend the promise of feminism, and vice versa? In responding to these questions, we will see the real breadth of issues that the theory and practice of feminism can address.

Area: Humanities  
Writing Intensive

**AS.363.418. Internship Practicum: Feminist Ethnographic Methods and Social Justice Organizations. 3 Credits.**

This course is for students who are working with social justice organizations. It will introduce students to ethnographic research that is informed by feminist methodologies of listening, care, ethics, and structural analysis. Methods will be oriented to the “inside” and “outside” of organizations. “Inside” the organization might refer to listening to marginalized voices, examining the place of bureaucracy and paperwork, and engaging with activist research and records. Reaching beyond the organization proper, we will learn to analyze localities, and less tangible zones such as social media, political networks, and the state.

Area: Humanities

**AS.363.419. Internship/Practicum: Dividing the Divisions. 3 Credits.**

This course examines the essentially political ways in which class, race, and gender relate to one another in the context of social division of labor, resources, and representation. It intends to show how reflection and transformative practice can best change the instances of social injustice through introducing new divisions within the existing imposed divisions in a manner that will make ineffective and inoperative the latter. With the help of the analytic of the central modern notion of class and class relations, we will revisit the relations of gender and race in concrete situations. The course is twofold, practical and theoretical within the framework of Women, Gender, and Sexuality. In one fold, students will have the chance to engage in some kind of practical-social activity out in an actual community with people who are committed to all sorts of social work. This can span from LGBTQ or immigrant workers to addiction among women. In the other fold, we will undertake theoretical reflections on various aspects of these activities. We will read texts mainly in feminist and Marxist traditions. How these two folds relate to one another will be one key question of the whole course.

Area: Humanities

**AS.363.445. Reading Judith Shakespeare: Women and Gender in Elizabethan England. 3 Credits.**

If Shakespeare had a sister who went to London to be a writer, what would she write? Virginia Woolf’s account of the thwarted career of Shakespeare’s hypothetical sister, Judith, in *A Room of One’s Own* frames our reading of plays and poetry by Shakespeare and contemporary women writers, including Isabella Whitney, Elizabeth Cary, Mary Sidney, Aemelia Lanyer, and Mary Wroth. Working within a selected historical context, students will create fictional biographies of “Judith Shakespeare,” including her perspective on our identified authors and a sample or description of Judith’s own literary accomplishments. Secondary course readings will reflect contemporary economic, political, and religious contexts.

Area: Humanities  
Writing Intensive

**AS.363.502. Independent Study. 3 Credits.**

**Prerequisite(s):** You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration &gt; Online Forms.

**AS.363.601. WGS Graduate Colloquium.**

Presenting new scholarship and art, the WGS Graduate Colloquium will catalyze intellectual discussions in which gender and sexuality concerns play important roles. The seminar includes lectures by invited speakers and a film series. Graduate students are encouraged to develop critical and comparative approaches to the study of gender and sexuality—often in interaction with related issues such as race, class, violence, law, medicine, art, and emotionality. This seminar can be taken for credit or audit.

Area: Humanities

**Cross Listed Courses****Anthropology****AS.070.436. Vulnerability. 3 Credits.**

Many in the contemporary world live in states of acute vulnerability. In this course, we will look closely at situations like forced displacement, experience of poverty and injury, environmental devastation, and the politics of social protest. Thinking with ethnography, feminist philosophy, fiction, and film, we will explore whether vulnerability may be taken as a condition to live with rather than one to overcome at any cost.

Area: Humanities, Social and Behavioral Sciences  
Writing Intensive

**Behavioral Biology****AS.290.420. Human Sexual Orientation. 3 Credits.**

This course will examine the historical and current theories of sexual orientation and sexual variation development by examining the biological, psychological and social contributing factors that influence the development of sexual orientations and variations along with treatment and modification of problematic sexual behaviors. Students may enroll in both AS.200.204 and AS.290.420, but cannot do so in the same semester. Priority given to Behavioral Biology majors. Note: For credit towards a Psychology major, students should register for AS.200.204 Human Sexuality, rather than this course.

**Corequisite(s):** Students may enroll in both AS.200.204 and AS.290.420, but cannot do so in the same semester.

Area: Social and Behavioral Sciences

**Biophysics****AS.250.351. Reproductive Physiology. 2 Credits.**

Focuses on reproductive physiology and biochemical and molecular regulation of the female and male reproductive tracts. Topics include the hypothalamus and pituitary, peptide and steroid hormone action, epididymis and male accessory sex organs, female reproductive tract, menstrual cycle, ovulation and gamete transport, fertilization and fertility enhancement, sexually transmitted diseases, and male and female contraceptive methods. Introductory lectures on each topic followed by research-oriented lectures and readings from current literature.

Area: Natural Sciences

## Classics

### AS.040.140. Gender and Sexuality in Early Greece and the Eastern Mediterranean. 3 Credits.

In this course we will explore evidence and interpretations of gender and sexuality in the region of the Aegean and eastern Mediterranean during the third and second millennia BCE. Material investigated will include the "snake goddess" figures from Minoan Crete, anthropomorphic figurines from the Cyclades and Cyprus, wall paintings, etc. In each case we will consider the history of interpretation as well as investigate the objects' archaeological and sociocultural contexts. Discussion topics will include representational ambiguity, the specific materialities of objects, and their possible roles in activities construing gender. The course will incorporate material from the JHU Archaeological Museum.

Area: Humanities

### AS.040.218. Celebration and Performance in Early Greece. 3 Credits.

Surviving imagery suggests that persons in Minoan and Mycenaean societies engaged in various celebratory performances, including processions, feasts, and ecstatic dance. This course explores archaeological evidence of such celebrations, focusing on sociocultural roles, bodily experience, and interpretive challenges.

Area: Humanities

### AS.040.420. Classics Research Lab: The Symonds Project. 3 Credits.

This course gives participants a unique opportunity to engage directly in empirical research and its interpretation and dissemination. Topics vary. This semester's offering is organized around a project to reconstruct digitally the library of the nineteenth-century writer John Addington Symonds, author of one of the first studies of ancient sexuality. No prerequisites, but potential students should contact instructor for permission to enroll.

Area: Humanities

## Comparative Thought and Literature

### AS.300.312. Imagining Revolution and Utopia. 3 Credits.

What form should revolution take, and what should society look like after the revolution? What would happen to the state, family, home, status of women, human interrelations, and everyday life? These questions consumed radicals in 19th century Russia and Europe, and their answers helped to shape the political culture of the 20th century. This course examines theories of revolution and utopia and responses to them in literature, art and film. Primary case study is Russia and the Soviet Union, with a comparative look at influential European works.

Area: Humanities

Writing Intensive

### AS.300.317. The Russian Novel. 3 Credits.

This course introduces students to the nineteenth century Russian novel and considers its lasting impact on world culture. We will read classic masterpieces of the psychological and philosophical novel, and their experimental forerunners. Short lectures on historical and cultural context and on methods of literary analysis will be combined with intensive group discussion. Novels include Anna Karenina, Crime and Punishment, Eugene Onegin, Dead Souls, and Hero of our Time.

Area: Humanities

Writing Intensive

### AS.300.320. Lover's Discourse. 3 Credits.

Much of what we know about love and desire we owe to fiction's ability to evoke these experiences. Consider for example that the publication, in Germany, of *The Sorrows of Young Werther* inspired young men across Europe to dress and behave just like him. We will study in this course a selection of love stories chosen because they break the mold and question their conventions. Taking a critical distance from these tales of seduction, we will examine not only the manifestations and meanings of love, but also the configurations of gender they inspire and reflect. Indeed, just as nowadays film and television represent, as well as mold, our identities as desiring subject, fictions from the eighteenth-century onwards have shaped our current understanding of gendered subjectivities. The readings for this seminar (all available in English) include: Austen, "Persuasion"; Balzac, "The Girl with the Golden Eyes" and "Sarrasine"; Barthes, "Lover's Discourse"; Goethe, "The Sorrows of Young Werther"; Mann, "Death in Venice"; Rousseau, excerpts from "Julie or The New Heloise"; Sulzer, "A Perfect Waiter", Winterson, "Written on the Body".

Area: Humanities

### AS.300.324. Cinema of the 1930s: Communist and Capitalist Fantasies. 3 Credits.

Comedy and musical comedy film flourished in the USA during the Great Depression as well as in the USSR during the Stalinist Great Terror. This course will compare films of the era in a variety of genres (musical, epic, Western, drama), examining the intersections between politics and aesthetics as well as the lasting implications of the films themselves in light of theoretical works on film as a medium, ethics and gender.

Area: Humanities

### AS.300.334. Love and its maladies. 3 Credits.

Much of what we know about love and desire we owe to fiction's ability to evoke these experiences. Consider for example that the publication, in Germany, of *The Sorrows of Young Werther* inspired young men across Europe to dress and behave just like this lover. Just as nowadays film and television represent, as well as mold our conceptions of love, love-stories from the eighteenth-century onwards have given shape to gendered subjectivities in ways that still matter now. As, intriguingly, illness is a recurrent theme in many modern love stories, we will be prompted to decipher signs and symptoms in the bodies of mind of our protagonists. Why is it that in Western cultures, passion is tightly interwoven with a landscape of pain, suffering, and disease? In studying texts that represent major aspects of a romantic sensibility, we are indeed invited to trace the steps of a history of the body increasingly defined by gender and by medical knowledge. The readings for this class (all available in English) include: Austen, *Persuasion*; Balzac, *The Unknown Masterpiece*; Barthes, *Lover's Discourse*; Goethe, *The Sorrows of Young Werther*; Mann, *Death in Venice*; Winterson, *Written on the Body*.

Area: Humanities

### AS.300.367. Seeing Like a Woman. 3 Credits.

What does it mean to "see," think, desire, feel, speak, act, or write "like a woman"? Gendered notions of seeing have had an impact on politics and society long before the #metoo movement and far beyond debates about women's rights in isolation. This seminar examines the issues of female desire, subjectivity, spectatorship and performance in fiction, poetry, memoir and film from a variety of cultures and theoretical perspectives. This is not a course on "the image of the woman" in literature, film or politics, but a course in which we examine the ways in which both male and female theorists, novelists, poets, and filmmakers have imagined how women "see," feel, think and behave.

Area: Humanities

Writing Intensive

**AS.300.372. Dance and the Russian Avant-Garde. 3 Credits.**

This course will explore the relationship between art and dance during the explosion of artistic creativity at the time of the Russian Revolution (1900s-1920s) as well as the influence of the Russian Avant-Garde on modern dance and theories of movement through the 20th century. We will examine how dance both gave physical form to aesthetic, philosophical and political ideas and catalyzed new forms of thinking about the human body and modern spaces. Lecture and discussion of readings and screenings will be paired with a weekly movement workshop in the dance studio that will introduce students to different forms and theories of avant-garde and modernist dance and movement theory. No prior dance experience or knowledge of Russian is required.  
Area: Social and Behavioral Sciences

**AS.300.439. Stories of hysteria. 3 Credits.**

Many are the stories that recount episodes of hysteria, and we owe them not only to medicine. To the modern observer, they are a puzzle, involving strange beliefs about wandering wombs, demonic possession, and female virtue (or lack thereof). Closer to our time, contemporary media, as well as accounts in the social and clinical sciences have evoked cases of "mass hysteria" in America and across the globe. Marriage, it was thought for a long time, might be the best cure, which might be the reason case-studies of this illness can be as intriguing and troubling as novels. Against a backdrop of medical and historical materials, we will examine a selection of stories, from the 17th century onward, that evoke aspects of hysteria. They serve as our case-studies and as prompts to study an illness born at the convergence of histories and myths, of medical science, and of cultural and gender assumptions. Among the notions we will explore: The birth of psychoanalysis, trauma and PTSD, the concept of repression, the visual aspects of an illness and its spread in the arts, including cinema.  
Area: Humanities

**Economics****AS.180.252. Economics of Discrimination. 3 Credits.**

This course examines labor market discrimination by gender, race and ethnicity in the United States. What does the empirical evidence show, and how can we explain it? How much of the difference in observed outcomes is driven by differences in productivity characteristics and how much is due to discrimination? How have economists theorized about discrimination and what methodologies can be employed to test those theories? What has been the impact of public policy in this area; how do large corporations and educational institutions respond; and what can we learn from landmark lawsuits? The course will reinforce skills relevant to all fields of applied economics, including critical evaluation of the theoretical and empirical literature, the reasoned application of statistical techniques, and analysis of current policy issues.

**Prerequisite(s):** AS.180.102

Area: Social and Behavioral Sciences

Writing Intensive

**English****AS.060.201. The Nineteenth Century British Novel. 3 Credits.**

Reading major novelists from the nineteenth century including Austen, C. Brontë, Dickens, Eliot, Hardy, and Conrad. We will pay attention to formal conventions, and relation to social and historical context.  
Area: Humanities

**AS.060.205. Feminist Fiction: Violence, Sex and Gender. 3 Credits.**

This course will start with passages from *Lysistrata* and the *Book of Judges*, and have as a running concern the overlapping structures of violence, race and gender. Novels will include the following pairs: Jane Eyre and *Wide Sargasso Sea*, *The Bluest Eye* and *Bastard Out of Carolina*, *The Handmaid's Tale* and Octavia Butler's novella *Bloodchild*.  
Area: Humanities

**AS.060.320. Icons of Feminism. 3 Credits.**

This course looks at four crucial figures who have haunted feminist thought and responses to feminism over the centuries. Sappho, known as the first female poet, remains an enigmatic icon of feminine desire and creativity; Antigone, the daughter of Oedipus and the heroine of Sophocles's play *Antigone*, still inspires feminist analyses of women's relationship to law, the state and civil society; and Joan of Arc, the militant maid of Orleans, troubles thinking about women and violence as well as women, religion and spirituality. The last figure is Mary Wollstonecraft, often cited as the first modern feminist. The course will examine literary works written about these iconic figures, as well as contemporary feminist writing about their influence and viability as models for the future of feminism.

Area: Humanities

Writing Intensive

**AS.060.348. Virginia Woolf and Bloomsbury. 3 Credits.**

An exploration of the achievements and investments of one of the most influential coteries in the history of Britain. In addition to delving into key fictions by Virginia Woolf, we will examine novels by Leonard Woolf and E. M. Forster, art criticism by Roger Fry and Clive Bell, biographical essays by Lytton Strachey, economic writings by John Maynard Keynes, and poetry by T. S. Eliot.

Area: Humanities

Writing Intensive

**AS.060.388. Old World/New World Women. 3 Credits.**

The course considers the transatlantic writing of three women in the early modern period, Anne Bradstreet, Aphra Behn, and Phillis Wheatley. We will consider issues of identity, spatiality, religion, commerce, enforced labor, sexuality, race, and gender, along with literary tradition, formal analysis and poetics. We will read a good deal of these early women writers. Foremost in our mind will be the question of how perceptions of space and time are mediated through the global experiences of early modernity.

Area: Humanities

Writing Intensive

**AS.060.620. Thinking with Scale: Frameworks in Early Modernity.**

Concepts include expansion, crowding, data collection, the miniscule, temporality, the planetary and the cosmic in the first age of European mercantile activity and colonial expansion. With readings from world-systems theory and theories of the anthropocene, our case studies will comprise pre-modern English literary texts, including Milton, *Paradise Lost*, Anne Bradstreet, *The Four Monarchies*, early modern science (Hooke, Newton), Defoe, *The Storm*, and early British and colonial American holdings in the Garrett Library. The class will be hands-on, working with material from Special Collections, and will include working towards a digital project (no digital project background necessary).

Area: Humanities

Writing Intensive

## Film and Media Studies

### AS.061.389. **Women Making Movies (Europe). 3 Credits.**

This course introduces students to some of the most exciting female directors of the 20th century, asking how gender shaped the production and reception of their films. Do particular directors attribute any significance to the fact of being a woman? Does a director's gender shape her choice of subject or how she represents it? Does wider knowledge of works directed by women change our sense of the canon and authorship? Covers non-U.S. films, strongly encouraged for FMS majors and minors. Cross-listed with WGS. No pre-requisite.

Area: Humanities

### AS.061.391. **Love and Film. 3 Credits.**

In this course, we explore different understandings of "love" and the way that film has dealt with the concept as a medium. We explore a variety of approaches to the question of "love" - from the agapic to the familial to the romantic - through a series of interdisciplinary readings ranging from philosophy to anthropology. We will also equally explore the question of how film has engaged with the question of love as a concept, and what depictions of human affection - from the general to the personal - it has offered us. Screenings are required for this course. Lab fee: \$50

Area: Humanities

Writing Intensive

### AS.061.393. **Violent Attractions. 3 Credits.**

Violence, ritualized and anarchic, celebrated and deplored in popular film from silent era melodrama and slapstick comedy to contemporary sports, crime, and combat films. Twice-weekly screenings; oral presentation; two essays, 6 & 12 pp. Lab fee: \$50

Area: Humanities

### AS.061.397. **French Masculinities. 3 Credits.**

Examines changing ideals of masculinity in France after 1960 as they found expression on film, rooting the work of iconic stars and directors in their cultural, political and historical contexts.

Area: Humanities

## German Romance Languages Literatures

### AS.211.331. **Vagabonds and Ramblers: Space & Place in Women's Cinema. 3 Credits.**

In recent times in Italy, a new generation of women filmmakers has found its own space in the traditionally male dominated film industry. This "counter cinema" abounds with female city walkers, migrants, vagabonds and other types of urban nomads, whose movement through space signifies a quest for freedom, gestures of protest and rebellion, and a search for place. We start by looking at the work of a pioneer filmmakers such as Elvira Notari, the first woman director in Italy, and then discuss the issue of gender and space in contemporary films by directors Francesca Comencini, Alice Rohrwacher, and Eleonora D'Amico. To enrich the analysis, we shall also examine films directed by non-Italians who deal with the theme of women's mobility and their centrality/marginality from different socio-geographic contexts. Other directors included will be Agnès Varda (France), Chantal Akerman (Belgium), Haifa al-Mansour (Saudi Arabia), and Xiaolu Guo (China) Readings will include essays by Laura Mulvey, Ann E. Kaplan, Linda Williams, and Patricia White.

Area: Humanities

### AS.211.362. **Critical Knowledges: Black, Feminist, Postcolonial, Queer and Other. 3 Credits.**

Is it clear what "knowledge" means? Does it have the same meaning historically, across different academic disciplines and in daily life? Rather than posing questions about the nature of knowledge explored in the branch of philosophy known as epistemology, this course will propose a minoritized critical inquiry into the matter of knowledge/s. Through works by Black, feminist, queer, and postcolonial theorists such as Patricia Hill Collins, Eve Kosofsky Sedgwick and Donna Haraway, we will address alternative epistemologies that operate with "partial" or "unfinished" models. Understanding knowledge as unfinished rather than universal enables consequential dialogue to take place: no longer focused on judgments, thought remains open to the ideas of others.

Area: Humanities

Writing Intensive

### AS.211.364. **Drama Queens: Opera, Gender, and the Poetics of Excess. 3 Credits.**

What is a drama queen? According to the Oxford English Dictionary, a drama queen is "a person who is prone to exaggeratedly dramatic behaviour" and "a person who thrives on being the centre of attention." While drama queens exist among us, the world of opera is certainly one of their ideal environments. Echoing back to their tragic fates, the powerful voices of Dido, Medea, Violetta, and Tosca never ceased to affect their empathetic public. In fact, excess and overreactions are two main features of the operatic experience both on stage and in the audience. By focusing on the ways in which operatic characters are brought to life, the course explores the social, political, and gender dynamics that inform the melodramatic imagination. Students will have the opportunity to attend live HD broadcasts of Verdi's *La Traviata* and Tchaikovsky's *Eugene Onegin* from the Metropolitan Opera. No musical skills required.

Area: Humanities

Writing Intensive

### AS.211.374. **Gendered Voices. 3 Credits.**

The course will explore the notion of 'voice' in order to show how poetry, literature, philosophy, and music have been dealing with it throughout the ages. In particular, by focusing on classical figures such as the Sirens, Circe and Echo, as well as by considering the seminal discussions of the 'voice' in Plato and Aristotle, the course will address the gendered nature of the voice as a tool to seduce and manipulate the human mind. More specifically, the course will discuss the ways in which male, female, queer, gendered and un-gendered voices embody different functions. Course materials include classical, medieval and early modern sources as well as later rewritings of myths concerned with the voice by authors such as Jules Verne, Karen Blixen, Giuseppe Tomasi di Lampedusa, and Italo Calvino. A selection of theoretical works (e.g. Cavarero, Silverman, Dollar, Butler) will also be discussed. The course is taught in English and all materials will be available in English translation; Italian majors and minors should enroll in section 2.

Area: Humanities, Social and Behavioral Sciences

Writing Intensive

**AS.211.400. Topics in Romance Literatures. 3 Credits.**

This course provides an introduction to Romance Literatures from their origins to the present day. Topics and texts discussed vary year-to-year (e.g. the idea of progress in modern Europe; literature and war; poetry and music in medieval and Renaissance Europe). Special attention will be given to how Romance literatures and cultures have evolved in dialogue with each other throughout the centuries. The main language of teaching and discussion will be English, but students will be encouraged to read the materials in the original language compatibly with their skills. The course is a requirement for the Romance Languages and Literatures major

Area: Humanities

Writing Intensive

**AS.212.318. Women in French Literature of the 17th and 18th Centuries. 3 Credits.**

This course will examine the changes in the relationship of women to literature in France before the French Revolution from several points of view: (1) What were the social and intellectual contexts of gender distinctions? (2) How did men writing about women differ from women writing about women? (3) How were these questions affected by the changing norms of literary productions? Texts by Mme. de Sévigné, Molière, Mme. de Lafayette, Prévost, Diderot, Rousseau, Laclos, and Beaumarchais.

Area: Humanities

Writing Intensive

**AS.213.321. Bodies and Pleasures. 3 Credits.**

Taught in English. This course traces a literary history of sexuality from the Middle Ages to contemporary women's writing. We will analyze how sexual pleasure changed over time. In particular, we will discuss what role literature plays in the reproduction and transformation of bodily pleasures. The course explores how the pleasures of bodies are imagined in and through literature, but also whether words are bodies that give pleasure and perhaps even have their own pleasures. Authors discussed will include Boccaccio, Cleland, Rousseau, Schlegel, Kleist, Hoffmann, Novalis, Arnim, Büchner, Freud, Rilke, Kafka, Rich, Foucault, Kristeva, Cixous, Giddens, and Winterson.

Area: Humanities

**AS.213.350. Wie wir begehren. 3 Credits.**

Taught in German. Human desire and sexuality proves of vital concern in German-speaking countries: from the invention by German sexologists of much of the terminology still in use today to the so-called sexual revolution in the late sixties to new perspectives on the topic today. We will study film, fiction and non-fiction. Recommended Background: AS.210.362

Area: Humanities

**AS.213.359. Kleist. 3 Credits.**

Heinrich von Kleist was one of the most intriguing literary figures of the early nineteenth century in Germany. Neither Classicist nor Romanticist, he developed a unique style that combines such different elements as complex rhythmicality, drastic imagery, and philosophical precision. His novellas, plays, and nonfiction prose explore questions of gender, colonialism, the tragic, and of innocence and double dealing. Among the texts we will read together are "The Betrothal in St. Domingo" (Kleist's literary response to the Haitian revolution), "Penthesilea" (the play about lovers who can find each other only in war ends in a splatter scene), and "Marquise of O" (the story of a woman whose father rejects her because she finds herself pregnant, and yet she has no memory of the sexual intercourse that must have led to her current situation). Language of

Instruction: German

Area: Humanities

**AS.213.373. Sex und Macht. 3 Credits.**

We will discuss postwar and contemporary literature and films that grapple with the effect of unequal power structures on sexual relations. Taught in German.

Area: Humanities

**AS.213.763. Contemporary Theater: Gender/Violence.**

The course explores 21st-century German theater in its diverse aesthetic and textual forms. Due to comparatively generous funding, German non-commercial theater has over the last decades been able to develop, adapt, and maintain a great variety of at one point "experimental" artistic styles, including frequently stark depiction of gender and violence. We will focus on the ways in which the productions take up, amplify, displace, disrupt, and/or reinforce cultural codes and images of gender and violence both in their symbolic and physical dimension. Topics include the "directors' theater," political theater, "pop-theater," "discourse-theater," "new documentary theater," "post-migratory theater," postcolonial theater and live art. The readings may include Nobel laureate Elfriede Jelinek, Dea Loher, René Pollesch, Milo Rau, Falk Richter, Sasha Marianna Salzmann and various works of shared authorship such as She She Pop, Rimini Protokoll, Gintersdorfer/Klaßßen, and Yael Ronen. The Tuesday sessions will be used for the joint viewing of production recordings. Taught in English. Course material in German. No sessions after March 27th.

Area: Humanities

**History****AS.100.258. Theorizing Marriage in the United States: Historical and Present Considerations. 3 Credits.**

This course provides a historical and theoretical overview regarding thinking about marriage. Students will think critically about how matrimony has changed over time, and marriage in contemporary culture.

Area: Humanities, Social and Behavioral Sciences

**AS.100.272. Online: Prostitution in a Global Perspective, 1750 to Present. 3 Credits.**

This course examines topics such as the 'medical model' of prostitution regulation, the rise of international anti-prostitution, and the responses of modern nationalists to sex work in a global context. \*This course will view films complementary to the subject but it is not considered a Film Studies course. Therefore, montages and mise-en-scene will not be discussed.

Area: Humanities

**AS.100.283. Making and Unmaking Queer Histories, 1800-Present. 3 Credits.**

Making and unmaking queer histories introduces students to some of the major themes and historical developments which shape contemporary understandings of past queer lives and communities in the United States and Western Europe since the nineteenth century.

Area: Humanities, Social and Behavioral Sciences

Writing Intensive

**AS.100.323. America in the 1960s. 3 Credits.**

The years between 1959, when the course begins, and 1971, when it ends, were tumultuous and divisive. This course explores the political, racial, and cultural struggles of a half century ago.

Area: Humanities, Social and Behavioral Sciences

Writing Intensive



**AS.100.327. Gender and Sexuality in Reformation and Counter-Reformation Europe. 3 Credits.**

This course will discuss the centrality of gender, sexuality, and gendered rhetoric to the genesis and development of the Protestant Reformation and Catholic Counter-Reformation in Europe.

Area: Humanities, Social and Behavioral Sciences  
Writing Intensive

**AS.100.357. Panic and Liberation: The Politics of Sex in 20th Century Europe. 3 Credits.**

This course examines the 20th century history of sexual attitudes, desires, behaviors, identities, communities, and movements in Western Europe (most notably, Germany, France, and the United Kingdom).

Area: Humanities, Social and Behavioral Sciences  
Writing Intensive

**AS.100.359. Gender, Patriarchy, and the English Revolution. 3 Credits.**

This course explores the varied experiences of gender and gender roles in seventeenth-century Britain and analyzes how these roles were challenged, changed, and sometimes upended during the English Revolution (1642-1660).

Area: Humanities, Social and Behavioral Sciences  
Writing Intensive

**AS.100.408. Theorizing the Age of Enormity: Social Theory and the History of the 20th Century. 3 Credits.**

We will read and analyze key works of social and critical theory produced in relation to 20th and 21st century problems of state and society, nationalism, empire, totalitarianism, genocide, capitalism, political order, gender, race, sexuality, secularism, religion, environmental catastrophe.

Possible readings include Weber, Du Bois, Adorno, Arendt, Foucault, Balibar, Beckamong others.

Area: Humanities, Social and Behavioral Sciences  
Writing Intensive

**AS.100.421. Sex, Law and Islam. 3 Credits.**

ISIS, "virgins" in paradise, the sexual slavery of Yazidi women.... This course will use anthropological and historical studies to examine the long history of how rules and understandings about sex, sexuality, and gender have mattered in how people think about Islam.

Area: Humanities, Social and Behavioral Sciences  
Writing Intensive

**AS.100.424. Women & Modern Chinese History. 3 Credits.**

This course examines the experience of Chinese women, and also how writers, scholars, and politicians (often male, sometimes foreign) have represented women's experiences for their own political and social agendas.

Area: Humanities, Social and Behavioral Sciences  
Writing Intensive

**AS.100.426. Popular Culture in Early Modern Europe. 3 Credits.**

Witchcraft, magic, carnivals, riots, folk tales, gender roles; fertility cults and violence especially in Britain, Germany, France, and Italy.

Area: Humanities, Social and Behavioral Sciences  
Writing Intensive

**AS.100.430. Gender and Sexuality in African History. 3 Credits.**

An upper-level history reading seminar with a focus on histories of gender and sexuality in colonial and postcolonial Africa.

Area: Humanities, Social and Behavioral Sciences

**AS.100.498. History of the Family & Gender in the United States. 3 Credits.**

Topics include: history of emotions; politics of sexuality and marriage; impact of race, ethnicity, and class on family life; women and gender inequality. Primarily colonial era through the early twentieth century, with some attention to contemporary politics of family, gender, and sexuality.

Area: Humanities, Social and Behavioral Sciences  
Writing Intensive

**AS.100.635. Topics in European Imperial History.**

This graduate reading course covers key topics in European Imperial History, c. 1600-1900.

Area: Humanities, Social and Behavioral Sciences  
Writing Intensive

**AS.100.713. Black Womanhood.**

What does a usable history of black womanhood (black queer and trans womanhood inclusive) look like? Black women's history across time and space.

Area: Humanities, Social and Behavioral Sciences

**AS.100.725. Sex and Slavery II.**

Research and methods in the field of sexuality and slavery studies. Part 2: Caribbean & African Continent.

Area: Humanities, Social and Behavioral Sciences

**AS.100.765. Problems in Women and Gender Studies.**

An exploration of recent work in women's and gender history, focusing on some of the following: sexuality, cultural production, politics, family formation, work, religion, difference, and civic orders.

**History of Art****AS.010.104. Freshman Seminar: Investigating Gender and Sexuality in Mesopotamian Art. 3 Credits.**

Specifics of gender and sexuality are not universal norms, but rather are the product of particular cultural formations. Works of art are especially critical in shaping and conveying these particularities. This seminar examines how artistic products expressed and constructed gender identities and notions of sexuality in ancient Mesopotamia from the 4th millennium to the Hellenistic period. As a group, we will explore a variety of case studies, through which students will be introduced to ancient Mesopotamian culture and will develop skills in specific research skills such as critical reading, analysis, and interpretation.

Area: Humanities

**AS.010.301. Michelangelo: Religion, Sexuality, and the Crisis of Renaissance Art. 3 Credits.**

The course will focus on the controversies surrounding the representation of the body in the writings and figurative art of Michelangelo and his contemporaries, the historical circumstances under which the most admired artist in Europe was attacked as a blasphemer and an idolator, and the effect of widespread calls for censorship on his later production. The writings of Michelangelo, Pietro Aretino, Benvenuto Cellini and own writings will be considered with a focus on their staging of an ambivalent and transgressive eroticism.

Area: Humanities

**AS.010.331. The Renaissance Body Exposed: Exhibiting the Nude in European Art 1400-1550. 3 Credits.**

Explores the extraordinary currency of the naked human figure in pre-modern European visual culture, only inadequately accounted for by explanations such as the "rise of naturalism" or the "revival of antiquity." Will also explore curatorial questions arising from an exhibition currently in preparation on the Renaissance nude. Assignment in the form of catalog texts and a "virtual exhibition."

Area: Humanities

Writing Intensive

**History of Science, Medicine, and Technology****AS.140.381. History of Reproduction. 3 Credits.**

This course investigates the history of reproduction in American medicine, science, politics, and culture. It explores changing ideas about reproductive bodies, sexuality, and the family as well as practices of contraception, conception, and childbirth.

Area: Humanities, Social and Behavioral Sciences

Writing Intensive

**Music****AS.376.344. Powerful Women in Opera. 3 Credits.**

Many opera scholars have noted that opera abuses its female characters. Many operatic heroines die, whether from violent acts or chronic diseases. However, women in opera also wield great power through their voices as ambitious queens, cunning servants, magical beings, and femmes fatales. In this course we will examine how these female characters operate through explorations of the operas' historical context, their texts and scores, and modern performance practice. Spanning from the 17th to 21st centuries, the repertoire studied in this class will provide an introduction to opera history. At the same time, we will delve deeply into different ways to do close analyses of opera through the lens of gender, reading the work of such thinkers as Carolyn Abbate, Naomi Andre, Adriana Caverero, Catherine Clément, and Wayne Koestenbaum.

Area: Humanities

**Near Eastern Studies****AS.130.105. Freshman Seminar: Sex, Drugs, and Rock & Roll in Ancient Egypt. 3 Credits.**

This seminar explores the social roles of sexuality, alcohol, other drugs, music, fragrance, and sensuality in secular and religious areas of Egyptian life, largely but not exclusively during the New Kingdom, ca. 1500 to 1000 B.C. The ancient attitudes towards these elements will be explored through the ancient textual sources in translation and the artistic representations.

Area: Humanities

Writing Intensive

**AS.130.330. The Garden of Eden. 3 Credits.**

References to the story of the Garden of Eden can be found in every significant issue of our time, from sex to politics, from race to the environment. The course will examine the story itself as well as how it's been interpreted, leading up to today. Enthusiastic participation required.

Area: Humanities

**AS.130.395. Being\_ in Ancient Egypt: Ethnicity, Sexuality, and Gender. 3 Credits.**

What was it like to live in ancient Egypt? At first this question may seem deceptively straightforward. But with further thought, its complexity becomes clear. Who are we concerned with? How the king lived? A poor farmer? His wife or children? A foreign immigrant? Moreover, what is our evidence for life in Egypt? Do all of the sources support similar interpretations? This course will begin to tackle these questions by considering the experiences of different people in ancient Egypt.

Area: Humanities

**Philosophy****AS.150.191. Freshman Seminar: Feminism. 3 Credits.**

Historical and contemporary readings in feminist philosophy.

Area: Humanities

Writing Intensive

**AS.150.400. Simone de Beauvoir. 3 Credits.**

Seminar on Beauvoir's moral philosophy, covering the major works of the 1940s. Readings will include selections from *The Blood of Others*, *Pyrrhus and Cineas*, *All Men are Mortal*, *The Ethics of Ambiguity*, and *The Second Sex*. Open to graduate students and advanced undergraduates. (Beginning undergraduates should contact Professor Kosch.) No prerequisites.

Area: Humanities

Writing Intensive

**AS.150.404. The Idea of Power. 3 Credits.**

The Idea of Power surveys seminal texts in the history of political thought on the nature, promise, and dangers of political and social power; it also critically engages contemporary texts on race and gender power relations

Area: Humanities

**AS.150.436. Philosophy of Gender. 3 Credits.**

In this class we will examine philosophical questions about gender, and about the intersections between gender and other social categories including race, class and sexuality. We will focus specifically on questions about the metaphysics of gender and other social categories.

Area: Humanities

**Program in Museums and Society****AS.389.230. Queer & Trans Public History. 3 Credits.**

This course introduces students to a blend of public history, queer studies and transgender studies. Students learn oral history and archival research methods as they draw on and contribute to the university's archival, museum, and library collections.

Area: Humanities, Social and Behavioral Sciences

**AS.389.325. Women of the Book: Female Mystics, Miracles, and Material Culture in Early Modern Europe. 3 Credits.**

Students will study and assess JHU's new, unparalleled rare book and manuscript collection about the spiritual lives of women at the crossroads of religious mysticism, miracles, and material culture, 1450-1800.

Area: Humanities, Social and Behavioral Sciences

Writing Intensive

**AS.389.346. Scribbling Women in the Literary Archive. 3 Credits.**

Students examine select texts and archival materials related to Emily Dickinson, Frances Ellen Watkins Harper, Edith Wharton, Ida B. Wells, Charlotte Perkins Gilman, Sui Sin Far, Alice Duer Miller, and Zora Neale Hurston. Students interrogate how these writers navigated the constraints of gender, as informed by race and class, in the decades before and after the 19th Amendment and consider literary collecting in relation to gendered cultural politics.

Area: Humanities, Social and Behavioral Sciences

**AS.389.420. Curatorial Seminar. 4 Credits.**

In collaboration with a local museum, conceptualize and develop an exhibition, potentially including but not limited to: checklists, exhibition texts, interpretive strategies, and programming. Exhibition theme varies year to year. Concepts, ethics and practicalities of curation are key concerns. Research visits to regional museums and private collections as relevant.

Area: Humanities, Social and Behavioral Sciences

Writing Intensive

## Psychological Brain Sciences

### AS.200.204. Human Sexuality. 3 Credits.

Course focuses on sexual development, sexuality across the lifespan, gender identity, sexual attraction and arousal, sexually transmitted disease, and the history of commercial sex workers and pornography. Please note that the use of electronic devices is not permitted during this class, in order to promote the full interactive potential of this engaging seminar-style offering. Open to Juniors & Seniors within the following majors/minors: Behavioral Biology; Biology; Cognitive Science; Medicine, Science & the Humanities; Molecular & Cellular Bio; Neuroscience; Psychological & Brain Sciences; Public Health; Sociology; Study of Women, Gender, & Sexuality.

**Corequisite(s):** Students may enroll in both AS.200.204 and AS.290.420, but cannot do so in the same semester.

Area: Social and Behavioral Sciences

## Public Health Studies

### AS.280.225. Population, Health and Development. 3 Credits.

This course will cover the major world population changes in the past century as well as the contemporary situation and projections for this century. Topics include rapid population growth, the historical and continuing decline of death and birth rates, contraceptive methods as well as family planning and child survival programs, population aging, urbanization, population and the environment and the demographic effects of HIV/AIDS. This course is restricted to Public Health Studies majors. Students minoring in Study of Women, Gender, and Sexuality can register with instructor approval.

Area: Social and Behavioral Sciences

## Sociology

### AS.230.154. Freshman Seminar: Gender, Health and Aging. 3 Credits.

In this course students will develop an understanding of the ways in which gender structures health and well being through adulthood and later life. The experience of sexual minorities and the intersection of gender with class and ethnicity will also be discussed. Students will be expected to participate actively and lead discussions on specific topics.

Area: Social and Behavioral Sciences

Writing Intensive

### AS.230.223. Housing and Homelessness in the United States. 3 Credits.

This course will examine the role of housing, or the absence thereof, in shaping quality of life. It will explore the consequences of the places in which we live and how we are housed. Consideration will be given to overcrowding, affordability, accessibility, and past and existing housing policies and their influence on society. Special attention will be given to the problem of homelessness.

Area: Social and Behavioral Sciences

### AS.230.255. The Sociology of Gender and Sexuality. 3 Credits.

This course will examine the processes by which gender is socially constructed and how society and its social institutions structure life chances based on gender. It employs Barbara J. Risman's (2004) conceptualization of "gender as a social structure": "Gender is deeply embedded as a basis for stratification not just in our personalities, our cultural rules, or institutions but in all these, and in complicated ways." Course lectures and assignments for this course center on the distinction between biological sex and sociological gender, causes and consequences of gender inequality, and the intersectionality of gender, sexuality, race-ethnicity, class, religions, and other social structures in contemporary society and in everyday life. Students will examine theories of gender through scholarly literature, and popular films are used to help offer insight into gender theory, research, and social and academic commentary. Though the course will primarily cover gender as enacted in the United States, other countries and their gender dynamics will also be addressed.

Area: Social and Behavioral Sciences

### AS.230.316. African American Family. 3 Credits.

This course is an examination of sociological theories and studies of African-American families and an overview of the major issues confronting African-American family life. The contemporary conditions of black families are explored, as well as the historical events that have influenced the family patterns we currently observe. Special attention will be given to social policies that have evolved as a result of the prominence of any one perspective at a given point in time.

Area: Social and Behavioral Sciences

### AS.230.324. Gender and International Development. 3 Credits.

This course employs a comparative perspective to examine the gendered impact of international development experiences and policies. Students will discuss the historical evolution of how the concept of gender has been constructed, conceptualized, and integrated into international development theory and practice. The course will also examine how greater international development. In particular, we will examine structural theories of poverty reduction, individual theories of power and processes of stratification at the household and family level. Specific issue areas will include the globalization, class and work political participation and social movements. Cross-listed with International Studies (CP, IR). Fulfills Economics requirement for IS GSCD track students only.

Area: Social and Behavioral Sciences

### AS.230.370. Housing and Homelessness in the United States. 3 Credits.

This course will examine the role of housing, or the absence thereof, in shaping quality of life. It will explore the consequences of the places in which we live and how we are housed. Consideration will be given to overcrowding, affordability, accessibility, and past and existing housing policies and their influence on society. Special attention will be given to the problem of homelessness.

**Prerequisite(s):** Students may not have previously taken AS.230.223.

Area: Social and Behavioral Sciences

### AS.230.388. Sociology of the Family. 3 Credits.

Sociological perspectives on contemporary family life, including marriage and divorce, cohabitation, single parenthood, same sex partnerships, children's wellbeing, balancing work and family responsibilities, domestic violence, and government policy toward families.

Area: Social and Behavioral Sciences

### **Theatre Arts Studies**

#### **AS.225.318. 21st Century Female Playwrights. 3 Credits.**

This is a writing intensive class exploring the current wealth of women playwrights, including Pulitzer Prize winners: Wendy Wasserstein, Paula Vogel, Lynn Nottage, and Jackie Sibblies Drury (2019 Prize for FAIRVIEW). We will discuss Script Analysis and read (and see) plays by numerous writers including Claire Barron, Kia Corthron, Theresa Rebeck, Sarah Ruhl, Danaï Gurira, Caleen Sinnette Jennings, and Hansol Jung. This class will include a mid-term and a Final Paper.

Area: Humanities

Writing Intensive

For current faculty and contact information go to <http://anthropology.jhu.edu/wgs/directory.html>