

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 (<https://e-catalogue.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 will serve as an intensive introduction to contemporary approaches to theories of gender and sexuality, and their relationship to cultural production and politics. Students will develop a historically situated knowledge of the development of feminist and queer scholarship in the 20th and 21st centuries, and consider the multiply intersecting forces which shape understandings of sexual and gender identity. We will consider both foundational questions (What is gender? Who is the subject of feminism? What defines queerness?) and questions of aesthetic and political strategy, and spend substantial time engaging with feminist and queer scholarship in comparative contexts. Students will be introduced to debates in Black feminism, intersectionality theory, third world feminism, socialist feminism, queer of colour critique, and trans* theory. We will read both canonical texts and recent works of scholarship, and the final weeks of the course will be devoted to thinking with our theoretical and historical readings against a selection of feminist and queer literature and cinema. No prior familiarity with the study of gender and sexuality is necessary.

Distribution Area: Humanities, Social and Behavioral Sciences

AS Foundational Abilities: Citizens and Society (FA4), Ethics and Foundations (FA5)

EN Foundational Abilities: Engagement with Society (FA4)

AS.363.226. Women writers and the sonnet from the European Renaissance to the Harlem Renaissance. 3 Credits.

Shakespeare's description of his lover's eyes as 'nothing like the sun' is both an homage and a sendup of the 300-year-old Petrarchan tradition in which the male poetic persona remains forever enraptured by an unattainable female beloved, who never speaks. Beginning with a review of Shakespeare's sonnet sequence and selections from Petrarch's sonnets to an elusive Laura, we will read a series of fifteenth- and sixteenth-century women writers who inserted their own voices into this evolving tradition by allowing “Laura” to talk back. These include Vittoria Colonna (and her interactive sonnets with Michelangelo), Veronica Gambara, and Gaspara Stampa; dueling personas in sonnets by French poets Pernette du Guillet and Maurice Scève, and sonnets by more familiar Shakespearean contemporaries Lady Mary Wroth and Sir Philip Sidney (both of whom reflect back on Petrarch but from quite different viewpoints). In the final section of the course we will apply our newly acquired historical perspective to selections from a more recently available corpus of female-authored sonnets from the Harlem Renaissance. All continental works will be read in translation; no previous familiarity with the topic is required.

Distribution Area: Humanities

AS Foundational Abilities: Writing and Communication (FA1), Culture and Aesthetics (FA3), Ethics and Foundations (FA5)

Writing Intensive

AS.363.228. Imperialism and Sexual Politics in the Global South. 3 Credits.

This course investigates the relationship between capitalism, imperialism, gender, and sexuality. Imperialism and Sexual Politics in the Global South will introduce students to major debates about sexual and gendered minorities in African, Asian, Central-Eastern European, and Latin American societies, from the 19th century to the present day. Students are encouraged to challenge preconceived notions about so-called universal concepts, identities, modes of action, and political claims actually developed in the West, while critically engaging with their circulations and appropriation by some actors in the Global South. In addition to an analysis of specific identities (homosexual, gay, queer, trans, LGBT, and... Straight Heterosexual), this course will also interrogate the very notions of "gender" and "sexuality": are they always significant as structures of power over space and time.

AS Foundational Abilities: Writing and Communication (FA1)
Writing Intensive

AS.363.253. Disease, Illness and Medicine from the Perspective of Women, Gender and Sexuality Studies. 3 Credits.

This course invites students to take the perspectives of women, gender and sexuality studies in the study of illness and disease. The course asks: What difference do such perspectives make in the study of disease? Are ways of describing and responding to illness and suffering made available for us to rethink the experience of affliction as such? The course will invite students to consider disease, illness, and suffering as embedded within social worlds and as sites where institutions, medical knowledge, and intimacy are entangled. We will explore topics including: the gender politics of asylum, displacement and refugeehood; the clustering of violence and illness in neighborhoods marked by chronic exposure to police violence; the counter-politics of care in the context of claims to reproductive justice; the politics of the population and the household decision-making in relation to scarcity; the rethinking of the clinical encounter as it is criss-crossed by law in cases of sexual violence.
Distribution Area: Humanities

AS Foundational Abilities: Writing and Communication (FA1), Citizens and Society (FA4), Ethics and Foundations (FA5)

EN Foundational Abilities: Engagement with Society (FA4)
Writing Intensive

AS.363.254. Trans Studies. 3 Credits.

This interdisciplinary course will introduce students to key issues in Trans Studies. Topics may include: contemporary trans politics, trans medicalization, indigenous and non-Western forms of gender variance, US trans history across class and race, and trans global governance. We will focus on how institutions, such as policing and medicine, and world-historical forces, such as capitalism, colonialism, and Atlantic slavery, have shaped trans history and politics.

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

EN Foundational Abilities: Creative Expression (FA3), Engagement with Society (FA4)

AS.363.302. Feminist and Queer Theory: Women in Western Thought an Introduction. 3 Credits.

Women in Western Thought is an introduction to (the history of) Western thought from the margins of the canon. The class introduces you to some key philosophical question, focusing on some highlights of women's thought in Western thought, most of which are commonly and unjustly neglected. The seminar will be organized around a number of paradigmatic cases, such as the mind/body question in Early Modern Europe, the declaration of the rights of (wo)men during the French revolution, the impact of slavery on philosophical thought, the MeToo debate and others. By doing so, the course will cover a range of issues, such as the nature of God, contract theory, slavery, standpoint epistemology, and queer feminist politics. Students will engage with questions about what a canon is, and who has a say in that. In this sense, Women in Western Thought introduces you to some crucial philosophical and political problems and makes you acquainted with some women in the field. The long term objective of a class on women in Western thought must be to empower, to inspire independence, and to resist the sanctioned ignorance often times masked as universal knowledge and universal history. People of all genders tend to suffer from misinformation regarding the role of women and the gender of thought more generally. By introducing you to women who took it upon themselves to resist the obstacles of their time, I am hoping to provide role models for your individual intellectual and political development. By introducing you to the historical conditions of the exclusion and oppression of women (including trans and queer women as well as black women and women of color), I hope to enable you to generate the sensitivities that are required to navigate the particular social relations of the diverse world you currently inhabit. By introducing philosophical topics in this way, I hope to enable you to have a positive, diversifying influence on you future endeavours.

Distribution Area: Humanities

AS Foundational Abilities: Writing and Communication (FA1), Culture and Aesthetics (FA3), Ethics and Foundations (FA5)
Writing Intensive

AS.363.330. Ecofeminist Debates: Gender and Sexuality Beyond the Global West. 3 Credits.

This course develops an interdisciplinary and comparative approach to introduce students to ecofeminism through a special focus on its inflections in non-western contexts. Through class discussions and sustained writing engagement, we will develop an understanding of the history of ecofeminism, including theoretical debates linking gender perspectives with political mobilization, as well as ecofeminism's enduring influence on new intellectual and political movements.

Distribution Area: Humanities

AS Foundational Abilities: Citizens and Society (FA4), Democracy (FA4.1), Ethics and Foundations (FA5)

AS.363.331. Gender and Sexuality beyond the Global West. 3 Credits.

Gender and Sexuality in the Global West. Topics change each semester. See class search for specific topic being taught each term.

Distribution Area: Humanities, Social and Behavioral Sciences

AS Foundational Abilities: Citizens and Society (FA4), Democracy (FA4.1), Ethics and Foundations (FA5)

EN Foundational Abilities: Engagement with Society (FA4)

AS.363.333. Poetics and Politics:. 3 Credits.

Topics will vary by term. Please see the specific term and section for current topics.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Ethics and Foundations (FA5)

EN Foundational Abilities: Creative Expression (FA3)

AS.363.334. Feminism and Apocalypse. 3 Credits.

Popular culture today is awash with apocalyptic and post-apocalyptic stories. Feminist literature, though, has been thinking about the end of the world since 1826, when Mary Shelley's *The Last Man* imagined a pandemic wiping out almost the entire global population. The first apocalyptic novel in English describes the end of the world as we know it: in the wake of disaster, *The Last Man* pauses to assemble alternative forms of collective life. Students in this course will read contemporary feminist fiction that responds to *The Last Man* by pressing the genre of apocalyptic literature into dialogue with feminist politics. We will explore key generic preoccupations that are also foci of feminist thought: reproduction and the family; separatism and utopia; gender and the environment; the human and the posthuman. Across our readings, our focus will be the duality of apocalyptic literature as both critique of the existing order and as thought experiment with what might replace it. What is the role of apocalypse in the feminist imagination? How have feminist authors made use of a genre also historically characterized by fantasies of racialized violence and class conflict, orientalist projection, and sexist stereotype? Why—and why not—might it be valuable to feminism to imagine the end of things?

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Ethics and Foundations (FA5)

EN Foundational Abilities: Creative Expression (FA3)

AS.363.335. Gender and Friendship: The ".....". 3 Credits.

How far does it make sense to say, as Harry Burns put it in *When Harry Met Sally*, "that men and women can't be friends"? What presumptions of female and male friendships underlie such a claim? Does it even make sense to talk of a distinctive difference between male and female friendships? Beginning with tracts on friendship from the Western philosophical tradition, and then weaving between sociological analyses and representations of friendship in literature and film, we will explore in this course how gender inflects friendship as we live it. Assignments include two 6-8 page papers and a short summary of readings due each week.

Distribution Area: Humanities

AS Foundational Abilities: Citizens and Society (FA4), Ethics and Foundations (FA5)

AS.363.336. Sexual Politics of the Cold War: An Inter-Asia Approach. 3 Credits.

Has the Cold War truly ended? What does it mean to end a war? This course invites you to critically examine the Cold War through the lenses of sexuality and inter-Asia. While the general consensus is that the Cold War has concluded, this notion of an absolute "end" has continuously faced challenges in new Cold War studies, particularly posed by scholars across regions and areas within "Asia." What are the imperatives of these challenges? Simultaneously, growing feminist scholarship on sexual politics reveals the ways in which sexuality serves as a pivotal arena in the construction and transformation of Cold War politics, shaping our ordinary lives. How are possibilities for intimacy and alternative futures woven under seemingly endless conditions of war? Situated at the intersection of sexual politics and inter-Asia methods, drawing from a diverse range of interdisciplinary texts, literature, and visual materials, we explore postcolonial, feminist, and queer discussions surrounding the changing nature of Cold War politics. These discussions engage critically and expand upon the traditionally Western-centric understanding of war, peace, and Asia.

Distribution Area: Humanities, Social and Behavioral Sciences

AS Foundational Abilities: Writing and Communication (FA1), Citizens and Society (FA4), Ethics and Foundations (FA5)

EN Foundational Abilities: Engagement with Society (FA4)

Writing Intensive

AS.363.341. Making 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 modern 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, imposed heterosexuality more forcefully than ever. 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.

Distribution Area: Humanities

AS Foundational Abilities: Citizens and Society (FA4), Ethics and Foundations (FA5)

AS.363.346. Queer Performativity. 3 Credits.

Introduces students to the intersections of queer theory, performance studies, and LGBTQ history with a focus on "queer worldmaking:" the ways in which performances—both theatrical and everyday rituals—have the ability to establish alternative views of the world. Case studies include the ballroom scene in Baltimore and beyond, migratory street youth subcultures, and queer nightlife. This course also offers a unique lens on the archive and historical research by approaching embodied memory, gestures, and ritual as systems for learning, storing, and transmitting cultural knowledge.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Ethics and Foundations (FA5)

AS.363.353. Genealogy of Sexual Morals. 3 Credits.

Apart from ethical questions about how we have sex, perhaps most familiar from the contemporary discourse on consent, there are questions of how ethical positions on sex have evolved over the course of history. Taking Nietzsche's method in his *Genealogy of Morals* as our starting point, as well as Foucault's application of this method in his *History of Sexuality*, we will then examine sexual taboos both past and present: gay sex, public sex, BDSM, pedophilia, bestiality, prostitution, digital sex, pornography, incest, and rape. Assignments include two 6-8 page papers and a short summary of readings due each week.

Distribution Area: Humanities, Social and Behavioral Sciences
AS Foundational Abilities: Citizens and Society (FA4), Ethics and Foundations (FA5)

AS.363.360. Popular Sexual Knowledge in the 20th Century: Sexology, Obscenity, Pornography. 3 Credits.

This seminar course will investigate three interconnected areas which shaped public understandings of sexuality in the 20th century: the scientific discipline of sexology and its popular publications; legal debates around obscenity and public morality; and the production of pornographic and erotic aesthetic material, including literature, photography, and film. How did these domains produce a shifting sense of sexual knowledge across the 20th century, and how was popular knowledge regulated, challenged, resisted, and subverted? Students will be introduced to historical and critical perspectives on these areas, and will cover areas of debate influenced by queer, feminist, trans, and labour oriented methods. We will study material related to the production of normative sexualities and their relationship to radicalization and class, the historical restriction of access to sexual knowledge, and the appropriation of pornographic aesthetics by experimental artists and writers, among other subjects. Sexological readings may include selections from Freud, the Kinsey Report, Masters & Johnson, John Money, Anne Fausto-Sterling, and Gayle Rubin, and time will be spent discussing research emerging from Johns Hopkins' Gender Identity Clinic (1965-1979). We will read several works which were subject to legal proceedings seeking to restrict their publication, including Allen Ginsberg's 'Howl' and selections from James Joyce's 'Ulysses'. A variety of feminist and queer perspectives on erotic representation will be discussed in class, but students should be prepared to engage with materials which feature explicit scenes.

Distribution Area: Humanities, Social and Behavioral Sciences
AS Foundational Abilities: Citizens and Society (FA4), Ethics and Foundations (FA5)

AS.363.367. Learning Sex and Gender: AI, Algorithms, Automations. 3 Credits.

This course explores the interactions between sex, gender, and cyber-technologies, old and new. How do the internet, smart devices, robots and generative AI shape sex and gender? In turn, how do discourses of sex and gender shape technologies? This seminar will help students answer these questions by introducing them to debates within feminist theory, the historical development of gendered and sexed technologies, the embedding of these technologies in our everyday life and the aesthetics and ethics of such technologies as seen in film and media. We will explore how AI, algorithms, and machines raise complex questions around the ethics, politics, and epistemologies of sex and gender. Through readings of key academic texts, films, and ethnographies, we will try to gain a full picture, through discussion, of what a gendered cyberspace looks like and how it might come to look otherwise. By understanding such technologies as instruments of power, we will analyze how this power is applied differentially across different marginalized groups and in different regional contexts. Further, we will consider how technologies enter our intimate spaces and reshape our desires and pleasures.

AS Foundational Abilities: Writing and Communication (FA1), Culture and Aesthetics (FA3)

EN Foundational Abilities: Creative Expression (FA3)

AS.363.405. A Century of Trans Cultural Production. 3 Credits.

This discussion oriented seminar will offer an intensive survey of cultural production by trans, non-binary, gender-nonconforming, and intersex artists, writers, poets, and musicians. We will examine how this body of work engages with and contests sexological norms around gender and sexuality, relate it to contemporary critical writing by trans theorists. In a moment of greater visibility for trans people, but one characterized by revanchist backlash, how are forms, genres, and aesthetic strategies used to understand the production of gender in relationship to racism, colonialism, and capitalism? How are trans people forming their own networks to aid in the production and distribution of their work? How do we at Johns Hopkins—site of much problematic medical work on gender and sexuality—understand our positioning relative to these currents? Class discussion will be supplemented by conversations with visiting artists, publishers, and editors, and by an associated series of public readings, lectures, and screenings. We may cover work by Claude Cahun, Leslie Feinberg, Jordy Rosenberg, Juliana Huxtable, Tourmaline, Kai Cheng Thom, Kay Gabriel, Cat Fitzpatrick, and Joshua Whitehead, among others.

Distribution Area: Humanities

AS Foundational Abilities: Citizens and Society (FA4), Ethics and Foundations (FA5)

EN Foundational Abilities: Engagement with Society (FA4)

AS.363.406. Feminist and Queer Theory: Marxism. 3 Credits.

Famously, Karl Marx had little to say about gender, sexuality, or race. Yet, scholars have developed Marxist theory to account for how a capitalist political economy generates racial divisions, gender inequalities, and queer and trans subcultures. This course will introduce students to feminist, queer, trans, and Black Marxist theory. Key concepts will include: social reproduction, racial capitalism, and sexual hegemony. Students will consider how Marxist theorists envision the place of race, gender, family, and sexuality in a utopian post-capitalist future.

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

EN Foundational Abilities: Creative Expression (FA3), Engagement with Society (FA4)

Cross Listed Courses

Anthropology

AS.070.227. Sex, Gender, Culture. 3 Credits.

What is gender? We talk so much about it, but what is it really? How does one distinguish between the social and historical life of gender vis-à-vis sex as a biological category? Yet even the category sex as biology is not as straightforward as it seems and often indicates arbitrariness and blurriness when it comes to demarking definite lines of difference between a binary gender model (male, female). Anthropologists are increasingly exploring gender in multiple contexts, from kinship structures and political economies, as well as in settings of piety and religiosity, to spaces in which the category of human itself becomes difficult to define. In this course we will engage in genealogies as well as current debates. We will learn and discuss a wide array of perspectives, debates, and theories that have shaped feminist anthropology, queer theory, and black feminist theory.

Distribution Area: Humanities, Social and Behavioral Sciences

AS Foundational Abilities: Writing and Communication (FA1), Citizens and Society (FA4), Ethics and Foundations (FA5)

EN Foundational Abilities: Engagement with Society (FA4)

Writing Intensive

Behavioral Biology

AS.290.330. 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.

Distribution Area: Natural Sciences, Social and Behavioral Sciences

AS Foundational Abilities: Science and Data (FA2), Citizens and Society (FA4)

EN Foundational Abilities: Engagement with Society (FA4)

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. Priority given to Behavioral Biology majors.

Prerequisite(s): Students may receive credit for AS.200.204 or AS.290.330 or AS.290.420, but only ONE can count towards the upper level SOCSCI in Behavioral Biology

Distribution Area: Social and Behavioral Sciences

AS Foundational Abilities: Democracy (FA4.1), Ethics and Foundations (FA5)

EN Foundational Abilities: Engagement with Society (FA4)

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.

Distribution Area: Natural Sciences

AS Foundational Abilities: Science and Data (FA2), Projects and Methods (FA6)

Center for Economy and Society

AS.197.212. Reading Seminar: Political Economy of Public Health and Gender. 3 Credits.

TBA

Distribution Area: Social and Behavioral Sciences

Classics

AS.040.321. Women in Greek Drama: Feminist Perspectives from Text to Stage. 3 Credits.

This course explores the portrayal of women in ancient Greek drama through the lenses of feminist theory, gender studies, and the intersection of performance and gender. By analyzing key passages from significant texts and contextualizing them within their social, cultural, and theoretical frameworks, students will examine how ancient narratives about women continue to resonate with contemporary gender issues. The course will culminate in the creation of a theatrical piece—a compilation of women's monologues from ancient Greek drama—allowing students to design, adapt, and perform their interpretations in a final performance.

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

EN Foundational Abilities: Creative Expression (FA3), Engagement with Society (FA4)

East Asian Studies

AS.310.303. Women and Writing in Modern China. 3 Credits.

China's turbulent 20th century was marked by social and political upheavals, wars, and economic hardship. Women writers played an important role in documenting these events. How did women experience and understand their historical context? How were their experiences and interpretations different from (or similar to) those of their male counterparts? This course will search modern China's mind through women's writings. Students will read works by women writers of the "long 20th century" (roughly 1890s-2020s) including, but not limited to, Ding Ling, Xiao Hong, Zhang Ailing, and Zhang Jie. We will engage in close readings of their literary works in context of their life experiences, considering key themes such as women's identity and agency, nationalism, revolution, and social reform as well as new and changing gender norms. Basic knowledge of modern Chinese history helpful but not required.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

EN Foundational Abilities: Creative Expression (FA3), Engagement with Society (FA4)

AS.310.319. Gender & Sexuality in Korea and Asia. 3 Credits.

Utilizing an interdisciplinary approach, this course examines the role that gender and sexuality play within primarily the South Korean polity and in Asia. Drawing on queer studies, feminist studies, and critical Asian studies, the class will offer a foundational framework from which to analyze how social constructs around gender and sexuality play a major part in the marginalization of communities and their access to rights and representation. We will explore questions of kinship, family, love, and intimacy as they pertain to the larger thematics of the course.

Distribution Area: Social and Behavioral Sciences

AS Foundational Abilities: Writing and Communication (FA1), Culture and Aesthetics (FA3), Citizens and Society (FA4)

Writing Intensive

AS.310.324. Belonging and Difference in Modern Korea. 3 Credits.

Drawing on critical race theory, and gender and sexuality studies, this course provides the analytical framework necessary to grapple with how belonging and difference are produced, manifested, and challenged within Korea's citizenry. Students will gain knowledge on modern Korea and its diasporas and examine its construction as one rooted in a history of empire, nationalism, militarism, and neoliberalism.

Distribution Area: Humanities, Social and Behavioral Sciences

AS Foundational Abilities: Writing and Communication (FA1), Culture and Aesthetics (FA3), Citizens and Society (FA4), Democracy (FA4.1)

Writing Intensive

AS.310.327. Women in China from Antiquity to MeToo. 3 Credits.

This interdisciplinary survey course considers questions related to women and gender in Chinese society. Taking a long historical view, the course examines ideologies, social institutions, and literary representations of women and gender in traditional society and their modern transformation. Specific topics to be explored include the concept of Yin and Yang, Confucian gender ideology and the family, sex and sexuality, marriage and concubinage, footbinding, and calls for women's liberation in the context of twentieth-century Chinese revolutions. The course will end with an examination of the relationship between social media and gender politics as seen through the Chinese MeToo movement. Students will have the opportunity to work with a variety of primary sources including historical, literary, and visual materials.

Distribution Area: Humanities, Social and Behavioral Sciences

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

EN Foundational Abilities: Creative Expression (FA3), Engagement with Society (FA4)

AS.310.329. Women, Patriarchy, and Feminism in China, South Korea, and Japan. 3 Credits.

We will try to get a quick overview of the recent history of patriarchy in China, South Korea, and Japan from the mid-twentieth century to our present and then compare the initiatives of feminists to transform the lives of women throughout these three societies. We will also debate whether or how it makes sense to adapt the Western notions of patriarchy and sexism as well as the Western political program of feminism to the non-Western context of East Asia by reading books by historians, anthropologists, and sociologists.

Distribution Area: Humanities, Social and Behavioral Sciences

AS Foundational Abilities: Citizens and Society (FA4), Ethics and Foundations (FA5)

EN Foundational Abilities: Engagement with Society (FA4)

English**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.

Distribution Area: Humanities

AS Foundational Abilities: Writing and Communication (FA1), Culture and Aesthetics (FA3), Citizens and Society (FA4), Democracy (FA4.1)

EN Foundational Abilities: Creative Expression (FA3), Engagement with Society (FA4)

Writing Intensive

Film and Media Studies**AS.061.248. Women Making Films About Women. 3 Credits.**

This course will examine films (features and shorts) throughout the history of cinema beginning with Alice Guy-Blaché. We will look at how form reveals content, thematic issues and how films relate to the culture and politics of the filmmaker. Filmmakers include Germaine Dulac, Nelly Kaplan, Marguerite Duras, Chantal Ackerman, Barbara Hammer and Nina Menkes. Readings include critical essays, texts by the filmmakers and fiction. Assignments consist of weekly papers on the films.

Distribution Area: Humanities

AS Foundational Abilities: Writing and Communication (FA1), Culture and Aesthetics (FA3), Citizens and Society (FA4)

Writing Intensive

AS.061.323. Masculinities. 3 Credits.

From tap dancer to gangster, assassin to anguished teen, versions of the male in film from the silent era to the present. Cross-listed with Studies of Women, Gender, and Sexuality. One core course in Film and Media Studies is preferred but not required.

Distribution Area: Humanities

AS Foundational Abilities: Writing and Communication (FA1), Culture and Aesthetics (FA3)

Writing Intensive

AS.061.366. Labyrinths of Passion: The Films of Pedro Almodóvar. 3 Credits.

This course will explore a range of Almodóvar's work, from the early films emerging out of La Movida Madrileña up to and including *The Human Voice* and *Parallel Mothers*, with particular emphasis on *All About My Mother*, *Talk to Her*, *Bad Education*, *Volver*, and *Pain and Glory*. We will examine the director's influences and antecedents—Bunuel, Hitchcock, Sirk, Cassavetes, among others—against the backdrop of Spain's dramatic political and cultural transformation after the death of Franco. And we will closely analyze the characteristics that define Almodóvar's status as an auteur: his groundbreaking approach to sexuality, queer politics and gender transformation; his innovative use of melodrama; and his dazzlingly eclectic visual style.

Distribution Area: Humanities

AS Foundational Abilities: Writing and Communication (FA1), Culture and Aesthetics (FA3), Citizens and Society (FA4), Democracy (FA4.1)

Writing Intensive

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

This course introduces students to some of the most exciting female directors of the 21st 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.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

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

Prerequisite(s): AS.061.140 OR AS.061.141 OR AS.061.226

Distribution Area: Humanities

AS Foundational Abilities: Writing and Communication (FA1), Culture and Aesthetics (FA3), Ethics and Foundations (FA5)

EN Foundational Abilities: Creative Expression (FA3)

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. Two short critical papers and an oral presentation. Interested non-majors and pre-majors may contact the instructor about permission to enroll: lbucknell@jhu.edu.

Prerequisite(s): AS.061.140 OR AS.061.141 OR AS.061.238

Distribution Area: Humanities

AS Foundational Abilities: Writing and Communication (FA1), Culture and Aesthetics (FA3), Ethics and Foundations (FA5)

EN Foundational Abilities: Creative Expression (FA3)

Writing Intensive

First Year Seminars**AS.001.114. FYS: The Politics of Reproduction. 3 Credits.**

The idea that the "personal" is "political" finds no greater example than in the politics of reproduction. From inheritance laws, the rights of the offspring of enslaved peoples, or policies to reduce (or increase) fertility, the modern nation state has had a great deal to say about the use and produce of human bodies. In this First-Year Seminar, we will examine how formal and informal institutions have governed reproductive practices over the past 200 years. We will look at how family structures and economic development map onto fertility, and at how technological innovations in fertility control (including birth control and IVF) have influenced women's economic and political participation. We will also consider whether reproductive policies have differential impacts for LGBTQ households. Finally, we examine the "dark side" of reproductive policies -- not only sterilization campaigns but also the treatment of sex workers and sex-selective abortion -- to understand how state policies have divided households based on race, class, and occupation.

Distribution Area: Humanities, Social and Behavioral Sciences

AS.001.174. FYS: Women and Family in Chinese Film. 3 Credits.

From the early 20th century, Chinese society underwent a turbulent process of modern transformation. Industrialization, urbanization, and democratization challenged previous gender and family norms. Meanwhile, at exactly this time, the Chinese film industry flourished, especially in the modern metropolis of Shanghai. Women and family provided a useful microcosm through which to explore national questions related to revolution, war, and modernity. They also entertained a public eager for new leisure pursuits. Popular feature films not only recorded but also interpreted and helped shape family and gender roles. Using filmic representations as the main material this First-Year Seminar will survey the "family question" (and "the woman question") in 20th century China

AS.001.187. FYS: Gender x Aging x Health in America. 3 Credits.

In this First-Year Seminar 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.

Distribution Area: Humanities, Social and Behavioral Sciences

AS.001.204. FYS: French Identities: Race, Gender, Religion, and Sexual Orientation in Contemporary France. 3 Credits.

How should a just society come to terms with persistent inequalities? France, the country of liberty, equality and fraternity, that offered sanctuary from US racism to such figures as James Baldwin, Richard Wright, and Miles Davis and legalized same-sex marriages two years before the US did, is now deeply divided. This First-Year Seminar explores the tensions and contradictions between the universalist and color-blind ideals of the French republic and the realities of discrimination in contemporary French society. Topics studied include the status of the concept of race in political discourse; the law forbidding signs of religious belief in the public schools and responses to it; how American initiatives like Black Lives Matter, #metoo and critical gender studies have both sparked French activism and political movements and generated a powerful backlash; and what Americans can learn about how to fight injustice—and how not to—from the French. We will look at a wide variety of texts, including writings by activists, historians, and journalists, along with sociologies of the police and young adult novels, and will listen to popular French music and watch a number of contemporary French films.

Distribution Area: Humanities

History**AS.100.125. The History of Gender and Sexuality on the Internet. 3 Credits.**

The growth of the internet and social media since the 1990s has been associated with an explosion of identities and a perception that younger generations have redefined gender and sexuality online. This course will introduce students to critically examining that premise. Topics will include the transgender history of Silicon Valley, the Tumblr era, the rise of queer and nonbinary influencers, and the redefinition of political engagement on social media.

Distribution Area: Humanities, Social and Behavioral Sciences

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

AS.100.220. "Bad Feminism": Exclusion and Essentialism. 3 Credits.

This course introduces students to major debates and controversies within the feminist movement in the United Kingdom and the United States from 1850 to the present. From colonial and eugenic women's movements to anti-trans and carceral feminism, the contents and assessments of this course ask you to consider a pressing question in contemporary feminism: how do we reckon with the reality that many feminists have excluded and continue to exclude people from the liberatory futures they imagine? Together we will analyze the value and limits of historical context and evaluate the relationship between past and present controversies within the feminist movement. Employing critical feminist concepts such as intersectionality and positionality, we will consider what it means for people (including ourselves) to be "products of their time." By doing historical research in newspaper databases, we will evaluate how feminist claims about "sisterhood" have changed over time.

Distribution Area: Humanities, Social and Behavioral Sciences
 AS Foundational Abilities: Citizens and Society (FA4), Ethics and Foundations (FA5)
 EN Foundational Abilities: Engagement with Society (FA4)

AS.100.252. Sex and the American City. 3 Credits.

Why are cities associated with sex and vice? Are cities a natural refuge for LGBT people? This course explores the role of American cities in the history of sexuality, including Baltimore.

Distribution Area: Humanities, Social and Behavioral Sciences
 AS Foundational Abilities: Citizens and Society (FA4)
 EN Foundational Abilities: Engagement with Society (FA4)

AS.100.275. Passing in American Culture. 3 Credits.

This course explores passing narratives – stories that feature people who cross race, class, ethnic, or gender boundaries. We will consider what passing narratives can teach us about power and identity, especially as power is presumed to reside in the self and race is presumed to no longer matter.

Distribution Area: Humanities, Social and Behavioral Sciences
 AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)
 EN Foundational Abilities: Creative Expression (FA3), Engagement with Society (FA4)

AS.100.283. Making Queer Histories: Identity, Representation, Politics, and Contexts, 1800-present. 3 Credits.

This course investigates sexual cultures through the lens of modern Queer History in the United States and Western Europe, with forays into global and transnational histories.

Distribution Area: Humanities, Social and Behavioral Sciences
 AS Foundational Abilities: Writing and Communication (FA1), Culture and Aesthetics (FA3), Citizens and Society (FA4)
 EN Foundational Abilities: Creative Expression (FA3), Engagement with Society (FA4)
 Writing Intensive

AS.100.393. Think Globally, Research Locally: Early Maryland and the World. 3 Credits.

A research-intensive seminar, this course uses the rich history of Maryland to approach broader themes in early modern American and global history including colonialism, slavery, revolution, race, gender, and sex.

Distribution Area: Humanities, Social and Behavioral Sciences
 AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

AS.100.396. The Gender Binary and American Empire. 3 Credits.

This seminar explores how the sex and gender binary was produced through US colonialism since the nineteenth century. Topics include domestic settler colonialism, as well as Hawaii, the Caribbean, and Asia. Distribution Area: Humanities, Social and Behavioral Sciences
 AS Foundational Abilities: Writing and Communication (FA1), Culture and Aesthetics (FA3), Citizens and Society (FA4), Democracy (FA4.1)
 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. Distribution Area: Humanities, Social and Behavioral Sciences
 AS Foundational Abilities: Writing and Communication (FA1), Citizens and Society (FA4), Ethics and Foundations (FA5)
 EN Foundational Abilities: Engagement with Society (FA4)
 Writing Intensive

AS.100.622. New Directions in the History of Sex, Gender, and Empire. 3 Credits.

This seminar engages graduate students with recent historiography on Gender and Sexuality in the context of Britain and the British Empire. Subthemes include labor history, the history of technology, trans studies, and urban history. Distribution Area: Humanities, Social and Behavioral Sciences

AS.100.643. Queer and Trans Historiography of Western Europe/Empire post-1945. 3 Credits.

This seminar engages graduate students with recent and "classic" historiography on LGBTQ+ questions in French, German, and other western European spaces, with particular attention to empire. Distribution Area: Humanities, Social and Behavioral Sciences

AS.100.711. A Trans History of the Welfare State. 3 Credits.

This seminar investigates US trans history through the prism of the welfare state. Readings will prioritize the analysis of class, political economy, and labor to make sense of gender's material functions, practices of transition, and the maneuvers and aims of policy and statecraft. The course will ultimately explore why a tiny population has become a significant object of welfare state management since the New Deal.

Distribution Area: Humanities, Social and Behavioral Sciences

AS.100.713. Black Womanhood. 3 Credits.

What does a usable history of black womanhood (black queer and trans womanhood inclusive) look like? How do we imagine, create, and narrate black women's stories? Black women's history across time and space. Distribution Area: Humanities, Social and Behavioral Sciences

AS.100.722. The History of Trans Femininity. 3 Credits.

This seminar will offer training in feminist, queer, transgender and postcolonial approaches to the history of sexuality by exploring what methods are adequate to writing the history of trans femininity as a specifically nineteenth and twentieth century phenomenon. Areas of emphasis will include histories of sexology, sex work, social movements, and trans feminism and its opponents. The primary geographic focus will be the US, but through a transnational lens that connects to Western Europe, South Asia, and Latin America.

Distribution Area: Humanities, Social and Behavioral Sciences

AS.100.769. Gender History Workshop. 3 Credits.

Workshop for presentation of works-in-progress on the history of women, gender, and/or sexuality, including drafts of dissertation chapters, research papers, talks, and proposals. Students in disciplines other than history are welcome.

AS.100.770. Gender History Workshop. 3 Credits.

Workshop for presentation of works-in-progress on the history of women, gender, and/or sexuality, including drafts of dissertation chapters, research papers, talks, and proposals. Students in disciplines other than history are welcome. Graduate students only.

Distribution Area: Humanities, Social and Behavioral Sciences

History of Art**AS.010.255. Contemporary Performance Art. 3 Credits.**

Performance art is provocative and often controversial because it troubles, without dissolving, the distinction between art and life. Not just a matter of activating bodies, engaging viewers, or spurring participation, performance art asks what it means to perform, and what kinds of actions count, in contemporary culture. As such, performance art allows us to rethink established art historical concerns with form, perspective, and materiality, while offering critical insight into everyday life. We will explore how performance art addresses ingrained assumptions about action and passivity, success and failure, embodiment and mediation, "good" and "bad" feelings, emancipation and dependency. The study of performance art invites transdisciplinary approaches. Students from across the university are welcome. Our attention to a diverse array of artists and practices will be supplemented by readings in art history and criticism, as well as in feminist and queer theory, critical race theory, and political thought.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Ethics and Foundations (FA5)

AS.010.290. Women, Gender, and Sexuality: An Introduction to the History of Chinese Art. 3 Credits.

An introduction to Chinese Art, with a focus on the (often absence of) women, through the lens of gender and sexuality.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

EN Foundational Abilities: Creative Expression (FA3), Engagement with Society (FA4)

AS.010.291. The Art of Ancient Greek Medicine. 3 Credits.

This course analyzes the role of artists and the visual arts in shaping ancient Greek medicine and the afterlife of these ideas. Grounded in the visual arts, we will explore class, gender, race, ethnicity, disability, and sexuality as they intersect with developments in ancient medicine and later interpretations of this history. Includes excursions to local museums.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

EN Foundational Abilities: Creative Expression (FA3), Engagement with Society (FA4)

AS.010.336. Männer und Meister: Artistry and Masculinity in Sixteenth-Century Germany. 3 Credits.

Since the publication of Giorgio Vasari's *Lives* (1550), in which the history of art was first conceived as the successive accomplishment of a select group of great men, the discipline of Art History has had a gender problem. Today, feminist scholars continue to grapple with this troubled legacy, working to redress the masculinist biases inherent in disciplinary methods and assumptions while at the same time fighting to recover the value of traditionally overlooked subjects and genres. In the early 1990s, the history of masculinity emerged as an adjunct to traditional feminist history. Aimed at addressing misconceptions about the nature and naturalness of male identity, this subfield has helped open masculinity to critical reevaluation. Drawing on the contributions of contemporary feminist scholarship as well as those of the history of masculinity, this course explores the ways in which a reconsideration of the nature of male identity in the historical past might help us rethink key art historical issues, for example, paradigmatic notions of the Renaissance artist, the nature of copying and competition, and the concepts of creativity, invention, and genius. The course will focus on developments in the German speaking world in the late fifteenth and sixteenth-centuries; as numerous historians have noted, the German speaking lands underwent a crisis of masculinity during this period, in part precipitated by the events of the Protestant Reformation. At the same time, the region witnessed profound changes in the status of the arts and of the artist. In this course, we will explore the ways in which these phenomena were related, and how they contributed to culturally specific notions of the relationship between masculinity and artistry. We will also consider the ways in which a close examination of masculinity in the German Renaissance opens up new avenues of art historical and cultural historical investigation with relevance beyond the period itself.

Distribution Area: Humanities

AS.010.338. Art and the Harem: Women's Spaces, Patronage, and (Self-)Representation in Islamic Empires. 3 Credits.

Long characterized in the Western imagination as exotic realms of fantasy, harems in Islamic tradition served as private domestic quarters for the women of elite households. This course explores the harem—as an institution, a physical space, and a community of women—from various art-historical perspectives, considering such topics as the harem's architecture, the agency of its inhabitants as patrons and collectors, the mediating role of eunuchs in the harem's visual and material culture, and the ability of harem women to make their mark through public artistic commissions. Our case studies will address a range of Islamic geographical and chronological contexts, though we will focus on the empires of the early modern period and, above all, the famous harem of the Ottoman sultans at the Topkapi Palace in Istanbul. In challenging popular misconceptions, the course will also look at the wealth of exoticizing imagery that the harem inspired in Western art, which we will consider through Orientalist paintings at the Walters Art Museum and illustrated rare books at Hopkins itself.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Ethics and Foundations (FA5)

AS.010.339. Sex, Death, and Gender: The Body in Premodern Art, Medicine, and Culture, c. 1300-1600. 3 Credits.

To what extent was the body and its depiction a site of contestation, identification, or desire in the Middle Ages and Renaissance? If the body in the West since the 1800s is seen to have been shaped by the rise of photography and film, the institutionalization of biomedicine, and the establishment of techniques of surveyance and mechanization, then how was the body represented, disciplined, and experienced in the preceding centuries? In an age of unprecedented encounter with non-European bodies, what did it mean to describe and categorize bodies by race, region, or religion? These are some of the major questions this class seeks to answer, which is fundamentally interdisciplinary as it draws upon insights and methods from anthropology and the history of medicine and history of science to investigate how the body has been represented and imagined in the visual arts. The bodies of the suffering Christ, the female mystic, the dissected cadaver, the punished criminal, and the non-European 'Other' will loom large as we work to problematize notions of a normative body, whether in the premodern world or in the contemporary one. While most readings and lectures will concern the body and its representation in the Christian West during the later Middle Ages and Renaissance, students are encouraged to work on a topic of their choosing from any geographical area 1000-1800 CE for their research papers.

Distribution Area: Humanities

AS Foundational Abilities: Writing and Communication (FA1)

Writing Intensive

AS.010.352. Modern and Contemporary Art: Middle East and South Asia. 3 Credits.

This course will explore modern and contemporary art in colonial and postcolonial contexts from Bangladesh to northern Africa. How do artists negotiate demands to support their national and local identities while participating in modernism across borders? What role do secularism and spirituality have in modern art? How do anticolonial, Marxist, and feminist politics shape art in these regions? How do global economic forces and the rise of powerful collectors, private museums, and international art fairs shape art and artists working across this geographic area? We will foreground the role of women as artists, collectors, patrons, and scholars throughout.

Distribution Area: Humanities

AS Foundational Abilities: Writing and Communication (FA1), Culture and Aesthetics (FA3)

Writing Intensive

AS.010.377. Modern Palestinian Art & Its Contexts. 3 Credits.

Modern Palestinian art took shape in the bourgeois salons of nineteenth-century Cairo, the Ottoman-era workshops of Jerusalem's icon painters, the militant presses of revolutionary Beirut, and the sewing circles of Amman's refugee camps. It emerged from the state-sponsored art schools of the Communist Bloc, in conversation with the Black Panther Party, through crowds of curious exhibition-goers in Tokyo and Oslo and Tehran and, of course, in defiance of the ongoing Israeli occupation. This class introduces students to art made in and around Palestine between 1880 and today, focusing on its engagement with the myriad worlds in which it has always participated. How can visual culture mediate relationships to local heritage across space and time, or negotiate nationalism in the absence of a nation? What tensions arise around the circulation of artwork inexorably linked to a liberation struggle? How have artists navigated questions of the "postcolonial" as the subjects of a contemporary colonial regime? This class will explore modern Palestinian visual art from a transnational perspective, paying particular attention to the roles of women and gender in its creation, content, and display.

Distribution Area: Humanities

AS Foundational Abilities: Writing and Communication (FA1), Culture and Aesthetics (FA3), Citizens and Society (FA4)

EN Foundational Abilities: Creative Expression (FA3), Engagement with Society (FA4)

Writing Intensive

AS.010.413. Historical and Conceptual Bases of Art History. 3 Credits.

This course introduces students to the principal methods and theories of art history. Students will work through readings foundational for the discipline, texts that define key methodological consolidations in the twentieth century, and more recent (e.g. feminist, visual studies, global, post-colonial, and/or ecological) critiques and rethinking. Specific texts will vary by instructor, but the course seeks—in any instantiation—to include a plurality of perspectives.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Ethics and Foundations (FA5)

AS.010.418. On Weaving: Feminism, Ecology, Care. 3 Credits.

How might a critical and material art history contribute to contemporary debates in theory? Feminist and queer theories, on the one hand, and ecological thought, on the other, have often turned to metaphors of weaving in their attempt to think antihierarchical forms of relationality. Against models of autonomous selfhood, weaving is evoked to foreground the material fact of our interdependence with human and other forms of life, and to articulate relations that are all too often discounted in western liberal cultures – along with the care work that goes into maintaining them. This seminar lends texture to metaphors of weaving by looking at material practices. We consider how the study of textile and fiber arts informs theoretical concerns, while also attending to the ways in which our reading of theory impacts our appreciation of artistic techniques and practices. The course will include two group excursions on Saturdays to the exhibition "Woven Histories: Textiles and Modern Abstraction" at the National Gallery of Art in Washington DC, sponsored by the Faculty-Student Engagement and Enrichment Fund.

Distribution Area: Humanities

AS Foundational Abilities: Writing and Communication (FA1), Culture and Aesthetics (FA3), Ethics and Foundations (FA5)

EN Foundational Abilities: Creative Expression (FA3)

AS.010.474. Picturing Performance. 3 Credits.

Picturing Performance takes up the material traces of ancient Greek performance—the remains of theaters, paintings, masks, and musical instruments, as well as epigraphic, papyrological, and other textual transmissions of these works—alongside contemporary receptions of these performances, which have been such a rich site of reworking. Examples include: the Homeric Hymn to Demeter and Anäis Mitchell's *Hadestown*, Euripides' *The Bacchae* and Hope Mohr Dance's *Before Bacchae*, and Sophocles' *Antigone* and Theater of War's *Antigone* in Ferguson. These ancient performances engage questions of gender and sexuality, constructions of race, migration, citizenship, and belonging, power, governance, and resistance, disease and collective healing, among the subjects that have also inspired contemporary interpretations. All texts will be read in translation. We will visit museum collections in the region and, where possible, see live performances of these works.

Distribution Area: Humanities

AS Foundational Abilities: Writing and Communication (FA1), Culture and Aesthetics (FA3), Ethics and Foundations (FA5)

Writing Intensive

AS.010.674. Picturing Performance. 3 Credits.

Picturing Performance takes up the material traces of ancient Greek performance—the remains of theaters, paintings, masks, and musical instruments, as well as epigraphic, papyrological, and other textual transmissions of these works—alongside contemporary receptions of these performances, which have been such a rich site of reworking. Examples include: the Homeric Hymn to Demeter and Anäis Mitchell's *Hadestown*, Euripides' *The Bacchae* and Hope Mohr Dance's *Before Bacchae*, and Sophocles' *Antigone* and Theater of War's *Antigone* in Ferguson. These ancient performances engage questions of gender and sexuality, constructions of race, migration, citizenship, and belonging, power, governance, and resistance, disease and collective healing, among the subjects that have also inspired contemporary interpretations. All texts will be read in translation. We will visit museum collections in the region and, where possible, see live performances of these works.

Writing Intensive

AS.010.681. Figuration after Formlessness. 3 Credits.

What would an art history of modernism look like that sought not to overcome or eliminate painterly figuration, but to attend to displaced and disparaged figures in it? At least since Benjamin Buchloh's important 1981 warning about a "return to figuration" in European painting, figuration has been linked with questionable, if not highly suspect, aesthetic and political values – from nostalgia to repression. Buchloh inherits this view from the historical avantgardes, which sought to counter conventions of figuration by developing disparate strategies of abstraction. And it is this view of figuration that guides both formalist and social art histories: For both share an anxiety about the authoritative figure of the human form. This seminar invites an alternative perspective on the artistic project of figuration. We look at modern and contemporary practices of figuration that cannot so easily be dismissed as retrogressive or authoritarian. These practices suggest ways of thinking the figure without an appeal to its coherent visibility or sovereign standing. We will read broadly in the contemporary critical theory, feminist and queer theory, Black thought, and critical disability studies that share this investment (e.g. Butler, Cavarero, Garland-Thomson, Halberstam, Hartman, Honig, Sharpe, Wynter). We will critically reconsider Rosalind Krauss and Yve-Alain Bois' project *Formless: A User's Guide*, along with the turn of the twenty-first century debates about abjection, feminism, and "body art" it engaged. Artists under discussion include Maria Lassnig, Ana Mendieta, Alina Szapocznikow, Kara Walker, and Hannah Wilke, amongst others. For the final research paper, graduate students are encouraged to bring their own archives to the questions addressed in the seminar.

Distribution Area: Humanities

AS.010.730. Vulnerable Images. 3 Credits.

What is a vulnerable image? The Latin *vulnus* points us in two directions: toward the relational vulnerability arising from the sight of wounds and the action of wounding; and toward the raw disclosure of the body's interior. This seminar, team-taught so as to bring the perspectives of the modern and the long premodern era into dialogue, attends to vulnerable images in both senses: we will consider not only works that picture vulnerable subjects, but images that, in their vibrant materiality or through their use and circulation, themselves become vulnerable. Across both domains we will examine what is arguably their shared capacity: to make viewers aware of their own vulnerability, and to provoke a range of responses, from the "tragic" emotions of pity and fear, to horror and disgust, compassion and care, pleasure and pain. Each week involves the critical juxtaposition of artworks and texts drawn from modern and contemporary culture with those from the long premodern past. Topics include pain as spectacle and perceptions of pain; care, attention, and maternal inclination; the vulnerability of gendered and racialized bodies; representations of torture, punishment, and war; laughter and grotesque humor; the subjects and objects of iconoclasm; material decompositions and forms of fragility. Readings run the gamut from Aristotle to Arendt, Freud to Butler, Warburg to Hartman, Sontag to Scarry.

Distribution Area: Humanities

Writing Intensive

History of Science, Medicine, and Technology

AS.140.329. Women, Health, and Medicine in Colonial and Antebellum America. 3 Credits.

This class will examine the history of women's health and medicine in America from the 17th century to the mid-19th century, a period in which settler colonialism and the trans-Atlantic slave trade mixed European, Indigenous American, and African people and belief systems, resulting in diverse healing practices and understandings of the body and gender. Major themes addressed in the course include reproductive health, domestic and "alternative" medicine, as well as enslavement, racialized medicine, poverty, disability, and sexuality.

Distribution Area: Humanities, Social and Behavioral Sciences

AS Foundational Abilities: Writing and Communication (FA1), Citizens and Society (FA4), Ethics and Foundations (FA5)

Writing Intensive

AS.140.685. Histories of Reproduction. 3 Credits.

While there is a vast literature on reproduction in a global context, this course will focus on the arc of what we might call decolonial histories of reproduction—those that center issues of justice, freedom, intimacy, and agency, as well as cultural negotiation, conflict, and change. Students will write critical histories of reproduction, with attention to the ways in which reproductive politics interface with institutions that exert hegemonic, racialized, gendered, and ableist forms of state power and colonial power. We will also appreciate the ways in which reproduction interacts with other—non geographically-bound, non-institutionalized, and non-state mediated—forms of biopolitical power. We will analyze how the historiography has evolved over time and discuss future directions in the field.

Interdepartmental

AS.360.406. Experiential Research Lab Seminar. 3 Credits.

Distribution Area: Humanities

AS Foundational Abilities: Writing and Communication (FA1), Citizens and Society (FA4), Ethics and Foundations (FA5)

EN Foundational Abilities: Engagement with Society (FA4)

Writing Intensive

Medicine, Science and the Humanities

AS.145.220. Health, Medicine, Gender, and Sexuality. 3 Credits.

This course invites students to take the perspective of gender and sexuality on health and medicine. In this course, we do not see gender and sexuality as a separate domain of health. Instead, we will learn how a gender perspective is in fact crucial for critically exposing the ways in which medicine is interpenetrated by social life and by law. For example, what technologies and discourses constitute "the normal"? How is sexuality braided into disease surveillance? How do we understand the lawfare on the terrain of reproductive rights? What aspects of disease are suppressed in dominant forms of knowledge production, due to the undervaluation of gendered forms of experience? We will take cases involving HIV/AIDS; reproductive justice and rights; poverty, marginality and queer kinship; and household patterns of care.

Distribution Area: Humanities, Social and Behavioral Sciences

AS Foundational Abilities: Science and Data (FA2), Ethics and Foundations (FA5)

AS.145.322. Bodies in Flux: Medicine, Gender, and Sexuality in the Modern Middle East. 3 Credits.

This course examines how bodies, genders, and sexualities in the modern Middle East, from the nineteenth century to the present, have been shaped and represented via changing and competing discourses. Through a variety of historical, ethnographic, sociological, media, and literary readings, the course investigates dynamic representations of bodies in flux: colonized bodies, medicalized bodies, gendered bodies, sexualized bodies, (re)productive bodies, aging bodies, and bodies in revolt. The course pays special attention to science, technology, and medicine in their interaction with cultures, laws, and religious practices. Some of the topics covered include analyzing histories of and discourses on gender, sexuality, health and disease, reproduction, genital cutting, and gender-based violence.

Distribution Area: Humanities

AS Foundational Abilities: Writing and Communication (FA1), Citizens and Society (FA4), Ethics and Foundations (FA5)

EN Foundational Abilities: Engagement with Society (FA4)

Writing Intensive

Modern Languages and Literatures

AS.211.224. Made in Italy: Italian style in context. 3 Credits.

Italy and the "Italian style" have become synonym of exquisite taste, class, and elegance thanks to the quality of Italian craftsmanship. This course will explore some of the major factors that contributed to the rise of Italian fashion and Italian industrial design as iconic all around the world. The classes will focus on the main protagonists and art movements that influenced the development of Italian style. We will analyze trends, clothing, and style not only in a historical context, but also through a critical apparatus that will include themes related to gender, culture, power, and politics. The course is taught in English. No knowledge of Italian is required, but those who can read in Italian will have an opportunity to do so. Everyone will learn some Italian words and expressions.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

AS.211.379. Body Modifications: Post-body, Gender Anarchy, Virtual Cosmesis. 3 Credits.

This course looks at the phenomenon of body modification from the digital turn of the 1990s through contemporary queer and feminist post-body practices to body performances and transformations spanning the past 30 years. Our viewpoint will include questions around the contemporary aesthetics of "face and interface," the flamboyant body in the current trans movement, as well as a more critical view of body modification raised by technological change such as AI generated influencers and more generally the status quo of the body's "cosmesis," or arrangement and adornment, in the era of social media and post-truth. We will be working with both primary sources from musicians and performers such as Arca to the trans ballroom phenomenon in Rio de Janeiro, as well as with secondary sources including the critical works by queer and intersectional theorists and feminist authors. Students will attend and participate in the classroom and will be writing a midterm and a final paper of their choice on the subject matter.

Distribution Area: Humanities

AS Foundational Abilities: Writing and Communication (FA1), Culture and Aesthetics (FA3)

EN Foundational Abilities: Creative Expression (FA3)

Writing Intensive

AS.211.383. Haunting Flesh: Women, Horror, and the Body. 3 Credits.

A course that examines how women's bodies are depicted in horror literature and film, asking: how are issues of race, class, national identity, and belonging illuminated through the genre and its ongoing fascination with gender and sexuality? Why do we return to women's bodies to illuminate our fears? Why do we represent women's bodies through the horror genre? Focusing on speculative fiction and film, we will investigate how women's bodies speak to issues of power and spectatorship through affects such as disgust, terror, titillation, and pleasure.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

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.

Distribution Area: Humanities

AS Foundational Abilities: Writing and Communication (FA1), Culture and Aesthetics (FA3), Citizens and Society (FA4)

Writing Intensive

AS.212.405. Women's Life Writing in French. 3 Credits.

This course explores various strategies devised by contemporary women writers across the Francophone world (France, Sénégal, Algeria) for telling their stories of plural identities, displacement, rebellion, and self-emancipation. Challenging the illusions of effortless métissages, these stories confront bluntly and directly the conflicts that lie at the heart of the most familial, intimate relationships with mothers, lovers, kins. Works by Colette, Simone de Beauvoir, Marguerite Yourcenar, Maryse Condé, Marie Cardinal, Leila Sebbar, Annie Ernaux, Christine Angot, Ken Bugul.

Prerequisite(s): AS.210.301 AND AS.210.302, or equivalent by permission

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

EN Foundational Abilities: Creative Expression (FA3), Engagement with Society (FA4)

AS.212.436. Love, from Beginning to End. 3 Credits.

From its origins – in Socrates's homoerotic mythologies, in the poetry of pre-Islamic Arabia, and in the currents that crossed from medieval Al-Andalus into Italy and Southern France – love has been a paradoxical, transgressive phenomenon: mystical longing, counter-religion, con game, parlor game, alienation, or self-affirmation. Contemporary sociologists have reported its demise, brought about by too many right- and left-swipes. In this course we explore a few crucial moments in the history of love, from Socrates's female teacher, Diotima, to today's dating shows, and we'll bring a literary, a sociological, and an anthropological approach to the challenges posed by love's protean discourse. Works by Plato, Ovid, Saint Augustine, Majnûn, Ibn Hazm, the abbess Héloïse, Pierre de Marivaux, Simone Weil, Annie Ernaux. The course is conducted in French.

Prerequisite(s): AS.210.301 and AS.210.302 or Equivalent Placement

Distribution Area: Humanities

AS Foundational Abilities: Writing and Communication (FA1), Culture and Aesthetics (FA3), Ethics and Foundations (FA5)

Writing Intensive

AS.213.321. Bodies and Pleasures. 3 Credits.

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.

Distribution Area: Humanities

AS Foundational Abilities: Writing and Communication (FA1), Culture and Aesthetics (FA3), Ethics and Foundations (FA5)

Writing Intensive

AS.213.668. Kleist im Kontext. 2 Credits.

This seminar will explore the narrative, dramatic, and quasi-journalistic work of Heinrich von Kleist in its philosophical and literary environment. We will examine how Kleist comments on and parodies the positions of the enlightenment, German Idealism, Weimar classicism, and the theater establishment. We will pay particular attention to the way he combines the verbal and the visual in his performative, narrative, and syntactic strategies, and analyze how this contributes to a specifically Kleistian sense of humor. Grading: P/F

AS.214.304. Founding Mothers: Female Genealogies in Medieval and Renaissance Italian Literature. 3 Credits.

In this course we will explore the problem of the relationship of women to dynastic power in the literature and culture of late medieval and Renaissance Italy. Beginning from Giovanni Boccaccio's famously ambivalent portraits of women in the Decameron and his treatise On Famous Women, we will locate women within an early modern system of inherited power and literary representations. We will then move to study a series of genealogically motivated chivalric poems (such as Orlando innamorato, Orlando furioso, Floridoro, Gerusalemme liberata) which propose a number of roles for women: warriors, queens, saints, monsters, saviors, poets, founders. These texts return again and again to the key role of women in establishing and maintaining dynastic continuity within noble families, but also to the dangers they pose to dynastic stability. We will try to understand how these literary texts work within the social and political context of the Italian city-states of this period. We will also study the involvement of women in the production and circulation of literary texts, focussing on notable patrons of the arts like Isabella d'Este and Lucrezia Borgia, and on important poets like Vittoria Colonna.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3)

AS.214.330. Reinterpreting Myths, Reinterpreting Women. 3 Credits.

This course aims to reflect on the most iconic myths of classical antiquity, to be re-read through the contribution of psychoanalytic theories. In class, we will analyze the ten proposed women mythological figures, to be divided according to three major categories of wicked wives and mothers, abandoned women, and nonhuman female monsters, in their evolutions through the centuries, in order to note and investigate their new meanings and interpretations. How, for example, can the maternal figure of Medea still be considered relevant today? What meaning does she carry, and in what ways has she been reinterpreted and rewritten by literature, art, and other humanistic fields? Likewise, what is the source of the fascination still associated with the tragic figures of Ariadne and Dido, or the terror caused by monstrous beings such as the Mermaids and Medusa? How has popular culture re-appropriated them, modernizing them, and making them iconic in fantasy films like Harry Potter, in famous TV series like Game of Thrones, in horror movies, or in Disney's animated films? Students will be able to answer these questions during the course, focusing each week on a specific myth drawn from classical Greek and Latin literature and following it through its literary and artistic developments, especially in the context of Western culture.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

EN Foundational Abilities: Creative Expression (FA3), Engagement with Society (FA4)

AS.214.363. Italian Journeys: An Other Story. 3 Credits.

What does it mean to be "other," and how can reading about experiences of otherness affect our understanding of historical moments? In this interdisciplinary survey of contemporary Italian literature, students will read through the lens of "the other" in order to highlight both the milieu of lived experiences (often lived by the authors themselves) outside of sociocultural ideals, and the role they play within modern Italian canon. Combining gender studies, animal studies, posthumanism, and other theoretical frameworks, students will examine works from authors such as Sibilla Aleramo, Carlo Levi, Elena Ferrante, Igiaba Scego, and directors Vittorio De Sica, and Alice Rohrwacher. Taught in English—students wishing to do coursework in Italian should register for AS.214.363 (02).

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

AS.214.434. Elena Ferrante and her Brilliant Friends: Contemporary Italian Women Writers. 3 Credits.

Elena Ferrante is Italy's most acclaimed contemporary novelist, although her true identity remains unconfirmed. Having been translated into and published in 45 languages, with over 15 million copies sold worldwide, her 'Neapolitan Quartet' triggered what has been called 'Ferrante Fever.' Through reading and discussion of Ferrante's works (novels, letters, and a fairytale) and their screen adaptations—the HBO TV series *My Brilliant Friend* and Maggie Gyllenhaal's *The Lost Daughter* (2022)—we shall discover the reasons behind this global, literary phenomenon while exploring themes such as gender, memory, trauma, women's participation in, or exclusion from, history, and the internal violence of a rapidly changing society. In addition to Ferrante's works, we shall also read Anna Maria Ortese, Elsa Morante, and Fabrizia Ramondino to understand the influence of women writers from previous generations on Ferrante's work. This class is taught in English. Additional discussion sessions in Italian will be offered.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3)

AS.215.407. Power And Gender In Hispanic American Novels And Films. 3 Credits.

We will analyze and discuss four novels and three films impacted by gender violence and political idolatry under shattering stress. *Oficio de tinieblas* or *The Book of Lamentations* (1962) by Rosario Castellanos (Mexico). *Zama* (1956) by Antonio di Benedetto (Argentina). *Delirio* or *Delirium* (2004) by Laura Restrepo (Colombia). *El ruido de las cosas al caer* or *The Noise of Things Falling* (2011) by Juan Gabriel Vásquez (Colombia). In addition, we will examine in depth films by Lucrecia Martel (Argentina): the short *Rey muerto* (1995), *La ciénaga* (2001), and her own version of *Zama* (2017). Course taught in Spanish.

Prerequisite(s): AS.210.312

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4), Democracy (FA4.1)

AS.217.427. Radical Women: Brazilian Literature, Art, and Culture. 3 Credits.

The vast body of work produced by women artists and writers in Brazil has been marginalized by canonical cultural narratives, which are now being contested by a spate of scholarly and artistic projects. This course spotlights the production of women from the early twentieth century to the present, including renowned and lesser-known works. We'll discuss art, literature, and film alongside feminist theory, exploring radicality as it relates to aesthetics and politics. How do women's art, literature, and thought engage with and transform Brazilian cultural production? What are their contributions to global discussions about gender and sexuality? How do these works respond to historical events? Among the topics addressed are the body, feminism, race, indigeneity, and politics. We'll study Clarice Lispector's acclaimed stories, the first Brazilian proletarian novel written by modernist icon Patrícia Galvão, known as Pagu, the diaries of Carolina Maria de Jesus, the emblematic paintings of Tarsila do Amaral, and Lygia Clark's artwork, as well as the booming scene of contemporary cinema and poetry. The course is taught in English, but those interested in doing the coursework in Portuguese (4 credits) should register for section 02.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4), Democracy (FA4.1)

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 Cavarero, Catherine Clément, and Wayne Koestenbaum.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3)

Near Eastern Studies

AS.130.154. **Giving Birth and Coming to Life in Ancient Egypt: The Tree and the Fruit. 3 Credits.**

Childbirth is an event that is highly cultural, and is accompanied by gestures and beliefs that say a lot about the society in which they can be observed. This class will be based on Ancient Egyptian texts (translated), images and objects related to beliefs and practices surrounding pregnancy, birth-giving and the first moments of human life. We will discover the Egyptian views on procreation, the objects, the spells and the formulas used to protect pregnancy and childbirth – one of the most dangerous moments in a woman's life –, the divine entities invoked, the reactions caused by non-ordinary births (for example, twins), and the purification rites that punctuate the post-partum period. Finally, we will see that the first biological birth is a model on which many beliefs about life after death are based. Several guest researchers will present birth and childbirth in other ancient societies in order to broaden the discussion and establish comparisons.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

EN Foundational Abilities: Creative Expression (FA3), Engagement with Society (FA4)

AS.130.245. **The Archaeology of Gender in the Ancient Eastern Mediterranean. 3 Credits.**

How do art historians and archaeologists recover and study genders and sexualities of ancient people? This writing-intensive seminar looks at texts and objects from ancient Egypt, Assyria, and Greece through the lens of gender and sexuality studies. Beyond exploring concepts of gender in the ancient Eastern Mediterranean, students will also consider how modern scholars have approached, recovered, and written about ancient gender identities. There are no prerequisites for this course.

Distribution Area: Humanities

AS Foundational Abilities: Writing and Communication (FA1)

Writing Intensive

Philosophy

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.

Distribution Area: Humanities

AS Foundational Abilities: Writing and Communication (FA1), Citizens and Society (FA4), Ethics and Foundations (FA5)

Writing Intensive

Program in Museums and Society

AS.389.280. **Of and For Everyone: Diversity, Equity, Inclusion and Access in the Museum. 3 Credits.**

How are museums responding to the pressures to be more equitable, inclusive, and accessible towards public audiences and their staff? Students go behind the scenes of the Smithsonian, Baltimore Museum of Industry and Baltimore Museum of Art to meet with working groups and staff charged with transforming their institutions. Includes site visits, hands-on experiences and research on best practices.

Distribution Area: Humanities, Social and Behavioral Sciences

AS Foundational Abilities: Writing and Communication (FA1), Citizens and Society (FA4), Ethics and Foundations (FA5)

Writing Intensive

AS.389.325. **Women of the Book: Female Miracle Workers, Mystics, and Material Culture, 1450-1800. 3 Credits.**

From psycho-spiritual autobiographers to mystical bi-locating nuns, convent crèche-keepers to choristers of sacred music, from rock-star-status mystics to the hidden careers of women printers, engravers, and miracle-makers, this course will explore the remarkable intellectual, cultural, and imaginative contributions of women who found refuge, agency, and power within alternative lives.

Distribution Area: Humanities, Social and Behavioral Sciences

AS Foundational Abilities: Writing and Communication (FA1), Culture and Aesthetics (FA3)

Writing Intensive

AS.389.326. **Curating Gertrude Stein: Queer/Modernist/Celebrity. 3 Credits.**

Gertrude Stein was a writer who was disparaged, yet wildly popular; a celebrity as well as an object of scorn; openly yet invisibly queer. Reading selections of Stein's writing and that of her friends, lovers, and enemies, we will study her networks, art collection, and cultural status, and work extensively with rare books and archival materials, to explore these dilemmas. Student research will be incorporated into a major exhibition at the George Peabody Library in spring 2024.

Distribution Area: Humanities, Social and Behavioral Sciences

AS Foundational Abilities: Writing and Communication (FA1), Citizens and Society (FA4), Projects and Methods (FA6)

EN Foundational Abilities: Engagement with Society (FA4)

Writing Intensive

AS.389.348. **Queer Oral History. 3 Credits.**

Students learn to conduct, analyze, and interpret their own oral histories as they contribute to a wide-ranging project documenting queer worldmaking in the Baltimore-Washington D.C. region. We engage with scholarship from performance studies, queer of color critique, LGBTQ history, and public humanities to consider the politics of storytelling and the promises of public-facing oral history projects. Students have the option of developing podcasts, multimedia projects, and public humanities proposals as their final assignment.

Distribution Area: Humanities, Social and Behavioral Sciences

AS Foundational Abilities: Citizens and Society (FA4), Ethics and Foundations (FA5)

AS.389.410. **Public Humanities & Social Justice. 3 Credits.**

Investigates collaborative humanities methods that foster democratic participation among publics more broadly conceived than the academy, including participatory action research, collaborative oral history, indigenous research methods, interactive theater, participatory archival practices, and cooperative models for connecting art, artists, and audiences. Course focuses on queer, trans, and Black histories in Baltimore, includes excursions to local cultural institutions, and is co-taught by prominent public humanists, artists, and activists from Baltimore and beyond.

Distribution Area: Humanities, Social and Behavioral Sciences

AS Foundational Abilities: Citizens and Society (FA4), Democracy (FA4.1), Ethics and Foundations (FA5)

EN Foundational Abilities: Engagement with Society (FA4)

AS.389.420. Curatorial Seminar: European Art. 3 Credits.

Working in collaboration with staff from the Baltimore Museum of Art, students assess the opportunities and challenges of the European collections; research select objects; contribute to the department's collections development plan; and conceptualize new, more global and more inclusive approaches to the displays.

Distribution Area: Humanities, Social and Behavioral Sciences

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

EN Foundational Abilities: Creative Expression (FA3), Engagement with Society (FA4)

Psychological & Brain Sciences**AS.200.325. Social Attraction and Relationship Development. 3 Credits.**

This course will cover theories and research on social attraction, both in the context of romantic and platonic relationships (friendships), at various stages of development including adolescence and later adulthood. This includes a focus on topics such as first impressions, courtship, internet applications, rejection, para-social relationships, and more. We will draw on evolutionary theories, sociocultural and situational forces, personality traits, family/peer influence, and incorporate multidisciplinary research from fields spanning psychology, communication, and sociology. Coursework includes critiques of existing literature, discussions, research proposals, and presentations.

Prerequisite(s): AS.200.133

Distribution Area: Social and Behavioral Sciences

AS Foundational Abilities: Science and Data (FA2), Ethics and Foundations (FA5)

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 and Covid.

Distribution Area: Social and Behavioral Sciences

AS Foundational Abilities: Citizens and Society (FA4), Ethics and Foundations (FA5)

EN Foundational Abilities: Engagement with Society (FA4)

Sociology**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.

Distribution Area: Social and Behavioral Sciences

AS Foundational Abilities: Writing and Communication (FA1), Citizens and Society (FA4), Ethics and Foundations (FA5)

EN Foundational Abilities: Engagement with Society (FA4)

Writing Intensive

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 Sibbles 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, Danai Gurira, Cateen Sennette Jennings, and Hansol Jung. This class will include a mid-term and a Final Paper.

Distribution Area: Humanities

AS Foundational Abilities: Writing and Communication (FA1), Culture and Aesthetics (FA3)

EN Foundational Abilities: Creative Expression (FA3)

Writing Intensive

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