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


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

Courses

AS.363.125. 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 and Sidney’s niece, Mary Sidney Herbert, Lady Wroth (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.

Area: Humanities
Writing Intensive

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

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

Area: Humanities, Social and Behavioral Sciences

AS.363.301. Feminist and Queer Theory. 3 Credits.

This course will encourage encounters with a number of concepts from a critical gendered perspective, including: sameness/difference, identity politics, race/gender, loyalty, security, queer ethics, and queerness in media.

Writing Intensive

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

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

Area: Humanities
Writing Intensive
AS.363.306. Feminist and Queer Theory: Race, Class, Gender, Sexuality-Intersectional Feminist Theory. 3 Credits.
In this course, we will get to know intersectional feminist philosophy through the lens of a Black feminist epistemology. What does this mean? That means that we will focus on how the contributions of Black feminist authors can bring out the specific political and philosophical nature of an intersectional theoretical framework.
Area: Humanities

AS.363.307. Feminist and Queer Theory: Family Matters: Queer and Feminist Responses to Family Life. 3 Credits.
This course examines the historical development of feminist and queer critique, focusing on how the concept of family life has been understood by generations of writers, activists, and theorists. We will read important early works on western forms of kinship and family structure, and investigate how contemporary developments in reproductive technology, queer marriage, and workplace integration have produced new imaginings of familial belonging and its alternatives.
Area: Humanities

AS.363.308. Beyond the Global West: Gender/Sexuality, Post-colonialism & Global Capitalism: Feminist Inquiries from Asian Perspectives. 3 Credits.
This course examines gender and sexuality issues in both East and South Asian Societies and situates subject matters in the broader contexts of post-colonialism, state formation, revolution and global capitalism.
Area: Humanities
Writing Intensive

AS.363.309. Gender and Sexuality Beyond the Global West: Gender and Sexuality in Contemporary Art in North Africa and the Middle East. 3 Credits.
This course aims to explore how gender and sexuality is situated in contemporary artistic practices in the geographical Middle East, through concepts of religion, war, revolution, resistance, nation-state, post-colonialism, and neoliberalism, especially as written and observed first-hand by artists, curators and scholars from the Middle East and North Africa region and their diasporas. Every week, under an overarching topic, notions of gender and sexuality will be questioned through works of selected artists across the region, as well as texts that provide the historical, theoretical, sociological and political background.
Area: Humanities
Writing Intensive

AS.363.330. Gender and Sexuality Beyond the Global West. 3 Credits.
The course is an exploration of issues of gender and sexuality beyond the Global West.
Area: Humanities

AS.363.331. Gender and Sexuality beyond the Global West: Stitching Women-Sewing and Gender, Labor, and Art. 3 Credits.
What's radical about stitching? And how did sewing coming to be viewed—across centuries, cultures, regions, and political epochs—as (in embroidery artist Hannah Hill’s words) “women’s work”? This course will analyze and discuss how work with needle and thread has been associated with women, their bodies, and the domestic space where the repetitive labor of mending, the mixed opportunity for making, and the devalued practice of the “applied arts” took place. Looking at histories of work, fictions, and visual objects, we will explore stitching’s gendered past and its potential for oppressive normativity and radical, creative expression alike. Over the semester, our course follows the “red thread” of stitching via four short response papers (or one Unessay), one in-class presentation, and one final oral history/research project on an interdisciplinary discussion related to the (often radical) politics and poetics of women’s lives and works. Authors and artists may include Elizabeth Barrett Browning, Emily Dickinson, Elizabeth Gaskell, Virginia Woolf, Alice Walker, Carol Ann Duffy, Alice Dunbar-Nelson, Tracey Emin, Louise Bourgeois, Elaine Reichek, Silvia Federici, Mariarosa dalla Costa, Kyung-Ah Ham, and Project Runway.
Area: Humanities

AS.363.332. Poetics and Politics: Eros & Literature. 3 Credits.
What does it mean to love? From Antiquity to now, from Plato to Jeanette Winterson, writers have staged conversations on love and sex. In this way, they provide us with a “science of sex” (to use Foucault’s notion) that, though fully attuned to the power differentials that inhabit our most intimate physical experiences, gives free range to the imagination of desires. With Plato, the legend of Tristan and Isolde, and the study a few Renaissance love lyrics as a backdrop, we will delve into stories of desire that chart new configurations and break away from “normative heterosexuality.” Readings involve novellas by Balzac, George Sand, Colette; stories by Woolf, by Proust, and selected from Gender Outlaws as well as two films M. Butterfly and Call Me by Your Name. Meshing such stories with fundamental concepts in gender theory will enable us to chart ever changing configurations of desire from the double perspective of queerness and of sexual politics.
Area: Humanities
Writing Intensive

AS.363.335. Poetics and Politics of Sex: Gender and Modernity. 3 Credits.
This course explores the complex and diverse ways in which gender and sexuality have been imagined, constituted and unsettled by the artistic creations and political institutions of modernity around the world. Emphasizing the close relationship between politics and aesthetics, we will study works of cinema and literature to gain a deeper understanding of gender and sexuality with respect to some of the themes of modernity, such as human rights, modernism, psychoanalysis, religion and secularism, the postcolonial order and globalization. Each week, selections from a literary or cinematic work will be paired with a theoretical reading that responds to similar themes and concerns.
Area: Humanities
AS.363.336. The Poetics & Politics of Sex: Feminist Separatism & Its Afterlives. 3 Credits.
In 1977, feminist theorist Marilyn Frye asked, “What is it about separation, in any or all of its many forms and degrees, that makes it so basic and so sinister, so exciting and so repellent?” Her essay, “Some Reflections on Separatism and Power” was a response to the emergence and persistence in the 1960s of a feminist separatist politics, as well as its many detractors, both from outside the feminist movement and within (many black feminists, for example, critiqued the movement’s essentialism and its positioning of gender and sexuality above considerations of race). Today, Frye’s question still remains a live one; think, for example, of the now commonplace exclamation that one will “move to Canada” (or “leave Earth” as Tina Fey has it) in the face of an ominous political possibility. In a less facetious form, one might consider the separatism latent in the emergence of queer futurity politics, safe space discourse, and a more general pessimism about reform and assimilation as satisfying answers to a continually oppressive status quo. In this course, we will consider the ongoing salience of the idea of separatism, particularly as it is engaged within politics of gender and sexuality.
Area: Humanities

AS.363.337. The Poetics & Politics of Sex: Struck From the Record: Reclaiming Women’s Contribution to the Global March Towards Modernity. 3 Credits.
The course examines claims that present women’s historic role as limited to confinement in the home, and bearing children. Students will gain an understanding of the complexity the world’s path to modernity and the important, and?until recently, silent?roles that women have played.
Area: Humanities Writing Intensive

AS.363.338. The Poetics and Politics of Sex: Feminist Utopia in Theory and Fiction. 3 Credits.
This course examines the historical development of feminist utopia in theory and fiction. Readings will center Indigenous, Black, postcolonial, diasporic, and transnational perspectives that engage the topic of feminist utopia.
Area: Humanities Writing Intensive

AS.363.341. The Making of Modern Gender. 3 Credits.
Gender as we know it is not timeless. Today, gender roles and the assumption that there are only two genders are contested and debated. With the binary gender system thus perhaps nearing its end, we might wonder if it had a beginning. In fact, the idea that there are two sexes and that they not only assume different roles in society but also exhibit different character traits, has emerged historically around 1800. Early German Romanticism played a seminal role in the making of modern gender and sexuality. For the first time, woman was considered not a lesser version of man, but a different being with a value of her own. The idea of gender complementation emerged, and this idea, in turn, put more pressure than ever on heterosexuality. In this course, we will trace the history of anatomy and explore the role of literature and the other arts in the making and unmaking of gender.
Area: Humanities

AS.363.345. Zora Neale Hurston: Ethnography as Method. 3 Credits.
While many recognize Zora Neale Hurston’s creative literary work, her methodological innovations are often overshadowed. This course will examine Hurston’s contributions to theorizing the African diaspora and creative use of ethnography. Dr. Amarylis Estrella, the 2020-2021 ACLS Emerging Voices Postdoc, will teach this course. For more info on Dr. Estrella, see https://history.jhu.edu/directory/amarilys-estrella/
Area: Humanities

AS.363.400. Feminist Modernisms. 3 Credits.
Prize Teaching Fellowship seminar. Triangulating feminist psychoanalysis and theories of embodiment and subjectivity with art criticism and case studies of artistic practice (primarily painting), this course comparatively investigates the routes modernism takes after the Second World War and decolonization (1945/1947). We will be interested in specific postcolonial and postwar contexts where modernism in the domain of the visual arts was mounted as a feminist project. Each week will pair readings that establish conceptual frameworks with close analyses of works by specific artists, including those represented by the Library’s Special Collections and the Baltimore Museum of Art. Texts include Freud, Spivak, Butler, Irigaray, Kristeva, and Mahmood.
Area: Humanities Writing Intensive

AS.363.415. WGS Internship Practicum: The Carceral State, Gender, and the Family. 3 Credits.
This class will examine the U.S. government's use of incarceration, parole, and house-arrest as default forms of social management, in lieu of social welfare policy. We will explore the origins of the “carceral state” and its impact on targeted communities. The class will focus on often neglected aspects of the ongoing crisis of mass-incarceration in the U.S., in particular its debilitating effects on single-mother households, children who grow up with incarcerated family members, and the extreme violence and deprivation of basic medical needs faced by incarcerated women and LGBTQI individuals. Topics will include black-feminism and “black matriarchy,” the relationship between domestic violence and mass-incarceration in communities of color, women and non-gender conforming prisoners, the "school-to-prison pipeline," the psychological effects of policing on targeted communities, and tax avoidance served by mass-incarceration. We will engage sociological, historical, and philosophical materials, as well as literature, film, and past and present social movements.
Area: Humanities Writing Intensive

AS.363.416. WGS Internship/Practicum: Feminist Animals: Sex, Nature, and Nonhumans. 3 Credits.
Introducing feminist approaches to ecology and nonhumans, this course considers the interconnections between heteropatriarchal domination and the domination of nonhuman animals and ecologies. What different sensibilities and ways of seeing sex and gender open up when attention shifts to nonhumans? What tensions within and between feminism, animal liberation, and ecological concern come to the fore when each approach is alongside the others? How does the study of nonhumans extend the promise of feminism, and vice versa? In responding to these questions, we will see the real breadth of issues that the theory and practice of feminism can address.
Area: Humanities Writing Intensive
AS.363.419. Internship/Practicum: Dividing the Divisions. 3 Credits.
This course examines the essentially political ways in which class, race, and gender relate to one another in the context of social division of labor, resources, and representation. It intends to show how reflection and transformative practice can best change the instances of social injustice through introducing new divisions within the existing imposed divisions in a manner that will make ineffective and inoperative the latter. With the help of the analytic of the central modern notion of class and class relations, we will revisit the relations of gender and race in concrete situations. The course is twofold, practical and theoretical within the framework of Women, Gender, and Sexuality. In one fold, students will have the chance to engage in some kind of practical-social activity out in an actual community with people who are committed to all sorts of social work. This can span from LGBTQ or immigrant workers to addiction among women. In the other fold, we will undertake theoretical reflections on various aspects of these activities. We will read texts mainly in feminist and Marxist traditions. How these two folds relate to one another will be one key question of the whole course.
Area: Humanities

AS.363.445. Reading Judith Shakespeare: Women and Gender in Elizabethan England. 3 Credits.
If Shakespeare had a sister who went to London to be a writer, what would she write? Virginia Woolf's account of the thwarted career of Shakespeare's hypothetical sister, Judith, in A Room of One's Own frames our reading of plays and poetry by Shakespeare and contemporary women writers, including Isabella Whitney, Elizabeth Cary, Mary Sidney, Aemelia Lanyer, and Mary Wroth. Working within a selected historical context, students will create fictional biographies of "Judith Shakespeare," including her perspective on our identified authors and a sample or description of Judith's own literary accomplishments. Secondary course readings will reflect contemporary economic, political, and religious contexts.
Area: Humanities
Writing Intensive

AS.363.601. WGS Graduate Colloquium.
Presenting new scholarship and art, the WGS Graduate Colloquium will catalyze intellectual discussions in which gender and sexuality concerns play important roles. The seminar includes lectures by invited speakers and a film series. Graduate students are encouraged to develop critical and comparative approaches to the study of gender and sexuality—often in interaction with related issues such as race, class, violence, law, medicine, art, and emotionality. This seminar can be taken for credit or audit.
Area: Humanities

Cross Listed Courses

Behavioral Biology
AS.290.420. Human Sexual Orientation. 3 Credits.
This course will examine the historical and current theories of sexual orientation and sexual variation development by examining the biological, psychological and social contributing factors that influence the development of sexual orientations and variations along with treatment and modification of problematic sexual behaviors. Students may enroll in both AS.200.204 and AS.290.420, but cannot do so in the same semester. Priority given to Behavioral Biology majors. Note: For credit towards a Psychology major, students should register for AS.200.204 Human Sexuality, rather than this course.
Prerequisite(s): Students may receive credit for either AS.200.204 or AS.290.420, but not both.
Corequisite(s): Students may enroll in both AS.200.204 and AS.290.420, but cannot do so in the same semester.
Area: Social and Behavioral Sciences

Biophysics
AS.250.351. Reproductive Physiology. 2 Credits.
Focuses on reproductive physiology and biochemical and molecular regulation of the female and male reproductive tracts. Topics include the hypothalamus and pituitary, peptide and steroid hormone action, epididymis and male accessory sex organs, female reproductive tract, menstrual cycle, ovulation and gamete transport, fertilization and fertility enhancement, sexually transmitted diseases, and male and female contraceptive methods. Introductory lectures on each topic followed by research-oriented lectures and readings from current literature.
Area: Natural Sciences

Center for Africana Studies
AS.362.301. Black Women Writers. 3 Credits.
This course will introduce students to a variety of works written by black women of the Diaspora with a focus on the U.S. We will consider how women have theorized power, engaged history, and creatively imagined both the past and the present.
Area: Humanities, Social and Behavioral Sciences
Writing Intensive

Classics
AS.040.218. Celebration and Performance in Early Greece. 3 Credits.
Surviving imagery suggests that persons in Minoan and Mycenaean societies engaged in various celebratory performances, including processions, feasts, and ecstatic dance. This course explores archaeological evidence of such celebrations, focusing on sociocultural roles, bodily experience, and interpretive challenges.
Area: Humanities

Comparative Thought and Literature
AS.300.312. Imagining Revolution and Utopia. 3 Credits.
What form should revolution take, and what should society look like after the revolution? What would happen to the state, family, home, status of women, human interrelations, and everyday life? These questions consumed radicals in 19th century Russia and Europe, and their answers helped to shape the political culture of the 20th century. This course examines theories of revolution and utopia and responses to them in literature, art and film. Primary case study is Russia and the Soviet Union, with a comparative look at influential European works.
Area: Humanities
Writing Intensive
AS.300.317. The Russian Novel. 3 Credits.
This course introduces students to the nineteenth century Russian novel and considers its lasting impact on world culture. We will read classic masterpieces of the psychological and philosophical novel, and their experimental forerunners. Short lectures on historical and cultural context and on methods of literary analysis will be combined with intensive group discussion. Novels include Anna Karenina, Crime and Punishment, Eugene Onegin, Dead Souls, and Hero of our Time.
Area: Humanities
Writing Intensive

AS.300.320. Lover's Discourse. 3 Credits.
Much of what we know about love and desire we owe to fiction's ability to evoke these experiences. Consider for example that the publication, in Germany, of The Sorrows of Young Werther inspired young men across Europe to dress and behave just like him. We will study in this course a selection of love stories chosen because they break the mold and question their conventions. Taking a critical distance from these tales of seduction, we will examine not only the manifestations and meanings of love, but also the configurations of gender they inspire and reflect. Indeed, just as nowadays film and television represent, as well as mold, our identities as desiring subject, fictions from the eighteenth-century onwards have shaped our current understanding of gendered subjectivities. The readings for this seminar (all available in English) include: Austen, "Persuasion"; Balzac, "The Girl with the Golden Eyes" and "Sarrasine"; Barthes, "Lover's Discourse"; Goethe, "The Sorrows of Young Werther"; Mann, "Death in Venice"; Rousseau, excerpts from "Julie or The New Heloise"; Sulzer, "A Perfect Waiter"; Winterson, "Written on the Body".
Area: Humanities

AS.300.324. Cinema of the 1930s: Communist and Capitalist Fantasies. 3 Credits.
Comedy and musical comedy film flourished in the USA during the Great Depression as well as in the USSR during the Stalinist Great Terror. This course will compare films of the era in a variety of genres (musical, epic, Western, drama), examining the intersections between politics and aesthetics as well as the lasting implications of the films themselves in light of theoretical works on film as a medium, ethics and gender.
Area: Humanities

AS.300.334. Love and its maladies. 3 Credits.
Much of what we know about love and desire we owe to fiction's ability to evoke these experiences. Consider for example that the publication, in Germany, of The Sorrows of Young Werther inspired young men across Europe to dress and behave just like this lover. Just as nowadays film and television represent, as well as mold our conceptions of love, love-stories from the eighteenth-century onwards have given shape to gendered subjectivities in ways that still matter now. As, intriguingly, illness is a recurrent theme in many modern love stories, we will be prompted to decipher signs and symptoms in the bodies of mind of our protagonists. Why is it that in Western cultures, passion is tightly interwoven with a landscape of pain, suffering, and disease? In studying texts that represent major aspects of a romantic sensibility, we are indeed invited to trace the steps of a history of the body increasingly defined by gender and by medical knowledge. The readings for this class (all available in English) include: Austen, Persuasion; Balzac, The Unknown Masterpiece; Barthes, Lover's Discourse; Goethe; The Sorrows of Young Werther; Mann, Death in Venice; Winterson, Written on the Body.
Area: Humanities

AS.300.367. Seeing Like a Woman. 3 Credits.
What does it mean to "see," think, desire, feel, speak, act, or write "like a woman"? Gendered notions of seeing have had an impact on politics and society long before the #metoo movement and far beyond debates about women's rights in isolation. This seminar examines the issues of female desire, subjectivity, spectatorship and performance in fiction, poetry, memoir and film from a variety of cultures and theoretical perspectives.
This is not a course on "the image of the woman" in literature, film or politics, but a course in which we examine the ways in which both male and female theorists, novelists, poets, and filmmakers have imagined how women "see," feel, think and behave.
Area: Humanities
Writing Intensive

AS.300.439. Stories of hysteria. 3 Credits.
Many are the stories that recount episodes of hysteria, and we owe them not only to medicine. To the modern observer, they are a puzzle, involving strange beliefs about wandering wombs, demonic possession, and female virtue (or lack thereof). Closer to our time, contemporary media, as well as accounts in the social and scientific studies, have evoked cases of "mass hysteria" in America and across the globe. Marriage, it was thought for a long time, might be the best cure, which might be the reason case-studies of this illness can be as intriguing and troubling as novels. Against a backdrop of medical and historical materials, we will examine a selection of stories, from the 17th century onward, that evoke aspects of hysteria. They serve as our case-studies and as prompts to study an illness born at the convergence of histories and myths, of medical science, and of cultural and gender assumptions. Among the notions we will explore: The birth of psychoanalysis, trauma and PTSD, the concept of repression, the visual aspects of an illness and its spread in the arts, including cinema.
Area: Humanities

Economics

AS.180.252. Economics of Discrimination. 3 Credits.
This course examines labor market discrimination by gender, race and ethnicity in the United States. What does the empirical evidence show, and how can we explain it? How much of the difference in observed outcomes is driven by differences in productivity characteristics and how much is due to discrimination? How have economists theorized about discrimination and what methodologies can be employed to test those theories? What has been the impact of public policy in this area; how do large corporations and educational institutions respond; and what can we learn from landmark lawsuits? The course will reinforce skills relevant to all fields of applied economics, including critical evaluation of the theoretical and empirical literature, the reasoned application of statistical techniques, and analysis of current policy issues.
Prerequisite(s): AS.180.102
Area: Social and Behavioral Sciences
Writing Intensive

AS.180.102
English

**AS.060.168. Visions of the Home: Communes and Collective Living in American Culture. 3 Credits.**

In this course, we will examine stories of intentional and communal living, attending to the ways in which narratives of home life have been shaped by larger social and historical structures. We will read autobiographical narratives, collectively written guides to structure and etiquette, satirical novels, and science fiction in order to query what the possibilities and limits of the home are envisioned to be. We will consider, among other issues: gendered labor and queer kinship; the shifting economics of housing, real estate, and rent; the formation of neighbourhoads and local identities; questions of movement, immigration, citizenship, and race; the dynamics of interpersonal conflict in intimate spaces; and how questions of familial belonging and kinship affect one's sense of home.

Area: Humanities

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

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

Area: Humanities

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

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

Area: Humanities

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

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

Area: Humanities

**AS.060.322. Visions of the Home: Communes and Collective Living in American Literature. 3 Credits.**

In this course, we will examine stories of intentional and communal living, attending to the ways in which narratives of home life have been shaped by larger social and historical structures. We will read autobiographical narratives, collectively written guides to structure and etiquette, satirical novels, and science fiction in order to query what the possibilities and limits of the home are envisioned to be. We will consider, among other issues: gendered labor and queer kinship; the shifting economics of housing, real estate, and rent; the formation of neighbourhoads and local identities; questions of movement, immigration, citizenship, and race; the dynamics of interpersonal conflict in intimate spaces; and how questions of familial belonging and kinship affect one's sense of home.

Area: Humanities

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

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

Area: Humanities

**Writing Intensive**

**AS.060.353. Margaret Atwood: Imagining Catastrophe. 3 Credits.**

This is the moment for a course on the Canadian climate activist, poet, and novelist Margaret Atwood. Best known for her dystopian novel The Handmaid’s Tale (1985), Atwood’s monitory visions in poetry, short stories, non-fiction and novels attend to themes of malevolence, metamorphosis, memory, genetic mutation, totalitarianism, corporate control, feminism, and climate disaster, while rooted in traditions of folktale, myth, and ironic detachment. Among other works, including poetry and non-fiction, we will read novels The Handmaid’s Tale, The Testaments, The Blind Assassin, Oryx and Crake, The Year of the Flood, and MaddAddam, exploring Atwood’s “writing with intent.” Seminar discussion; midterm; class presentations; two short papers and one final project.

Area: Humanities

**Writing Intensive**

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

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

Area: Humanities

**Writing Intensive**

**AS.060.389. Emily Dickinson. 3 Credits.**

Dickinson’s poetry, more than most, has seemed to prompt creativity in others. In the past two decades, especially, poets, writers, critics, and filmmakers have found their own voices in response to hers. We will focus on the formal, aesthetic, historical and gendered aspects of her poetry as we try to understand, and benefit from, this power to elicit response. Exams are unlikely. Instead, expect close attention to your own writing, as we pay close attention to hers.

Area: Humanities

**Writing Intensive**

**AS.060.620. Thinking with Scale: Frameworks in Early Modernity. 3 Credits.**

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

Area: Humanities

**Writing Intensive**
Film and Media Studies

AS.061.323. 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.
Area: Humanities

AS.061.391. Love and Film. 3 Credits.
In this course, we explore different understandings of “love” and the way that film has dealt with the concept as a medium. We explore a variety of approaches to the question of “love” - from the agapic to the familial to the romantic - through a series of interdisciplinary readings ranging from philosophy to anthropology. We will also equally explore the question of how film has engaged with the question of love as a concept, and what depictions of human affection - from the general to the personal - it has offered us. Screenings are required for this course. Lab fee: $50
Area: Humanities
Writing Intensive

AS.061.393. Violent Attractions. 3 Credits.
Violence, ritualized and anarchic, celebrated and deplored in popular film from silent era melodrama and slapstick comedy to contemporary sports, crime, and combat films. Twice-weekly screenings; oral presentation; two essays, 6 & 12 pp. Lab fee: $50
Area: Humanities

AS.061.397. French Masculinities. 3 Credits.
Examines changing ideals of masculinity in France after 1960 as they found expression on film, rooting the work of iconic stars and directors in their cultural, political and historical contexts.
Area: Humanities

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.
Area: Humanities, Social and Behavioral Sciences

History

AS.100.258. Theorizing Marriage in the United States: Historical and Present Considerations. 3 Credits.
Students will examine marriage in the United States historically and theoretically, as well as matrimony’s role in contemporary culture.
Area: Humanities, Social and Behavioral Sciences

AS.100.272. Online: Prostitution in a Global Perspective, 1750 to Present. 3 Credits.
This course examines topics such as the ‘medical model’ of prostitution regulation, the rise of international anti-prostitution, and the responses of modern nationalists to sex work in a global context. *This course will view films complementary to the subject but it is not considered a Film Studies course. Therefore, montages and mise-en-scene will not be discussed.
Area: Humanities

AS.100.283. Making and Unmaking Queer Histories, 1800-Present. 3 Credits.
Making and Unmaking Queer Histories introduces students to the major themes and historical developments which shape contemporary understandings of LGBTQ+-identified subjects and communities in the US and Western Europe.
Area: Humanities, Social and Behavioral Sciences
Writing Intensive

AS.100.319. History of American Reproductive Politics. 3 Credits.
This course examines reproductive politics in the United States from the colonial era to the present. Topics include contraception, abortion, and sterilization, emphasizing the impact of gender, class, and race.
Area: Humanities, Social and Behavioral Sciences
Writing Intensive

AS.100.323. America in the 1960s. 3 Credits.
The years between 1959, when the course begins, and 1971, when it ends, were tumultuous and divisive. This course explores the political, racial, and cultural struggles of a half century ago.
Area: Humanities, Social and Behavioral Sciences
Writing Intensive

AS.100.355. Sex and Society in Early Modern Europe. 3 Credits.
This course will examine how early modern views on the body, gender, and sexuality shaped beliefs about the abilities and rights of women and men.
Area: Humanities, Social and Behavioral Sciences
Writing Intensive

AS.100.359. Gender, Patriarchy, and the English Revolution. 3 Credits.
This course explores the varied experiences of gender and gender roles in seventeenth-century Britain and analyzes how these roles were challenged, changed, and sometimes upended during the English Revolution (1642-1660).
Area: Humanities, Social and Behavioral Sciences
Writing Intensive

AS.100.408. Theorizing the Age of Enormity: Social Theory and the History of the 20th Century. 3 Credits.
We will read and analyze key works of social and critical theory produced in relation to 20th and 21st century problems of state and society, nationalism, empire, totalitarianism, genocide, capitalism, political order, gender, race, sexuality, secularism, religion, environmental catastrophe. Possible readings include Weber, Du Bois, Adorno, Arendt, Foucault, Balibar, Beckamong others.
Area: Humanities, Social and Behavioral Sciences
Writing Intensive

AS.100.421. Sex, Law and Islam. 3 Credits.
ISIS, “virgins” in paradise, the sexual slavery of Yazidi women…. This course will use anthropological and historical studies to examine the long history of how rules and understandings about sex, sexuality, and gender have mattered in how people think about Islam.
Area: Humanities, Social and Behavioral Sciences
Writing Intensive
AS.100.424. Women & Modern Chinese History. 3 Credits.
This course examines the experience of Chinese women, and also how writers, scholars, and politicians (often male, sometimes foreign) have represented women's experiences for their own political and social agendas.
Area: Humanities, Social and Behavioral Sciences
Writing Intensive

AS.100.426. Popular Culture in Early Modern Europe. 3 Credits.
Witchcraft, magic, carnivals, riots, folk tales, gender roles; fertility cults and violence especially in Britain, Germany, France, and Italy.
Area: Humanities, Social and Behavioral Sciences
Writing Intensive

AS.100.430. Gender and Sexuality in African History. 3 Credits.
An upper-level history reading seminar with a focus on histories of gender and sexuality in colonial and postcolonial Africa.
Area: Humanities, Social and Behavioral Sciences

AS.100.498. History of the Family & Gender in the United States. 3 Credits.
Topics include: history of emotions; politics of sexuality and marriage; impact of race, ethnicity, and class on family life; women and gender inequality. Primarily colonial era through the early twentieth century, with some attention to contemporary politics of family, gender, and sexuality.
Area: Humanities, Social and Behavioral Sciences

AS.100.713. Black Womanhood.
What does a usable history of black womanhood (black queer and trans womanhood inclusive) look like? Black women's history across time and space.
Area: Humanities, Social and Behavioral Sciences

AS.100.725. Sex and Slavery II.
Research and methods in the field of sexuality and slavery studies. Part 2: Caribbean & African Continent.
Area: Humanities, Social and Behavioral Sciences

AS.100.765. Problems in Women and Gender Studies.
An exploration of recent work in women's and gender history, focusing on some of the following: sexuality, cultural production, politics, family formation, work, religion, difference, and civic orders.

AS.010.301. Michelangelo: Religion, Sexuality, and the Crisis of Renaissance Art. 3 Credits.
The course will focus on the controversies surrounding the representation of the body in the writings and figurative art of Michelangelo and his contemporaries, the historical circumstances under which the most admired artist in Europe was attacked as a blasphemer and an idolator, and the effect of widespread calls for censorship on his later production. The writings of Michelangelo, Pietro Aretino, Benvenuto Cellini and own writings will be considered with a focus on their staging of an ambivalent and transgressive eroticism.
Area: Humanities

AS.010.331. The Renaissance Body Exposed: Exhibiting the Nude in European Art 1400-1550. 3 Credits.
Explores the extraordinary currency of the naked human figure in pre-modern European visual culture, only inadequately accounted for by explanations such as the "rise of naturalism" or the "revival of antiquity." Will also explore curatorial questions arising from an exhibition currently in preparation on the Renaissance nude. Assignment in the form of catalog texts and a "virtual exhibition.
Area: Humanities
Writing Intensive

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 harems to mark their own 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 eroticizing 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.
Area: Humanities

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.
Area: Humanities
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.

**Area: Humanities**

**Modern Languages and Literatures**

**AS.211.331. Vagabonds and Ramblers: Space & Place in Women’s Cinema. 3 Credits.**
In recent times in Italy, a new generation of women filmmakers has found its own space in the traditionally male dominated film industry. This “counter cinema” abounds with female city walkers, migrants, vagabonds and other types of urban nomads, whose movement through space signifies a quest for freedom, gestures of protest and rebellion, and a search for place. We start by looking at the work of a pioneer filmmakers such as Elvira Notari, the first woman director in Italy, and then discuss the issue of gender and space in contemporary films by directors Francesca Comencini, Alice Rohrwacher, and Eleonora Danco. To enrich the analysis, we shall also examine films directed by non-Italians who deal with the theme of women’s mobility and their centrality/marginality from different socio-geographic contexts. Other directors included will be Agnès Varda (France), Chantal Akerman (Belgium), Haifa al-Mansour (Saudi Arabia), and Xiaolu Guo (China). Readings will include essays by Laura Mulvey, Ann E. Kaplan, Linda Williams, and Patricia White.

**Area: Humanities**

**AS.211.362. Critical Knowledges: Black, Feminist, Queer. 3 Credits.**
How does what we learn and what we call knowledge matter? Is it clear what “knowledge” means? Does it have the same meaning historically, across different academic disciplines and in daily life? Never have such questions been more relevant than in these volatile times. This course offers a literary and theoretical inquiry into the matter of knowledge/s. Through works by authors from diverse, interdisciplinary traditions including German and American thought and literature, as well as critical, Black, feminist, and queer theory, we will address alternative epistemologies that operate with “partial” or “unfinished” models of knowledge. Thus, students will become familiar with difficult, influential material from various disciplines, while focusing less on judgment and more on dialogical aspects of knowing.

**Area: Humanities**

**Writing Intensive**

**AS.211.374. Gendered Voices. 3 Credits.**
The course will explore the notion of ‘voice’ in order to show how poetry, literature, philosophy, and music have been dealing with it throughout the ages. In particular, by focusing on classical figures such as the Sirens, Circe and Echo, as well as by considering the seminal discussions of the ‘voice’ in Plato and Aristotle, the course will address the gendered nature of the voice as a tool to seduce and manipulate the human mind. More specifically, the course will discuss the ways in which male, female, queer, gendered and un-gendered voices embody different functions. Course materials include classical, medieval and early modern sources as well as later rewritings of myths concerned with the voice by authors such as Jules Verne, Karen Blixen, Giuseppe Tomasi di Lampedusa, and Italo Calvino. A selection of theoretical works (e.g. Cavarero, Silverman, Dollar, Butler) will also be discussed. The course is taught in English and all materials will be available in English translation; Italian majors and minors should enroll in section 2.

**Area: Humanities, Social and Behavioral Sciences**

**Writing Intensive**

**AS.211.400. Topics in Romance Literatures. 3 Credits.**
This course provides an introduction to Romance Literatures from their origins to the present day. Topics and texts discussed vary year-to-year (e.g., the idea of progress in modern Europe; literature and war; poetry and music in medieval and Renaissance Europe). Special attention will be given to how Romance literatures and cultures have evolved in dialogue with each other throughout the centuries. The main language of teaching and discussion will be English, but students will be encouraged to read the materials in the original language compatibly with their skills. The course is a requirement for the Romance Languages and Literatures major.

**Area: Humanities**

**Writing Intensive**

**AS.211.722. Global Feminist Filmmaking: a Theory in Practice Seminar.**
This seminar examines recent emerging narrative and documentary global feminist filmmakers, applying feminist theory, intersectional theory, cine ‘ma ve ‘rite’, theory of nonviolence, and intersubjectivity to understand their work. Each week, we will examine one filmmaker’s approach to their own personal practice of feminist filmmaking, and either interview them during our class or screen a pre-recorded zoom interview. In this seminar students will go beyond a theoretical feminist film criticism to one introduced into a lived and living feminist film practice. The filmmakers in question are Mariaíly Rivas (Chile), Elisabeth Scharang (Austria), Habiba Djahine (Algeria), Patricia Ortega (Venezuela and Argentina), Wanuri Kahiuri (Kenya), Naomi Kawase (Japan), Sandra Kogut (Brazil), Kirsten Johnson (USA), TT the Artist (USA), Patricia Ramos (Cuba), Susana de Sousa Dias (Portugal), Claudia Llosa (Peru), Alina Marazzi (Italy), Rosine Mfetko Mbakam (Cameroon and Belgium).

**Area: Humanities**

**Writing Intensive**

**AS.212.318. Women in French Literature of the 17th and 18th Centuries. 3 Credits.**
This course will examine the changes in the relationship of women to literature in France before the French Revolution from several points of view: (1) What were the social and intellectual contexts of gender distinctions? (2) How did men writing about women differ from women writing about women? (3) How were these questions affected by the changing norms of literary productions? Texts by Mme. de Sévigné, Molière, Mme. de Lafayette, Prévost, Diderot, Rousseau, Laclos, and Beaumarchais.

**Area: Humanities**

**Writing Intensive**
AS.210.301 Study of Women, Gender, and Sexuality. 3 Credits.
Taught in German. Human desire and sexuality prove of vital concern in German-speaking countries: from the invention by German sexologists of much of the terminology still in use today to the so-called sexual revolution in the late sixties to new perspectives on the topic today. We will study film, fiction and non-fiction. Recommended Background: AS.210.342.
Area: Humanities

AS.210.312 Social Justice and Sexuality. 3 Credits.
This course explores how gender, race, class, and sexuality intersect to shape an understanding of power, justice, and the experience of human rights. We will review the history of the modern American women’s movement and the struggle for social justice. Taught in English.
Area: Humanities

AS.210.316 Political Identity: Race, Religion, and Sex in Twentieth-Century Europe. 3 Credits.
Taught in German. As societies have grappled with the effects of unequal power structures on sexual relations, they have generated various legal and cultural responses to the issues of race, religion, and sex. We will discuss postwar and contemporary literature and films that grapple with the effects of unequal power structures on sexual relations. Taught in German.
Area: Humanities

AS.210.344. Topics in French Cinema: Amour, Sexualité, Mariage. 3 Credits.
What is the nature of desire? Where does it come from? What determines and conditions it? What do we fall in love with when we fall in love? An exploration of a series of films that ask essential questions about the psychological, political, and social stakes of human love, desire and sexuality, and about the institution of marriage. Focus on discussion and analyses of film sequences in class and on oral presentations. Students will have the opportunity to progress in vocabulary and oral expression. Films studied include works of Truffaut, Godard, Bunuel, Kechiche, Hanéke, Bréillat and Audiard. Requirements for this course: completion of 210.301, 201.302, or equivalent score on Placement test. Area: Humanities

AS.210.345. Topics in French Cinema: Masculin féminin. 3 Credits.
What does it mean to be a man or a woman? How has the way that we imagine masculinity and femininity changed over time? Is your gender identity something that you are born with or something that you have to earn—or as something that you elect or perform? An exploration of how a set of exemplary French films have expressed the way French society has imagined gender. Focus on discussion and analyses of film sequences in class and on oral presentations. Students will have the opportunity to progress in vocabulary, oral expression, and in critical analysis. Recommended course background: completion of AS.210.301 or equivalent score on Placement test (Taught in French)
Area: Humanities

AS.210.346. Topics in French Cinema: Masculin féminin. 3 Credits.
What does it mean to be a man or a woman? How has the way that we imagine masculinity and femininity changed over time? Is your gender identity something that you are born with or something that you have to earn—or as something that you elect or perform? An exploration of how a set of exemplary French films have expressed the way French society has imagined gender. Focus on discussion and analyses of film sequences in class and on oral presentations. Students will have the opportunity to progress in vocabulary, oral expression, and in critical analysis. Recommended course background: completion of AS.210.301 or equivalent score on Placement test. Area: Humanities

AS.210.348. Topics in French Cinema: Cultures of Love. 3 Credits.
We will analyze and discuss four novels and three films impacted by the “directors’ theater,” political theater, “pop-theater,” “discourse-theater,” styles, including frequently stark depiction of gender and violence. We will focus on the ways in which the productions take up, amplify, displace, disrupt, and/or reinforce cultural codes and images of gender and violence both in their symbolic and physical dimension. Topics include “directors’ theater,” political theater, “pop-theater,” “discourse-theater,” “new documentary theater,” “post-migratory theater,” postcolonial theater and live art. The readings may include Nobel laureate Elfriede Jelinek, Dea Loher, René Pollesch, Milo Rau, Falk Richter, Sasha Marianna Salzmann and various works of shared authorship such as She She Pop, Rimini Protokoll, Gintersdorfer/Klaßen, and Yael Ronen. The Tuesday sessions will be used for the joint viewing of production recordings. Taught in English. Course material in German. No sessions after March 27th.
Area: Humanities

AS.210.350. Wie wir begehren. 3 Credits.
Taught in German. Human desire and sexuality prove of vital concern in German-speaking countries: from the invention by German sexologists of much of the terminology still in use today to the so-called sexual revolution in the late sixties to new perspectives on the topic today. We will study film, fiction and non-fiction. Recommended Background: AS.210.302
Area: Humanities

AS.210.370. Sex und Macht. 3 Credits.
We will discuss postwar and contemporary literature and films that grapple with the effect of unequal power structures on sexual relations. Taught in German.
Area: Humanities

AS.210.383. French Identities: Race, Gender, Religion, and Sexual Preference 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 course 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 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; and 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. Conducted in English with optional additional discussion section in French.
Area: Humanities

AS.210.384. Power And Gender In Hispanic American Novels And Films. 3 Credits.
Area: Humanities

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

AS.210.392. Oficio de tinieblas or The Book of Lamentations. 3 Credits.
Area: Humanities
AS.217.427. Radical Women: Brazilian Literature, Art, and Culture. 3 Credits.
The vast body of work produced 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 radicicality 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 Patricia 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 looming 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.
Area: Humanities

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 opera's historical context, their texts and scores, and modern performance practice. Spanning from the 17th to 21st centuries, the repertoire studied in this class will provide an introduction to opera history. At the same time, we will delve deeply into different ways to do close analyses of opera through the lens of gender, reading the work of such thinkers as Carolyn Abbate, Naomi Andre, Adriana Caverero, Catherine Clément, and Wayne Koestenbaum.
Area: Humanities

Near Eastern Studies
AS.130.395. Being in Ancient Egypt: Ethnicity, Sexuality, and Gender. 3 Credits.
What was it like to live in ancient Egypt? At first this question may seem deceptively straightforward. But with further thought, its complexity becomes clear. Who are we concerned with? How the king lived? A poor farmer? His wife or children? A foreign immigrant? Moreover, what is our evidence for life in Egypt? Do all of the sources support similar conclusions? This course will begin to tackle these questions by considering the experiences of different people in ancient Egypt.
Area: Humanities

Philosophy
AS.150.191. Freshman Seminar: Feminism. 3 Credits.
Historical and contemporary readings in feminist philosophy.
Area: Humanities
Writing Intensive

AS.150.400. Simone de Beauvoir. 3 Credits.
Seminar on Beauvoir's moral philosophy, covering the major works of the 1940s. Readings will include selections from The Blood of Others, Pyrrhus and Cineas, All Men are Mortal, The Ethics of Ambiguity, and The Second Sex. Open to graduate students and advanced undergraduates. (Beginning undergraduates should contact Professor Kosch.) No prerequisites.
Area: Humanities
Writing Intensive

AS.150.404. The Idea of Power. 3 Credits.
The idea of Power surveys seminal texts in the history of political thought on the nature, promise, and dangers of political and social power; it also critically engages contemporary texts on race and gender power relations.
Area: Humanities

AS.150.436. Philosophy of Gender. 3 Credits.
In this class we will examine philosophical questions about gender, and about the intersections between gender and other social categories. We will focus specifically on questions about the metaphysics of gender and other social categories.
Area: Humanities

Political Science
AS.190.491. Political Economy of Gender. 3 Credits.
Over the past two hundred years, with the rise of industrial production, growing educational attainment, and availability of contraception, women have entered the formal labor market in vast numbers. Yet despite advances, there are still important disparities between genders, often exacerbated by class and racial politics. This course unpacks the elements of the transition in the political economy of gender and examines its limits. We set out to understand women's labor in emerging industrial and post-industrial economies; the causes and consequences of women's political inclusion; gendered opportunities in the labor force including the persistence of pay gaps; and the formation of economic and political preferences across the genders. Theoretically, we will engage with Marxist political economy, neo-classical economic approaches, and the household bargaining literature to understand how political and economic institutions reproduce or remedy problems including the gender gap in wages, in political representation, and in women's economic opportunities. Throughout the course we will also engage with challenges faced by minority groups and by women in developing countries.
Area: Social and Behavioral Sciences

Program in Museums and Society
AS.389.220. Queer Sixties. 3 Credits.
Introduction to queer & trans politics and culture in the period immediately preceding the gay liberation movement, from the early to late 1960s, focusing on intersections of race, sexuality, and gender. Course examines how we have come to narrate queer & trans history and investigates the ways archival practices shape conceptions of queer & trans life. Students learn research methods as they draw on and contribute to the university's digitized archival collections.
Area: Humanities, Social and Behavioral Sciences

AS.389.230. Queer & Trans Public History. 3 Credits.
This course introduces students to a blend of public history, queer studies and transgender studies. Students learn oral history and archival research methods as they draw on and contribute to the university's archival, museum, and library collections.
Area: Humanities, Social and Behavioral Sciences
AS.389.325. Women of the Book: Female Mystics, Miracles, and Material Culture in Early Modern Europe. 3 Credits.

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

Area: Humanities, Social and Behavioral Sciences Writing Intensive

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

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

Area: Humanities, Social and Behavioral Sciences

AS.389.420. Curatorial Seminar. 4 Credits.

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

Area: Humanities, Social and Behavioral Sciences Writing Intensive

Psychological Brain Sciences

AS.200.204. Human Sexuality. 3 Credits.

Course focuses on sexual development, sexuality across the lifespan, gender identity, sexual attraction and arousal, sexually transmitted disease, and the history of commercial sex workers and pornography. Please note that the use of electronic devices is not permitted during this class, in order to promote the full interactive potential of this engaging seminar-style offering. Open to Juniors & Seniors within the following majors/minors: Behavioral Biology; Biology; Cognitive Science; Medicine, Science & the Humanities; Molecular & Cellular Bio; Neuroscience; Psychological & Brain Sciences; Public Health; Sociology; Study of Women, Gender, & Sexuality. Students may receive credit for either AS.200.204 or AS.290.420, but not both.

Prerequisite(s): Students may receive credit for either AS.200.204 or AS.290.420, but not both.

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

Area: Social and Behavioral Sciences

Public Health Studies

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

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

Area: Social and Behavioral Sciences

AS.280.451. Born a Girl: Issues in Women's Health From a Life Course Perspective. 3 Credits.

The discussion surrounding women's health has often remained limited to understanding women's reproductive health needs. This course seeks to move beyond this topic to explore the key issues affecting women's health, utilizing a life course perspective. This undergraduate course will focus on a select number of themes including: a) understanding the history of women's health; b) sexual and reproductive health; c) maternal health; d) violence against women and girls; e) the needs of younger girls and aging women; and f) how mental health and stigma affect women. The course brings both U.S. and global perspectives to enhance the understanding of how the field of women's health has evolved over time. It will also address some of the challenges public health professionals continue to face in addressing the health and wellbeing of women today. This seminar-style course combines class presentations with journal clubs and small group discussions. Gordis Teaching Fellowship course. Priority registration is given to Public Health Studies majors. Other students will be permitted to register as space allows.

Prerequisite(s): AS.280.350

Area: Social and Behavioral Sciences

Sociology

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

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

Area: Social and Behavioral Sciences Writing Intensive

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

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

Area: Social and Behavioral Sciences
AS.230.304. **(Making Space For) Black Thought. 3 Credits.**
How do we think about the power relations at work in the scholarship we read and in the important texts we consider essential to our educational experience? This course will critically investigate the role that concepts of race and racism have played in formulating dominant perceptions of who can be the producers of knowledge and what constitutes authoritative knowledge itself. We will consider how and why thinkers and scholarship produced outside of Europe and North America are too often ignored for their scholarly contributions and the dynamics that lead to this situation. We will also explore how and why new and important perspectives emerge from engaging and centering voices from beyond traditional canonical works. With a particular focus on the forms of knowledge arising from European Enlightenment approaches to concepts of thought reason and objective knowledge, this course will critically engage students with a wide range of thinkers such as GWF Hegel, W.E.B. Du Bois, Angela Davis, Ralph Trouillot, Sadiya Hartman, Walter Rodney, Derek Walcott, Sylvia Wynter and Frantz Fanon. This course will focus largely on thinkers engaging within the Black Atlantic and black diaspora traditions to question how we might consider voices and thought from beyond Eurocentric positions in our own scholarly practice.

Area: Social and Behavioral Sciences

AS.230.316. **African American Family. 3 Credits.**
This course is an examination of sociological theories and studies of African-American families and an overview of the major issues confronting African-American family life. The contemporary conditions of black families are explored, as well as the historical events that have influenced the family patterns we currently observe. Special attention will be given to social policies that have evolved as a result of the prominence of any one perspective at a given point in time.

Area: Social and Behavioral Sciences

AS.230.324. **Gender and International Development. 3 Credits.**
This course employs a comparative perspective to examine the gendered impact of international development experiences and policies. Students will discuss the historical evolution of how the concept of gender has been constructed, conceptualized, and integrated into international development theory and practice. The course will also examine how greater international development. In particular, we will examine structural theories of poverty reduction, individual theories of power and processes of stratification at the household and family level. Specific issue areas will include the globalization, class and work political participation and social movements. Cross-listed with International Studies (CR, IR). Fulfills Economics requirement for IS GSCD track students only.

Area: Social and Behavioral Sciences

Writing Intensive

AS.230.370. **Housing and Homelessness in the United States. 3 Credits.**
This course will examine the role of housing, or the absence thereof, in shaping quality of life. It will explore the consequences of the places in which we live and how we are housed. Consideration will be given to overcrowding, affordability, accessibility, and past and existing housing policies and their influence on society. Special attention will be given to the problem of homelessness.

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

Area: Social and Behavioral Sciences

AS.230.388. **Sociology of the Family. 3 Credits.**
Sociological perspectives on contemporary family life, including marriage and divorce, cohabitation, single parenthood, same sex partnerships, children’s wellbeing, balancing work and family responsibilities, domestic violence, and government policy toward families.

Area: Social and Behavioral Sciences

**Theatre Arts Studies**

AS.225.218. **ANGELS IN AMERICA (The Play) The Millennium Shift in American Culture and Politics. 3 Credits.**
Tony Kushner’s epoch-making play weaves together astonishingly diverse sides of America in a broad tapestry; a modern work that emerged at the end of the 20th Century, now being revived world wide: it provides keys to understanding the American zeitgeist and the coming transformations of the culture. In one pivotal work we find the emergence of LGBT rights, the Mormon Church, the AIDS epidemic, the new “spirituality,” the Reagan-era transformation of both government and business, and the looming figure of Roy Cohn whose influence in American politics “behind the scenes” ranged from the Rosenberg trial to his work as counsel for the McCarthy Committee in the 1950s: and even his legacy in the 2016 as primary political and business mentor of the current President of the United States.

Area: Humanities, Social and Behavioral Sciences

AS.225.318. **21st Century Female Playwrights. 3 Credits.**
This is a writing intensive class exploring the current wealth of women playwrights, including Pulitzer Prize winners: Wendy Wasserstein, Paula Vogel, Lynn Nottage, and Jackie Sibblies Drury (2019 Prize for FAIRVIEW). We will discuss Script Analysis and read (and see) plays by numerous writers including Claire Barron, Kia Corthron, Theresa Rebeck, Sarah Ruhl, Danai Gurira, Caleen Sinnette Jennings, and Hansol Jung. This class will include a mid-term and a Final Paper.

Area: Humanities

Writing Intensive

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

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