

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.

Area: Humanities, Social and Behavioral Sciences

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 Gamba, 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.

Area: Humanities

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.

Area: Humanities

Writing Intensive

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.363.302. 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 your future endeavours.

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.363.330. 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.

Area: Humanities

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.

Area: Humanities, Social and Behavioral Sciences

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

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

Area: Humanities

Writing Intensive

AS.363.335. 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.

Area: Humanities

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. 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.

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. Amariyls Estrella, the 2020-2021 ACLS Emerging Voices Postdoc, will teach this course. For more info on Dr. Estrella, see <https://history.jhu.edu/directory/amariyls-estrella/>

Area: Humanities

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.

Area: Humanities

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.

Area: Humanities, Social and Behavioral Sciences

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.

Area: Humanities, Social and Behavioral Sciences

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.363.445. 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. 3 Credits.

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.290.330. 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. Students may receive credit for either AS.290.330 or AS.290.420, but not both.

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.

Area: Social and Behavioral Sciences

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

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

Comparative Thought and Literature**AS.300.301. Women and Work in the US. 3 Credits.**

This course offers an introduction to the political forces, cultural values, and social factors which have shaped the history of women's labor in the US. This course will ask question such as: Why do we place a higher value on work which takes place in the public sphere than work in the home? How do representations of work in literature and popular movies reinforce or subvert gender roles? How have women negotiated gendered and racial boundaries through political action or writing? Focusing on racialized labor, domestic labor, sex work, and factory work, the course will provide an interdisciplinary cultural study of women's work relevant to our current historical moment. Authors discussed include Saidiya Hartman, Harriet Beecher Stowe, Emma Goldman, and Kathi Weeks.

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.300.324. 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*.

Prerequisite(s): Students who have taken AS.001.196 are not eligible to take AS.300.334.

Area: Humanities

East Asian Studies**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.

Area: Social and Behavioral Sciences

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.

Area: Humanities, Social and Behavioral Sciences

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.

Area: Humanities, Social and Behavioral Sciences

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

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

Prerequisite(s): AS.180.102

Area: Social and Behavioral Sciences

Writing Intensive

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

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

Area: Humanities

Writing Intensive

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

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

Area: Humanities

Writing Intensive

AS.060.353. 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 *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.061.248. 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.

Area: Humanities

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.061.366. 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.

Area: Humanities

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.

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

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

Area: Humanities

Writing Intensive

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

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
Area: Humanities

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.
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.
Area: Humanities

History**AS.100.218. Paris Noire: Black American Women in the City of Lights. 3 Credits.**

This class explores the construction and articulation of Black womanhood between the anglophone and francophone worlds in the 19th and 20th century. Through a study of secondary and primary sources, we will follow African American women across the Atlantic and analyze their experiences with France and the French language.
Area: Humanities, Social and Behavioral Sciences

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.
Area: Humanities, Social and Behavioral Sciences

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.

Area: Humanities, Social and Behavioral Sciences

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.100.304. Ecstasy: Mystical, Visionary, and Holy Women and their Writings in Medieval Europe, ca. 1000-1400. 3 Credits.

This course uses the writings of medieval women to explore their social and religious worlds and orients visionary writing within the broader narrative of religious movements from the 12th-14th centuries.

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.100.340. Asian American Art and Activism: Third World, Feminist, and Queer Solidarities. 3 Credits.

This interdisciplinary course surveys critical themes related to Asian American art and activism including perspectives from history, art and visual culture, literature and gender and sexuality studies.

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.100.393. 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.

Area: Humanities, Social and Behavioral Sciences

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.

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.100.424. 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.100.706. The Vernacular History of Gender. 3 Credits.

This seminar will problematize the gradual advent of gender across the life sciences, clinic, anthropology, and state power by pairing them with competing Black, Indigenous, queer and trans vernacular theories of the same.

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.

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.

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.

Area: Humanities

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.

Area: Humanities

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

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

Area: Humanities

AS.010.336. 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.

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.

Area: Humanities

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.

Area: Humanities

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.

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

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.

Area: Humanities
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.

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.

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.

Area: Humanities, Social and Behavioral Sciences
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.

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.

Area: Humanities, Social and Behavioral Sciences

AS.145.222. 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.

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.

Area: Humanities

AS.211.722. Global Feminist Filmmaking: a Theory in Practice Seminar. 3 Credits.

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 Marialy Rivas (Chile), Elisabeth Scharang (Austria), Habiba Djahine (Algeria), Patricia Ortega (Venezuela and Argentina), Wanuri Kahiu (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 (Cameroun and Belgium).

Area: Humanities

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 Svign, Molire, Mme. de Lafayette, Prvost, Diderot, Rousseau, Laclous, and Beaumarchais.

Area: Humanities

Writing Intensive

AS.212.436. Cultures of Love. 3 Credits.

From the time of its invention in the Hispano-Arabic world, as a kind of counterfeit religion, love has been a paradoxical, transgressive phenomenon: mystical, adulterous, con game, parlor game, alienation or self-affirmation. We'll explore a few crucial moments in its long history, from Socrates's female teacher Diotima to the reality show Love is Blind, and we'll bring a literary, sociological and anthropological approach to the challenges posed by love's protean discourse. Works by Plato, Saint Augustine, Ibn Hazm, the abbess Hloise, Sartre, Beauvoir, Barthes, Ernaux, Houellebecq, and others. Readings and discussion in French.

Prerequisite(s): AS.210.301

Area: Humanities

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.

Area: Humanities

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.

Area: Humanities

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).

Area: Humanities

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.

Area: Humanities

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

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 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 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 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.

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

Area: Humanities

Near Eastern Studies

AS.130.154. 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.

Area: Humanities

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.

Area: Humanities

Writing Intensive

AS.130.249. Everything She Says is Done for Her: Exploring the Spheres of Influence of Women in Ancient Egypt. 3 Credits.

How did women move within their gendered spheres of influence in ancient Egyptian society? How do scholars discuss women in the ancient world and what are the spheres influence often allotted to women? How can we investigate the lives of women through the material record? What methodologies are applied by scholars to study women in antiquity? This course seeks to explore these questions and much more. The course will utilize textual and material evidence to examine and deconstruct the economic, social, religious, and political roles of women in ancient Egypt.

Area: Humanities

Philosophy

AS.150.400. Simone de Beauvoir. 3 Credits.

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

Area: Humanities

Writing Intensive

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

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

Area: Humanities

AS.150.436. Philosophy of Gender. 3 Credits.

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

Area: Humanities

Program in Museums and Society

AS.389.220. 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.389.280. 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.

Area: Humanities, Social and Behavioral Sciences

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.

Area: Humanities, Social and Behavioral Sciences

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.

Area: Humanities, Social and Behavioral Sciences

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.389.348. 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.

Area: Humanities, Social and Behavioral Sciences

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.

Area: Humanities, Social and Behavioral Sciences

AS.389.420. Curatorial Seminar: Touch and Tactility in 20th century American art. 3 Credits.

As part of an ongoing collaboration with the Baltimore Museum of Art, students are invited to contribute to a special exhibition about touch and tactility in 20th century American art. Research artists such as Jasper Johns, Yoko Ono, Betye Saar, Felix Gonzalez-Torres, create thematic installations, and conceptualize museum interpretation to activate the tactile dimensions of art.

Area: Humanities, 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 and Covid.

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.230.304. (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.230.324. Gender and International Development. 3 Credits.

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

Area: Social and Behavioral Sciences

Writing Intensive

AS.230.332. Family, Gender, and Sexuality in East Asia. 3 Credits.

How do men and women make decisions about marriage and childbearing, negotiate work-family demands, and divide housework and childcare? Why are East Asian societies experiencing lowest-low fertility? What are the legacies of the one-child policy? How does homosexuality transcend patriarchal family? To answer these questions, this course will explore in depth the dynamics of family, gender, and sexuality in contemporary East Asia (mainly China, Japan, South Korea, and Taiwan).
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>