Fall 2014
UNDERGRADUATE COURSE DESCRIPTIONS

GSC 27999-01 (CRN 13339)  GSC Pre-Registration Approval
For all Majors & Minors
No Hours/No Credits  Co-Requisite Course for Pre-Registration Approval
All Gender Studies Majors and Minors are pre-approved for this Gateway Course once they have finalized meeting procedures with the Gender Studies Academic Advisor. Every Gender Studies Major and Minor MUST REGISTER FOR THIS COURSE ONCE A SEMESTER in order to obtain pre-approved permission to register for Gender Studies Courses other than those specifically requesting Department Approval.

GSC 10001/20001  Introduction to Gender Studies
MW 12:30p-1:45p
Abigail Palko/GSC
TA Melissa McCoul/ENGL
TA Catherine Brix/PhD in Literature
Attributes: Fulfills Introductory Course Requirement, Fulfills University Social Science Requirement
As an academic discipline, Gender Studies traces its origins back through Women’s Studies to sociology and English departments, the disciplines that first started asking questions in a systematic way about how gender impacted society and influenced the creation and valuation of texts. Today, the scope of inquiry into gender is truly interdisciplinary (and we will discover the broad range of its interdisciplinarity), while methodologically, it still depends heavily on the tools borrowed from the social sciences and it aspires to the paradigmatic shift prompted by feminist questionings of canonicity in the humanities. In this course, students will read classic gender texts and study the ways the resulting gender lens of inquiry is applied to other questions. Students will produce: an autoethnography, ethnographic participant observation and/or interviews, a survey questionnaire, and content & textual analysis of a cultural artifact. Guest lecturers from a variety of disciplines will discuss unique features of their disciplines, as well as highlight the strengths and weaknesses of specific methodologies available for use in their field. This course provides students with an introduction to the field of gender studies as practiced across a range of disciplines and in relation to various kinds of texts, issues, and contexts. Students will explore issues in gender studies related to concepts of femininity, masculinity, heterosexuality, homosexuality, sexuality, identity, and more. Students will consider the ways in which gender identities and roles are produced and performed, and the ways that ideology and representation shape our understanding of gender. The course will show how research on gender is done across disciplines, highlighting differences in methodology and research questions; it thus provides students with the opportunity to learn about the unique character and approach of different disciplines by taking up debates and discourses around gender from sociology, anthropology, film and visual culture, history, literature, philosophy, political science, psychology, theology, and other fields which engage gender as a salient research topic. Theories, criticism, films, literature, art, and everyday life will be analyzed through a perspective informed by gender. Gender will be analyzed in
contexts that bring out debates and differences related to race, national identity, globalization, and historical and ideological shifts. Thus, rather than assume that masculinity or femininity or queer or straight or transgender are stable or static concepts, we will attempt to unpack and explore their changing meanings.

**GSC 20466**  
**Marriage and the Family**  
**MW 11:00am-12:15p**  
**Jade Avelis/SOC**  
**Attributes: Religion & Family, Diversity, Fulfills University Social Science Requirement**  
The family is often considered the most fundamental social institution. It is within the family that early socialization and care-giving usually take place, shaping our ideas about the world, yet we often find it difficult to see how a social institution as private as the family is shaped by historical and social forces. This course will give students the opportunity to learn about the diverse forms the family has taken over time and social context. This knowledge will be useful in examining ongoing debates about social policy and the place of the family in social life. By taking a sociological approach to learning about the family and by gaining knowledge about national family trends and patterns in the U.S., this course will give students the theoretical and empirical tools to understand how family life is linked to social structure; to economic, cultural, and historical events and transitions; and to status characteristics like race, class, and gender.

**GSC 20514**  
**African Women Writers**  
**TR 12:30-1:45p**  
**Z’étoile Imma/ENG**  
**Attributes: Arts & Culture, Diversity, Fulfills University Literature Requirement**  
In this course, we will explore the diverse expressions of the (post)colonial experience from a myriad of voices that constitute African women’s writing. Traversing various landscapes through African women’s writing will allow us to enter into their significant, yet often overlooked, perspectives on history, power, identity, and agency. We will focus primarily on the novel and short fiction as the genres of focus, along with one book of poems and one film. Undoubtedly, questions regarding the (post)colonial, gender/the body, race, nation, class, modernity, space, exile, violence, resistance, war, and language will arise. Informed by various theories, we will attempt to define and grapple with these terms. Specifically we will deconstruct the postcolonial as a gendered experience, study various postulations on “third world” and African feminisms, learn to recognize significant themes that appear inter-textually, offer our own analysis of the profound work we have collectively examined, and enjoy the company/challenge of our own diverse standpoints. Writers whose work we will study may include: Ama Ata Aidoo, Buchi Emecheta, Mariama Ba, Yvonne Vera, Bessie Head, Tsitsi Dangarembga, Chimamanda Ngozi Adichie, Leila Aboulela, Sindiwe Magona, and others.

**GSC 20515**  
**The Young Adult Novel**  
**MW 9:30-10:45a**  
**Angel Matos/ENG**  
**Attributes: Arts & Culture, Diversity, Fulfills University Literature Requirement**  
Since the emergence of the young adult novel in the 1950s, there has been intense debate over how to approach and classify this category of fiction. While many readers label this genre as children's literature due to its moralizing themes and relatively “unsophisticated” style, others deem this classification to be unsuitable due to the genre’s treatment of mature subjects such as gender, violence, and death. This tension is further amplified by some readers' reluctance to approach these texts as serious literature due to their heavy reliance on the market and their “juvenile” target audience. Through an exploration of young adult novels from the 1950s to the present, and through an examination of what constitutes literariness, we will attempt to establish the extent to which these novels can be approached as full-fledged Literature. Can a genre of fiction driven primarily by marketing concerns and didacticism be capable of literary innovation? How can discussions of the young adult novel contribute to our understanding of the divide between low and high culture in other genres of fiction? After a brief exploration of these issues of literariness, we will use current techniques of literary analysis -- including but not limited to close-reading, reader-response criticism, and the application of post-structuralist theories --to understand how young adult novels reinforce, challenge, or refute common cultural perceptions and ideologies. Particular attention will be given to the questions of gender, sexuality, and the body that are regularly raised by young adult novels. We will critically analyze issues such as the gendered demographics of
young adult readership, the constructed nature of growth and development, and the representation of femininity, masculinity, and queerness in the content of young adult texts. In order to facilitate an exploration of these issues, we will examine novels written by prominent young adult authors such as J.D. Salinger, Suzanne Collins, David Levithan, and John Green, among others.

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<tr>
<td>GSC 30536</td>
<td>Schooling Masculinities</td>
<td>MW</td>
<td>8:00-9:15a</td>
<td>Kevin Burke/ESS</td>
<td>Gender &amp; Society, Diversity</td>
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<td>GSC 30541</td>
<td>Gender and Popular Culture</td>
<td>TR</td>
<td>2:00-3:15p</td>
<td>Perin Gurel/AMST</td>
<td>Arts &amp; Culture, Gender &amp; Society, Diversity, Fulfills University History Requirement</td>
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<tr>
<td>GSC 30578</td>
<td>French Literature &amp; Culture II</td>
<td>TR</td>
<td>2:00-3:15p</td>
<td>Alain Toumayan/ROFR</td>
<td>Arts &amp; Culture, Diversity, Fulfills University Literature Requirement</td>
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<td>GSC 30593</td>
<td>Art, Vision, and Difference</td>
<td>MW</td>
<td>12:30-1:45p</td>
<td>Elyse Speaks/ARHI</td>
<td>Arts &amp; Culture, Diversity</td>
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This course will examine the ways in which schooling and education come to de/re/form American concepts of masculinities. Along the way we will leverage queer, feminist and poststructural theories in developing complex understandings about the historical formation of genders and sexualities in schools through curriculum, architecture and sports. We will encounter some version of the following questions (among many others) together: What do portrayals of schooling in the media (think Glee or Awkward!) do in terms of shaping gendered and masculine expectations? What might the shape and design of a school building and its subsequent grounds say about sexual priorities and surveillance? How do we ‘teach’ gender through the null, hidden, and intended curriculum enacted nationwide?
to, reflects, or affirms specific gendered stereotypes of places, roles, and values. Some topics we will discuss include the body and standards of beauty; the role of the sex of the artistic maker; the hierarchy of the arts; art’s relationship to domesticity and public spaces; and the potential for art to challenge assumptions and accepted norms. This course will not be a survey, but will instead be based on close examination of specific works and writings that have been especially significant in defining aesthetic concerns relating to such ideas and values. No prior art history knowledge is required; assignments will include a midterm, a non-cumulative exam, and a short writing assignment.

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<tr>
<td>GSC 30594</td>
<td>Anime, Manga and Fandom Studies</td>
<td>Kathryn Hemmann/LLEA</td>
<td>Arts &amp; Culture, Diversity</td>
<td>From Star Trek to Sherlock, multimedia franchises have begun to recognize and deliberately appeal to the sensibilities of dedicated adult fans. These fans do not merely consume media but have also come to produce it in the form of fan works such as fan fiction, fan art, fan comics, fan music, and even fan-made video games. Not only have fans started to influence media at the corporate level, but they are also directly involved with high profile creative projects crowdfunded through platforms such as Kickstarter. An appreciation of fandom cultures and practices is therefore vital to an understanding of the broad currents shaping contemporary media at both the local and the global level. In this class we will investigate the economies of intellectual property and the real-world implications of literary and cinematic reception theory through case studies centered around the international reception of media franchises originating in Japan. We will also explore the anthropological histories of Japan related fan cultures in Europe and the United States while repeatedly returning to the social and political implications of debates surrounding &quot;otaku&quot; fan cultures in Japan. Gender and sexuality will be major thematic concerns as we study the gendered nature of media, audiences, and identity formation through fandom practices.</td>
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<td>GSC 30595</td>
<td>Captives &amp; Slaves in the New World</td>
<td>Sophie White/AMST</td>
<td>Gender &amp; Society</td>
<td>This interdisciplinary course will foreground the lives of the enslaved in colonial America and the Caribbean (inc. Haiti). We will consider indigenous Native-American and West African practices pertaining to enslavement and captivity, as well as the development of hereditary slavery in the colonies. Throughout, we will maintain a focus on understanding the lived experience of individuals who were captured/enslaved, with special emphasis on gender and material culture.</td>
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<td>GSC 33656</td>
<td>Rhetorics of Gender &amp; Poverty</td>
<td>Connie Mick/PS</td>
<td>Gender &amp; Society, Diversity</td>
<td>This course explores the rhetorical history and dynamics of what has been called the feminization of poverty, comparing statistics and stories in scholarly and popular media that often tell conflicting narratives of who is poor and why. We will ask how the picture of poverty has evolved over time from Dorothea Lange’s 1936 documentary photograph of the “Migrant Mother” to Ronald Regan’s 1976 reference to the “Welfare Queen” to the 2008 film Slumdog Millionaire. What does poverty look like in modern media (news, books, films, theatre, etc.)? Who gets to tell that story? How can we contribute to that conversation? These questions will be grounded in theories and research on the intersection of gender, poverty, and rhetoric. They will also be framed by students’ original community-based research supported by local community partners whose social service addresses gender and poverty. Final projects can be expressed as traditional research or creative works.</td>
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<td>GSC 35000</td>
<td>Internship</td>
<td>Abigail Palko/GSC</td>
<td>Department Approval Required</td>
<td>In collaboration with the Director of Undergraduate Studies in Gender Studies, students choose an organization or business in the South Bend area for which they serve as a non-paid intern, performing 6-8 hours of internship</td>
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service per week for their chosen internship site. The hours per week may be spread across several days, or completed in one long block. The student will be expected to complete a minimum of 80 total hours. This course serves an elective in either the Gender Studies supplementary major or the Gender Studies minor.

GSC 35500  Anthropology of Everyday Life
TR 12:30-1:45p
Meredith Chesson/ANTH
Attributes: Gender & Society, Diversity

Have you ever pondered how people live(d) in a world without television, YouTube, iPhones, Lady GaGa, and cellphones? Why have bell-bottoms come and gone twice in the last 50 years? Will we be forced to relive the fashion mistakes of the 1980s? What new stuff will people invent and sell next? In asking and answering these questions, we must focus on one underlying query: What does our stuff really say about who we are and who we want to be?

This course combines lectures, discussions, and interactive small group activities to explore the nature and breadth of peoples’ relationships with their things. We will investigate why and how people make and use different types of objects, and how the use of these material goods resonates with peoples’ identities in the deep past, recent history, and today. Since everyone in the class will already be an expert user and consumer of things, we will consider how people today use material objects to assert, remake, reclaim, and create identities, and compare today’s practices to those of people who lived long ago. Class members will learn about how anthropologists, including ethnographers (studying people today) and archaeologists (studying past peoples) think about and approach the material nature of our social, economic, and political lives. We will discuss why styles and technologies change through time, and why, in the end, there is very little new under the sun in terms of human behaviors and the way people produce and consume goods. The topical breadth of this workshop encompasses most social science disciplines, including history, economics, psychology, and anthropology, and resonates with classics, art history, and gender studies.

GSC 40508  Jane’s Heirs
MW 9:30-10:45a
Abigail Palko/GSC
Attributes: Arts & Culture, Diversity

What is it about Jane Eyre that has so captured our collective imagination for the past one hundred and sixty years? In this course, we will celebrate Charlotte Brontë’s cultural legacy and assess the enduring appeal of her mousy governess. We will begin by carefully reading Jane Eyre; we will supplement our understanding of the novel by applying selected theoretical approaches (specifically feminist and cultural theories) to the novel. As we work with Brontë’s text, we will explore as well the historical parameters under which she worked, attempting to account for her success. We will then sample the richly varied film and novel adaptations of Brontë’s novel (including Rebecca, Wide Sargasso Sea, and The Autobiography of My Mother, as well as pop culture reincarnations like Jane Slayre) to interrogate the story’s continuing hold on our imagination. Our readings of these derivative texts will focus on their constructions of femininity and masculinity and their questioning of social mores to reveal the gendered concerns driving them. Throughout the semester, we will interrogate the ways in which people respond to the literary canon so that their literary intervention and reinventions assure a classic like Jane Eyre’s lasting relevance.

GSC 40518  Lives Pursued on the Margins: Women in the American Civil Rights Movement
MW 3:30-4:45p
Stuart Green/AFST
Attributes: Gender & Society, Diversity

This course explores the roles that women played in building capacity, community, and agency in a grassroots movement that advanced civil and human rights. We will focus on Ida B. Wells, Rosa Parks, and Ella Baker, among others, and examine the role that domestic workers played to advance a movement that challenged racial hierarchies. Less visible, but no less important, were women who owned hair salons and used their independent businesses to create change. Examining the grassroots movement will provide a lens through which to
understand the extent to which leadership occurred in unexpected places and offers a more robust model of leadership than the one presented in dominant narratives about the civil rights movement.

GSC 40529  The Movie Musical
TR 2:00-3:15p  
GSC 41529 LAB T 4:00-6:00p  
Pamela Wojcik/FTT
Attributes: Arts & Culture, Diversity, Fulfills University Fine Arts Requirement
This course examines the musical on film from the earliest sound films to the present. The class will look at musicals from Hollywood, but will also consider the French musical, Bollywood musical films, and postmodern musicals. We will consider different subgenres of the musicals, such as the backstage musical, the animated musical, the fantasy musical, the black cast musical, the folk musical, and the rock musical. In addition to considering the influence of Broadway on the movie musical, we will consider the ways in which the musical’s life has been extended in contemporary digital culture through flash mobs, indie online musicals and more. We will look at the different styles of different Hollywood studios, such as MGM and Fox; the role of producers, such as Arthur Freed; the role of directors like Busby Berkeley, Vincente Minnelli, and Bob Fosse; composers like Rogers and Hammerstein and Stephen Sondheim; and stars such as Fred Astaire, Gene Kelly, Judy Garland, Frank Sinatra, Judy Holliday, Lena Horne, Carmen Miranda, and Barbra Streisand. Throughout, we will attend to questions of race and gender, including a consideration of how romance works in the musical, how masculinity and musical spectacle work together, the queerness of the musical, the representation of women, the role of African American performers, and questions of diversity and spectatorship. The class will have weekly screenings and additional films to be viewed online.

GSC 40530  The Apartment Plot
TR 12:30-1:45p  
GSC 41530 LAB T 6:00-8:00p  
Pamela Wojcik/FTT
Attributes: Arts & Culture, Diversity
The Apartment Plot examines the apartment as genre by looking at films in which the apartment is not only setting but also motivates the action. The apartment plot dominates romantic comedy, but also appears in thrillers, horror films, film noir, realist films, musicals, and melodrama. The apartment plot comprises various and often overlapping sub-plots, including plots in which lovers encounter one another within a single apartment house, or live in neighboring apartment buildings; plots in which voyeurism, eavesdropping and intrusion are key; plots that focus on single working women in their apartments; plots in which married or suburban men temporarily inhabit apartments in order to access “bachelor” status; and plots in which aspects of everyday life are played out and informed by the chance encounters and urban access afforded by apartment living. The class will consider themes and aesthetics in common across a wide range of apartment plots. It will consider how different “tenants” produce and are produced by different narratives. Thus, the figure of the heterosexual playboy, the single girl, young marrieds, gay men, lesbians, and families will be considered in their respective apartment plots. Likely texts will include Rear Window, Boys Night Out, Pillow Talk, In a Lonely Place, Breakfast at Tiffany’s, Wait Until Dark, Rosemary’s Baby, The Boys in the Band, Claudine, The Landlord, The Bitter Tears of Petra von Kant, The Killing of Sister George, The Tenant, The Visitor, Repulsion, Sidewalls, The Science of Sleep and Tales of the City.

GSC 40574  Jane Austen and Her World
MW 11:00-12:15p  
Margaret Doody/ENGL
Attributes: Arts & Culture, Diversity
In “Jane Austen and her World” we look at all of Jane Austen’s fiction (including early and unfinished works), as well as some of her letters. We also look at fiction and non-fiction by other writers, with an emphasis on works that she read. Her world will be examined and discussed, including matters like population, work and class division, landowning and primogeniture; marriage, income, fortune and dowry; and the Marriage Service of the Anglican church. That her world was constantly engaged in war will be emphasized. We will discuss her
A contribution to the art of narrative, including the presentation of multiple points of view in her works. How she is interpreted now, online, in T.V. and in film, will constitute a central area of discussion.

GSC 43510 Economics of the Family

MW 2:00-3:15p
Kasey Buckles/ECON
Attributes: Religion & Family
Department Approval Required
This course will use economic theory and empirical economic research to study the family. Topics will include household decision making; the determinants of marriage and fertility; how marriage, fertility, and family structure are related to other outcomes; and public policies that affect the family and family formation. Students will learn to read and evaluate empirical economic research. This is a writing-intensive seminar course.
Econometrics is a prerequisite. (ECON 30331)

GSC 43515 The Science-Gender Connection
TR 12:30-1:45p
Janet Kourany/PHIL
Attributes: Gender & Society, Senior Seminar
In this course we will explore the science of gender and the gender of science. We will start with some of the most important scientific underpinnings of gender—how certain well-placed scientists (particularly psychologists and biologists) theorize gender difference and the critiques their theories have elicited. No particular scientific background will be presupposed here and visits from science faculty will be organized to help us understand the terrain. We will then consider the gendered underpinnings of science—how gender shapes the scientific enterprise, its participants, projects, and even at times its results. Finally, we will consider how these two aspects of the gender-science connection fit together and what advantages there might be for severing that connection.
The course will be run as a seminar. Students will lead class discussions, present the results of individual research projects to the group, and have the opportunity to further develop those projects using feedback from the group. The aim in all this will be for each student to develop a fully informed and defensible response to the controversial terrain we shall be exploring.

GSC 43516 The Habits of Modernity
TR 2:00-3:15p
Barbara Green/ENGL
Elizabeth Evans/ENGL
Attributes: Arts & Culture, Diversity, Senior Seminar
This team-taught graduate course, cross-listed with Gender Studies, is intended to introduce students to the contours of two conversations currently animating gender studies approaches to modernism/modernity: discussions of the everyday and of modern mobility. Interdisciplinary approaches to everyday life in modernity draw our attention to the habits, routines, and patterns of ordinary life, to the non-events of modernity and the organizing practices that governed behavior and sensibilities. Discussions of mobility, especially when combined with gender analysis, focus our attention on the new freedoms for women offered by modernity—the movement of women “out of the cage” as one classic history of the period puts it. When brought together, these two approaches highlight the ways in which the interwar period in Britain has been read as both a period of enhanced freedoms for women and a period of great retrenchment. Additionally, the combination of these two discussions allows us to begin parsing the relationship between the “event” and the “non-event” as well as the transformation of one into the other—the radical “shock” of the street becomes the “blasé” attitude of the city dweller, the emergence of the airplane as a mode of transport accompanies an “airmindedness” that governs modern sensibilities. We will read texts by Benjamin, Simmel, de Certeau, Highmore, Lefebvre, Woolf, Rhys, West, and others, as well as explore women’s magazines and feminist papers of the interwar period. Students will develop an article-length essay, a brief book review, and will guide a class discussion.
Mexican Immigration: A South Bend Case Study

TR 11:00-12:15p
Karen Richman/ILS

Attributes: Gender & Society, Diversity

Mexican immigrants are the fastest growing immigrant group in South Bend. This course combines experiential learning, research and service to understand and assist the Mexican immigrant community in South Bend. The course aims to understand and share information about who these new immigrants are, why they have come to the Midwest, and Chicago and South Bend, in particular, and how they are adapting and contributing to South Bend economic and social life. Students will contribute to documentation of the innovative adaptations of this migrant community, especially the growth of an ethnic enclave of small businesses that both unite Mexicans as an ethnic group and sustain their ties to their homelands. Kinship networks, economic relations, political activities and religious practices simultaneously involve Mexicans in home and diaspora locations. Mexican migrants allegedly sent home about $23 billion in 2007. The Mexican government encourages the mobility of its people and offers novel ways to unify those abroad in a borderless nation. Understanding the relationship between Mexicans' immigrant integration and transnational allegiance is a key goal of the course. The course begins with a visit to the Mexican immigrant enclave of South Bend. Documentary film screenings, guest lectures and campus-wide events on immigration will complement readings about Mexican-U.S. migration and the history and sociology of the local community. Students will volunteer as tutors, interpreters, translators, assistants and teachers at local organizations while learning ethical fieldwork methods in preparation for community research. Working collaboratively, students will design research plans to gather data on issues of their choosing including history of Mexican settlement in South Bend, immigrants' local and transnational households, political involvement, youth, gender, employment and business, health care, education, cultural beliefs and practices and religious life. The products of the experiential research will be published in Volume Four of the Latino Studies Student Research Series and shared with local residents, agencies and the community at large.

GSC 46000 Directed Readings
Department Approval Required

Reading and research on specialized topics that are immediately relevant to the student's interests and not routinely covered in the regular curriculum. Letter grade given.

GSC 47000 Special Studies
Department Approval Required

Students conduct an independent research project supervised by the instructor. Permission of the instructor is required.

GSC 48000 Capstone Essay
Fulfills Senior Capstone Project Requirement for Undergraduate Majors
Department Approval Required

In collaboration with the Director of Undergraduate Studies in Gender Studies, students choose a Gender Studies faculty member who will guide them through the semester-long composition of a capstone essay. The capstone essay is an original and professional piece of scholarly writing based on the student's interdisciplinary research in their primary and supplementary majors. The capstone essay may build upon, but cannot replicate, the work done for a senior thesis or paper in another major or course. This course fulfills the senior capstone project requirement for Gender Studies supplementary majors. It can only be taken in the fall semester of the senior year. In the spring semester of the junior year, interested students should speak to the Gender Studies academic advisor about planning their thesis topic and research and securing a faculty advisor. For the essay to be accepted by Gender Studies, the minimum page requirement is 20 pages.

GSC 48001 Senior Thesis
Fulfills Senior Capstone Project Requirement for Undergraduate Majors
Department Approval Required

In collaboration with the Director of Undergraduate Studies in Gender Studies, students choose a Gender Studies faculty member who will guide them through the year-long composition of a senior thesis. The senior thesis is an original and professional piece of scholarly writing based on the student's interdisciplinary research
in their gender studies major, ideally incorporating any addition fields of study they are pursuing. The Gender Studies senior thesis may build upon, but cannot replicate, the work done for a senior thesis or paper in another major or course. This course fulfills the senior capstone project requirement for Gender Studies majors. It is taken in the fall semester of the senior year (2 credits) and finished in the spring semester (1 credit). In the spring semester of the junior year, interested students should speak to the Gender Studies academic advisor about planning their thesis topic and research and securing a faculty advisor. For the thesis to be accepted by Gender Studies, the minimum page requirement is 30 pages (excluding notes and bibliography). All students registered for the Senior Thesis will participate in a mandatory Thesis Writing Workshop which will meet at times determined by the Director of Undergraduate Studies in Gender Studies (usually 5-6 meetings spread out between August and March).