

# SPRING 2017

## GRADUATE COURSE DESCRIPTIONS

**GSC 60001**

### **Perspectives on Gender: Theory and Practice**

**TR 2:00pm-3:15pm**

**Barbara Green/ENG**

This course encourages you to develop your own perspective on gender and gender issues by reading across a span of thinkers who have engaged issues related to sex and gender including: debates over women's rights, difference, the body, sexuality, gender performance, gender surgery, gay marriage, masculinity, race, transgender politics, and more. Students will read and analyze texts by diverse writers from the 19th century to the present day, speaking from perspectives informed by suffrage and abolition movements, second wave feminism, third wave feminism, Black liberation and Black pride movements, gay liberation and queer pride movements, and men's movements; and from disciplines such as political science, anthropology, psychology, literary criticism, film theory, history, biology, sociology, cultural studies, and more. Throughout, students will consider how ideas about gender have changed over time and why, how the ideas and debates relate to their lives and everyday practices, and which ideas can or should be put into practice and how.

**GSC 60522**

### **Prisons and Policing in the United States**

**TR 3:30pm-4:45pm**

**Pamela Butler/GS**

Scholars and activists use the concept of the "carceral state" to describe the official, government use of policing, surveillance, and mass imprisonment to exercise control over society. This course examines the histories, cultures, politics, and economics of prisons and policing in the United States, in order to determine how the U.S. carceral state has been a factor in the social construction of race, gender, and citizenship.

We will study the genealogy of the U.S. carceral state -- beginning with the surveillance embedded in the earliest practices of slavery and settler colonialism, tracing its development through the 19th and early 20th centuries, and concluding with the rise of the modern prison industrial complex. We will then focus on contemporary U.S. prisons, policing, and surveillance, using case studies including the "war on drugs," immigrant detention, sex-crime regulation, and police violence. Finally, we will consider alternatives to prisons and policing, as we learn about academic research and activist movements working to end state and police violence, abolish prisons, and create opportunities for restorative justice.

Over the course of the semester, students will learn about the historical development and ongoing maintenance of the carceral state, using an intersectional framework that highlights the ways in which prisons and policing have both shaped, and been shaped by, race, gender, citizenship, and economics. Along the way, students will ask and address such questions as: How does the U.S. carceral state function as a tool for social control? What histories, policies, and ideologies underlie the carceral state? How have individuals and organizations worked to transform or abolish the carceral state? How have art

and cultural production been used to normalize and/or critique the carceral state? And can we imagine a world without prisons or police?

**GSC 60529**  
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### **The Movie Musical**

**TR 12:30pm-1:45pm**  
**T 6:00pm-8:00pm Lab**  
**Pamela Wojcik/FTT**

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 60565**

### **Gender and Peace Studies**

**MW 11:00am-12:15pm**  
**Susan St. Ville/IIPS**

This course will draw on both gender and peace theory to examine the intersections of gender, violence, and power. We will study the gendered dynamics of war and peace at local, national, and transnational levels in order to better understand gender in violence and peacebuilding interventions. In the first section of the course, we will examine gendered dynamics throughout stages of war and peace from the buildup to war through long-term peace. Topics to be covered include masculinity and femininity under nationalism and militarization, gendered vulnerability in wartime, sexual violence as a tool of warfare, gender and peace negotiations, and postwar renegotiations of gender and community. This course will pay particular attention to the emerging changes for women in both war and peace, with increased military involvement by women, formal calls for women to be included in peace processes, the recognition of gender-based war crimes, and grassroots peace initiatives by women. We will be drawing on material from cases such as former Yugoslavia, Afghanistan, West Africa, and the United States. In the second section of the course, we will examine different potential frameworks for making issues of gender central to discussions of war and peace. We will ask in what ways "gender" remains a useful tool for students of peace studies and what possibilities our inquiry might open for reimagining concepts of gendered identity to inform future work in peacebuilding.

**GSC 60573**  
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**Girls' Media & Cultural Studies**

**MW 11:00am-12:15pm**  
**T 8:00pm – 10:30pm Lab**  
**Mary Kearney/FTT**

This course introduces students to critical analyses of girls' media culture. During the first half of the semester we will focus on constructions of girls and girlhood in intellectual theory, popular discourse, and media texts (particularly U.S. film and television), paying attention to shifts in such constructions as a result of sociohistorical contexts and the rise of feminist ideologies. The second half of the semester will be devoted to exploring the media and cultural practices of female youth, examining the expansion of girls' culture beyond consumer-oriented activities, such as magazine reading and music listening, to those involving media production, such as filmmaking and blogging. In addition to problematizing girls' sex and gender identity through intersectional explorations of age and generation, and vice versa, we will pay special attention to how issues of race, class, and sexuality impinge upon the formation of girls' identities, female youth cultures, and the representation of girlhood in popular culture.

**GSC 60581**  
**GSC 61581**

**Seminar on Alfred Hitchcock**

**MW 2:00pm-3:15pm**  
**M 5:00pm-7:30pm Lab**  
**Susan Ohmer/FTT**

This seminar offers an opportunity to study the work of one filmmaker in depth and to think critically about the methods we use to study film and television texts, industries, and audiences. The director of 64 films and many television programs, whose career began before the era of synchronized sound in the 1920s and continued through the color and widescreen spectacles of the 1960s and 1970s, Hitchcock also wrote and produced many of his works. This unusual degree of control inspired critics to classify him as an "auteur" and to analyze the themes, visual elements, character types, and narrative structures that appear again and again in his films. These recurring elements have also spurred analyses that employ other theoretical frameworks, such as feminist, psychoanalytic, ideological, industrial, and cultural studies perspectives. The massive amount of critical writing on Hitchcock enables us to understand his work more deeply, and also to compare and contrast the assumptions and approaches used in different forms of theory. Our class will take both a critical and a metacritical approach to Hitchcock as we study his reputation as a director, his films and television programs, and the theories that have been deployed to understand his work.

**GSC 63522**

**Sem: Topics in Modern Art: Gender and Performance Art**

**R 4:00pm-6:30pm**  
**Nicole Woods/ARHI**

This seminar considers the theoretical and cultural implications of the genre of performance art as it emerged around shifting notions of the body in the 20th century. It will examine the historical precedents of "live-art" practice in Futurism, Dada, Surrealism, Gutai, and 'Action' painting, and it will study the expansion of traditional media (as performance/performative) into new forms of cultural expression in Happenings and Fluxus, Feminism and Institutional Critique, Multiculturalism and

Identity Politics, among others. Seminar discussion will emphasize formal analysis, theoretical exploration, and social context. Readings will include critical histories, theories, and artists' writings.

**GSC 63604**

### **Gender And Archaeology**

**MW 11:00am-12:15pm**

**Meredith Chesson/ANTH**

**Fulfills Interdisciplinary Seminar Requirement**

Under the broad theoretical, political and historical umbrella of feminism, archaeologists today are negotiating their own paths toward an engendered past from multiple directions, and this course will explore the diversity of these approaches toward creating a (pre)history of people. We will consider the historical and theoretical foundations of creating an engendered past, the methodological and practical aspects of "doing" engendered archaeology, and the intersection between political feminism, archaeological knowledge production, and the politics of an engendered archaeology. Topics for consideration include feminist perspectives on science, anthropology, and archaeology; concepts of gender in prehistory and the present; women's and men's relations to craft production, mortuary practices, and space; construction of race, gender and class relations in the past (and present); and the complex relationship between feminism, archaeology, and the politics of reconstructing the lives of women, men, and children in archaeology and the archaeological past.

**GSC 67000**

### **Special Studies**

**Department Approval Required**

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