

Fall 2017

GRADUATE COURSE DESCRIPTIONS

GSC 60001

Perspectives on Gender

TR 11:00am-12:15pm

Mary Celeste Kearney/FTT

This interdisciplinary seminar provides students with an overview of key concepts and terms in gender theory. Students will read prominent feminist and queer theorists of gender, analyze their arguments, and learn to critique and apply them. We will begin with early feminist explorations of gender. However, we will also explore contemporary theories, including those from outside feminist theory that move our understanding of gender outside heteronormativity and beyond the binaries of male/female and masculine/feminine. Our constant concern is to consider what these theories mean in their specific sociohistorical contexts and to contemplate their potential implications for our own and others' lives, not to mention culture and society at large. This seminar requires close reading and discussion of theoretically rigorous and critically sophisticated texts and thus requires the active participation of committed students.

GSC 60523

Human Rights – Cancelled by Dept (5/1/17)

TR 2:00pm-3:15pm

Eileen Hunt Botting /POLS

~~This graduate seminar in political theory and peace studies examines contemporary theories of human rights and their historical roots in political works by feminist thinkers such as Wollstonecraft and J.S. Mill. Issues to be discussed are approaches to the justification of human rights; the impact of politics, law, and culture on the scope and content of human rights; the traditional exclusion of women and minorities from holding human rights in theory or in practice; the philosophical inclusion of racial minorities, women, children, the disabled, and non/trans/posthumans in feminist and critical theories of universal human rights; whether and, if so, why women's rights are human rights; and whether a conception of the human is a necessary grounding for theories of (human) rights.~~

GSC 60538

GSC 61538

Film and Popular Music

MW 2:00-3:15pm

M 3:30-6:00pm

Pamela Wojcik /FTT

Attributes: Arts & Culture

This course examines the use of popular music in American film. Students will learn about the distinction between the classical film score and uses of popular music in film. We will consider how changes in the film industry, including horizontal integration, impact the use of popular music; why and how the film industry resisted rock and roll; narrative uses of film music; uses of pop music to signify time periods, subcultures, racial identities, queer identities, and more. We will look at uses of pop music in classical Hollywood, the film musical, rockumentaries, biopics of musicians, and the use of prerecorded music as soundtrack. Throughout, we will attend to ways in which gender, race, and sexuality are expressed musically. Students will see a wide range of films, including American Graffiti, Saturday Night Fever, Do the Right Thing, Pride, Goodfellas, Round Midnight, Truth or Dare, and Hard Days Night.

Cold War Media**MW 3:30-4:45pm****T 8:00-10:30pm****Michael Kackman/FTT**

This course explores the popular media culture of the US Cold War, focusing particularly on the two decades spanning from the post-WWII era through the late 1960s. The course draws on research in media studies, social and cultural history, American studies, sociology, international relations, gender studies, and other fields. We'll consider the interplay between such issues as postwar suburbanization, the emergence of television, domestic gender and sexual norms, teen culture, the US civil rights movement and foreign policies related to the developing world.

**Gender Print Culture Modernity
Interdisciplinary Seminar****MW 3:30-4:45pm****Barbara Green/ENGL**

Both the rapid transformation of existing communication technologies and the emergence of new media made possible the expression of new gender norms and roles in modernity. At the center of the course will be the complex and varied periodical culture of modernity: little magazines that advanced literary and artistic experiments; "slicks" that advertised a "modern" lifestyle; feminist papers; women's magazines, and more. We'll explore the "mediamorphosis" of modernity (during the period 1880 to 1940 or so) by taking up a few key sites of experiment and contest. These will include the role of the feminist periodical press in advancing a counter public sphere; the role of the little magazines such the Little Review and the New Freewoman in entwining questions of literary experiment with the cultivation of new identity categories for modern ('advanced') women and men; the role of popular magazines in circulating a "pulp modernism" marked as masculine; the circulation of images of a "queer" modernity in the pages of British Vogue. We'll also consider literary representations of women's encounters with new information systems: novels of the "typewriter girls" and secretaries of modernity; "new woman" novels of encounter with the "new journalism" and more. Readings may include theoretical texts on the public sphere and on modernism's relation to mass culture by Habermas, Huyssen; key works from the "new periodical studies" by Ann Ardis, Catherine Keyser, Sean Latham, David Earle, Mark Morrisson, Lucy Delap, Maria DiCenzo, Mary Chapman, and more; exploration of a number of modern periodicals, some housed on the Modernist Journals Project; novels such as *The Typewriter Girl* (Grant Allen) or *The Story of a Modern Woman* (Ella Hepworth Dixon). Requirements include leading a discussion, the production of a research essay, brief response papers.

Special Studies**Department Approval Required**

Special studies are available with Gender Studies – Affiliated Faculty.