Gender Studies Gateway Course
GSC 27999 (CRN 23280)
For ALL Majors & Minors
No Hours/No Credits Co-Requisite Course for Pre-approval Registration
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.

Introduction to Gender Studies
GSC 10001/20001
MW 1:55-2:45pm
Attributes: Fulfills Introductory Course Requirement, University Social Science Requirement
Meagan Simpson/GSC – PhD student English
Hilary Davidson/ GSC – PhD student Sociology
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.
Attributes: Religion & Family, Diversity, Fulfills University Social Science Requirement
Elizabeth McClintock/SOC
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.

Video Games and the Gendered Role
MW 11:45-1:00pm
Attributes: Arts & Culture
Denise Ayo/FTT
From Samus to Mario, Princess Zelda to James Sunderland, Jill Valentine to Master Chief, mainstream video games have offered gamers an array of male and female characters. In this course, we will analyze these various portrayals of gender. Do games always portray a masculine hero saving a damsel in distress? Do some games offer an alternative to this archetypical situation? We will examine a wide range of avatars and supporting characters within the context of storylines, digital environments, and paratexts such as cover designs, promotional materials, and strategy guides. Our investigation, however, will not be limited to character construction and narrative structure. We will also discuss gender assumptions about gamers, question the gender politics of online gaming, and think about how an avatar’s gender affects player-avatar identification. Course requirements will include class discussion, readings, quizzes, and writing assignments. In addition, students will be required to watch recorded gaming sessions on YouTube as well as play a game or games themselves.

Love Stories from Africa
MW 1:30-2:45pm
Attributes: Arts & Culture, Diversity, Fulfills University Literature Requirement
Z’étoile Imma/ENGL
In their recent fiction, many women African writers show an increasing attentiveness to the dynamics of love, romance, and intimacy. In this course, we will study postcolonial and contemporary African fiction as we delve into politics of romantic love. We will consider the following critical questions: What do these literary representations centered on love tell us about gender, sexuality, identity, power, and desire in contemporary Africa? How have African women writers (re)configured the romance genre? In what ways do these African love stories extend, transform, or critique theories of African, Western and transnational feminisms? How might a love story from Africa circulate a response to coloniality, race, migration, violence, poverty, xenophobia, and globalization? Why do African women writers employ “the love story” as a means to discuss the subtle and radical changes faced by their communities, countries, and continent? Texts may include: Ama Ata Aidoo’s Changes, Yvonne Vera’s Butterfly Burning, Nadine Gordimer’s The Pick-Up, Aminatta Forna’s The Memory of Love, Bessie Head’s Maru, Mariama Ba’s The Scarlet Song, Zukiswa Wanner’s Men of the South, and several short stories from Chimamanda Adichie’s The Thing Around Your Neck and Ama Ata Aidoo’s edited anthology African Love Stories including Monica Arac de Nyeko’s “Jambula Tree.”

Crisis and Community
TR 9:30-10:45am
Attributes: Gender & Society, Diversity
Amanda McKendree/GSC/Kaneb Center
What is crisis? As a community, how do we interpret and respond to public crisis events? These guiding questions will propel our work into understanding a gendered crisis response from the perspective of the American Red Cross of St. Joseph County. In collaboration with the American Red Cross, we will examine
multidisciplinary perspectives of public crisis events, theoretical approaches to crisis management and crisis communication, and the channels of communication necessary to prepare for, analyze, and respond to public crisis events. We will work with the American Red Cross to co-create a gendered approach to local crisis preparation and response that connects to regional, national, and international initiatives. Students will gain a gendered perspective of crisis response through analyzing case studies, evaluating theories of crisis and gender, and producing a summary report of recommendations in addition to a formal presentation for the American Red Cross.

American Marriage  
GSC 30178  
MW 4:30-5:45pm  
Attributes: Religion & Family, Diversity  
Pam Butler/AMST  
Although we often think of marriage as a "natural" or timeless institution, the social, political, and economic meanings of marriage in the U.S. have actually changed dramatically and often over the last two centuries, and varied across America’s diverse social and geographic spaces. This course explores those changes and differences, asking what role marriage has played in the definition and re-definition of formations such as citizenship, capitalism, gender, race, and family in the U.S. As we chart the history of marriage as an American institution, we’ll focus in particular on protest movements since the 19th century that have questioned or challenged the politics of marriage, including abolitionist, anarchist, feminist, Marxist, civil rights, and queer political thought and activism. Evaluation will be based on participation, online reading journals, in-class presentations, and a final project.

Handmade in America  
GSC 30312  
MW 1:30-2:45pm  
Attributes: Arts & Culture, Diversity  
Pam Butler/AMST  
Historically, crafting and decorative arts have been central to how America is defined through such categories as gender, race, and citizenship. Today, leisure craft activities like knitting, quilting, and scrapbooking continue to be exemplary sites for the formation and negotiation of American identity. This course asks how these "crafting" activities and cultures shape contemporary understandings of Americanness, focusing on their role in defining some foundational binaries of U.S. social and political life, including labor/leisure, production/consumption, male/female, art/craft, white/black, and citizen/foreigner.

Transatlantic Odysseys/Postcolonial Masculinities: Reading Joyce and Walcott  
GSC 30535  
TR 9:30-10:45am  
Attributes: Arts & Culture, Diversity, Fulfills University Literature Requirement  
Abigail Palko/GSC  
This course begins with the premise that the twentieth-century situations of Ireland and the Caribbean bore more than a passing resemblance to each other. In a 1979 interview, Derek Walcott (the first Caribbean writer to be awarded the Nobel Prize for Literature) claimed affinity with Irish writers on the grounds of a shared colonial background: “I’ve always found some kind of intimacy with the Irish poets because one realised that they were also colonials with the same kind of problem that existed in the Caribbean… Now, with all of that, to have those astounding achievements of genius, whether by Joyce, or Yeats, or Beckett, illustrated that one could come out of a depressed, deprived, oppressed situation, and be defiant and creative at the same time.” To explore this assertion, we will read selected writings of James Joyce (Irish novelist, short story writer, and essayist) and Derek Walcott (St. Lucian poet, playwright, and essayist). This comparative reading will highlight their common themes of ethnicity, postcolonial constructions of masculinity, cultural chauvinism, and political inequality. Both work within and against the traditional Western canon, and so our primary focus on their epics, Ulysses and Omeros (we will read selections from each), will consider the ways that Joyce and Walcott are writing back to the imperial center/rewriting the imperial canon, employing its literary techniques and traditions in their works. Both writers thematically investigate the dichotomy between colonizer and colonized, the interplay between their own culture and Western civilization writ large, and the influence of island geography on their societies. Their writing exposes the lasting wounds—personal, cultural, and political—inflicted by British colonialism in their native lands and the ways that anxieties of masculinity were exacerbated by and
contributed to this domination. Our readings of Joyce’s and Walcott’s texts will be guided throughout by the theoretical lens of masculinity studies. This course is open to students interested in exploring the ways that masculinity studies serves as a useful lens for reading Joyce and Walcott and for analyzing the political and cultural ties between their homes (as well as their problematic relationships to those homes); no prior knowledge is assumed.

**Fashioning American Identities**

MW 11:45am-1:00pm

Attributes: Arts & Culture, Fulfills University Fine Arts Requirement, University History Requirement

Sophie White/AMST

Did Puritans really only wear black and white, or did they wear fashionable lace, silk ribbons and bright colors? Did early settlers wash their bodies to get clean? What role did fashion play in the making of the American Revolution? And how did slaves and Native Americans adorn their bodies? This course will address such questions by focusing on dress and material culture. We will consider the role of dress in the construction of colonial identities, and examine the ways that bodies operated as sites for negotiating gender, class and ethnic encounters.

**The Family in Japanese Film and Anime**

GSC 30583/31583

TR 11:00-12:15pm

W 5-7pm Lab

Attributes: Arts & Culture, Diversity

Kerim Yasar/LLEA

The family forges identity. Moving images forge the imagination. Both help shape the way we see ourselves and the world. In this course we will examine the intersection of the two by watching and discussing representations of the family in Japanese cinema, from the sun-drenched melancholy of Ozu Yasujiro’s Late Spring, to the harrowing survival story of Takahata Isao’s Grave of the Fireflies, to the absurd comedy of Morita Yoshimitsu’s Family Game. In the process we will explore issues of film form and technique, translation, and the various incarnations and configurations of Japanese families over time. Readings in film analysis and Japanese film history will be supplemented by sociological sources. Some of the questions we will explore: What role has cinema served in the articulation of Japanese identity in the modern period? How do filmic representations of Japanese families capture or depart from observed realities? How do gender roles operate within the family and the larger culture? What are some of the distinctive characteristics of Japanese cinematic practice in various historical periods? How do families endure in the face of historical trauma?

**Gender and Fan Studies**

GSC 30584

MW 3:00-4:15pm

Attributes: Arts & Culture

Darlene Hampton/FTT

In this course we will explore the concept of media fandom: definitions, history, analysis, representations, and practices through the lenses of gender and sexuality. Some questions we will address are: What is a ‘fan’? Why is it important to study fans at all? Can we consider fan communities examples of subcultures? How have internet technologies and social networking impacted fan cultures and communities? How do discourses of gender and sexuality impact cultural and academic representations of fans? For example, why are some practices and communities considered acceptable and fairly ‘normal’ while others are represented as odd or obsessive? We will approach these questions through a range of social and cultural theories, including: textual analysis, anthropology/ethnography, feminist theory, and theories of performance. Assignments for the course will include writing assignments, discussion leading, exams, and a final project.

**American Consumer Culture in the 20th Century**

GSC 30585

TR 3:30-4:45pm

Attributes: Gender & Society, Diversity

Rebecca McKenna/HIST

This course is an introduction to the history of American consumer culture. We will study the rise of mass consumption in the early part of the century through the ascendance of niche consumption by the twentieth century’s end. Along the way we will explore the impact of consumption on how Americans have experienced
family life, faith, gender, race, ethnic, and class identities. Readings will allow us to examine the invention of a middle-class American “standard of living” and the architects and architecture of a consumer society (from “Mad Men” to shopping malls and suburbs). We will also consider the relationship between consumption and citizenship and cultural criticism of consumer society. At the most general level, we will explore the relationship between meaning-making and self-making on the one hand, and buying and selling on the other.

**Crimes of Passion: Gender & Sexuality in Classical Japanese Literature**

**GSC 30586**

**MW 3:00-4:15pm**

**Attributes: Arts & Culture, Diversity, Fulfills University Literature Requirement**

Michael Brownstein/LLEA

What did it mean to be a “man” or a “woman” in Japan in the centuries before the modern era? How did conceptions of masculinity and femininity evolve under the influence of Buddhism and Confucianism, not to mention changes in the social order? Above all, how was gender “performed” when it came to matters of the heart? In this course, students will explore these issues, primarily through fiction and drama, but also through diaries, essays, and poetry.

The course is divided into three units. Unit 1 surveys the literature of the Imperial court from the 8th through the 12th centuries. We will begin with selections of love poetry from the Man’yōshū, Tales of Ise, and Kokinshū as background for Murasaki Shikibu’s epic of courtly love, The Tale of Genji (ca. 1000 A.D.). Unit 2 focuses on plays from the Nō theater, which typically dramatize the problem of desire from a Buddhist perspective. In Unit 3, we will explore the issues of gender and sexuality in Ihara Saikaku’s Five Women Who Loved Love (1685) and plays by Chikamatsu Monzaemon, such as The Love-Suicides at Amijima (1721). All materials are in English and no special knowledge of Japan or Japanese is required. Students will also read essays by Western scholars to acquire a critical perspective on the issues of gender and sexuality in specific texts. As instructor, I will explain the social and literary conventions that shaped each kind of text, while the study questions and class discussions will focus on how the texts idealized, challenged, or otherwise interrogated male and female gender roles and the problem of desire.

**Social & Economic Reality + Culture = Asian Film**

**GSC 30587**

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

**Attributes: Arts & Culture, Diversity**

Anthony Juan/FTT

Global issues, economic realities, and cultural contexts have affected content styles of narratives, and methods of production in Asian Film and film making. This course challenges the comfortable views of watching a film onscreen and takes the student and the audience of film from discussions on how they feel about the Asian film and into asking how these films got there, the issues surrounding them, and the objective realities and cultures of Asia from which they were shaped. The class will watch films and discuss movements in Asian cinema, among them, social realism, modern urban fables and myths, post-modern narratives and adaptations of theatre into cinema. It will also look into methods of film making contingent upon the realities, religion, and aesthetic principles found in Asian culture. Significant films from Japan, Myanmar, the Philippines, Indonesia, Malaysia, Korea, China and India will be viewed, discussed, analyzed. Maturity and open-mindedness on the part of the students is expected when viewing and analyzing the films that may, at times, challenge comfort zones.

**US Sex, Sexuality and Gender from 1880**

**GSC 30625**

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

**Attributes: Gender & Society, Religion & Family, Diversity**

Gail Bederman/HIST

Topics may include representations of sexuality in movies and advertising; new courtship practices among unmarried heterosexuals (from courting to dating tohooking up); changing concepts of same-sex love (from inversion to homosexuality to gay liberation to LGBTQ); the demographic shift to smaller families; the twentieth-century movements for and against birth control and legal abortion; and the late-twentieth-century politicization of sexual issues.
Women in Russian Literature

Alyssa Gillespie/RU

From Tatiana, Pushkin’s shy, graceful and bookish heroine with a noble heart and a deep affinity for the Russian countryside; to the vivacious young maiden Natasha, one of Tolstoy’s most famous creations, who is the very embodiment of the Russian spirit; to the unhappy, unfulfilled wives and sisters of Chekhov’s plays and stories, pining away for a more meaningful existence… From mathematician Sofia Kovalevskaja, first woman appointed to a full professorship in a northern European university and author of numerous stories and a childhood memoir; to Alexandra Kollontai, fervent Bolshevik activist for women’s rights; to the enigmatic poet Anna Akhmatova, who watched the men in her life, one by one, being punished by the Soviet state for her own poetic genius… Russian literature is full of memorable, influential female characters, and of gifted women writers who have taken it upon themselves to buck the predominantly masculine trend in the Russian literary tradition. This course will introduce you to some of the most fascinating female characters and female writers in Russian poetry and prose. At the same time, we will go far beyond a mere focus on the female person to ask how attention to the hidden gendered structures in Russian literature can bring to mind significant new perspectives on both canonical literary works and the Russian literary tradition as a whole. Themes of the course will include stereotypical gender patterning of characters, relationships, and behaviors; the literary representation of masculinity and femininity; gendered symbolism and structuring of fictional and poetic texts; reading and writing as sensual experience; the gendered nature of naming with language; the crossover between literature and politics; and female writing as cultural subversion. The course will include works written from the nineteenth century to the present and will feature, among others, the male writers Pushkin, Gogol, Tolstoy, Turgenev, Chekhov, Chernyshevsky, Pasternak, and Babel and the female writers Pavlova, Kollontai, Zinov’eva-Annibal, Tsvetaeva, Akhmatova, Shvarts, Petrushevskaya, and Tolstaya. TAUGHT IN ENGLISH.

Internship

Abigail Palko/GSC

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 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.

Perspectives on Gender: Theory and Practice

Alison Rice/ROFR

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.
Gender and National Identity in Modern Spanish Cinema

MW 3-4:15pm
Attributes: Gender & Society, Diversity
Carlos Jerez-Farran/ROSP

The aim of the course is to introduce students to a selection of Spanish films from the 1970’s to more contemporary ones. We will examine the constructions of gender and national identity in a selection of films authored by renowned Spanish film director like Carlos Saura, Bigas Luna, and Pedro Almodóvar among others. The course will explore issues of identity from a variety of perspectives to show how gender roles and sexuality are used as the basis for the examination of a Spanish national identity. We will also study the ways in which the cinematic construction of identity was informed by national developments as well as by transnational aesthetic trends.

TAUGHT IN SPANISH
Co-Requisite: ROSP 10101
Pre-Requisite: ROSP 30310

Monstrous Mothers of Literature

TR 11:00-12:15pm
Attributes: Arts & Culture, Diversity
Abigail Palko/GSC

Images of terrible, horrifying mothers have long abounded in literature and have dominated media portrayals of motherhood for decades. Consider the mothers in Coraline and the maternal substitutes in Disney films, or real-life examples like Nadya Suleman (the infamous Octomom) or Michelle Duggar: not only do a multitude of examples of “bad” mothering exist, but women’s attempts to mother are also scrutinized in excruciating detail. In this course, we will read a selection of texts from the Anglophone and African diasporic traditions to interrogate the literary use of maternal motifs. What purpose is served by making a fictional mother monstrous? What literary effect is created? We will examine contemporary American culture (magazines, blogs, movies, the “momoir”) to theorize possible impacts on the role of the modern mother. What does it say about society that these images are so popular? And what is the connection between a woman’s reproductive power and the urge to label her “monstrous”?

The Movie Musical

TR 2:00-3:15pm
R 5-7pm Lab
Attributes: Arts & Culture, Diversity, Fulfills University Fine Arts Requirement
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.
Gender and Peace Studies
TR 9:30-10:45am
Attributes: Gender & Society, Diversity
Laura Heideman/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 peace building 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 peace building.

Gender and Health
TR 12:30-1:45p
Attributes: Gender & Society, Diversity
Vania Smith/ANTH
Pre-requisite: ECON 30331
This course looks at the intersection of gender, health policy, and health care organization around the world. Some of the issues to be discussed include: medicalization of the female body; critical medical anthropology; the politics of reproduction; social production of illness and healing; politics, poverty, and health; national and international health and development policies.

Economics of the Family
TR 2:00-3:15pm
Attributes: Religion & Family
Kasey Buckles/ECON
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.

Gender & Sexuality in Modern Art
MW 1:30-2:45pm
Attributes: Arts & Culture, Diversity, Gender Studies Senior Seminar
Kathleen Pyne/ARHI
In this course we will examine many of the major figures --- both men and women artists --- of nineteenth- and twentieth-century European and American art, in terms of the current debates about the roles of the gender and sexuality in modern art. The selected readings will explore a broad range of discussion in this field, as well as the theoretical sources of these studies. The most important of these issues will include theories of sexuality and gender derived from the writings of Freud and Foucault; the role of sexuality and gender in the formation of the avant-garde; the problem of feminine subjectivity; typologies of the woman artist; the maternal body in modern art; gender and sexuality in the artist's self-performance of artistic identity; and the role of the primitive in modern artistic identity.
Masculinities, Health, and (Dis)Order  
GSC 45105  
TR 11:00 – 12:15pm  
Attributes: Gender & Society, Diversity  
Holly Singh/ANTH  
This course centers on how masculinities influence health outcomes in the contemporary world. Our topics will include: making gender and gendered bodies; sexuality and changing gender roles; family and male honor; men's health; and masculinities in religion, nationalism, violence, and global commerce. Ethnographic examples and case studies will focus on Asia and North America.

Directed Readings  
GSC 46000  
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.

Special Studies  
GSC 47000  
Department Approval Required  
Students conduct an independent research project supervised by the instructor. Permission of the instructor is required.

Gender Studies Senior Thesis  
GSC 48001  
Department Approval Required  
Fulfills Senior Capstone Project Requirement for Undergraduate Majors  
In collaboration with the Gender Studies academic advisor, students choose a Gender Studies faculty member who will guide them through the semester-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 primary and supplementary majors. 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 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 thesis to be accepted by Gender Studies, the minimum page requirement is 30 pages.