## FALL COURSES BY DAY AND TIME

### MONDAY
- **2:00 PM – 4:40 PM**
  - **WST 226/AH 214**
  - Beyond the Boundaries: Folk and Outsider Art

### WEDNESDAY
- **9:40 AM – 10:55 AM**
  - **WST 100**
  - Intro to Women’s Studies: Spectacular!
  - Spectacular! Gender & Sexuality in the Hollywood Musical

### MONDAY, WEDNESDAY
- **12:30 PM – 1:45 PM**
  - **WST 103/LIN 103**
  - Language & Sexuality
  - **WST 203/PSC 246**
  - Women in Politics
  - **WST 223/WST 423**

- **12:30 PM – 1:45 PM**
  - **WST 233/WST 433**
  - Race in American Fiction
  - **WST 222/WST 422**
  - Nineteenth-Century British Novel
  - **WST 243/WST 443**
  - Studies in a Major Author: Toni Morrison and Critical Theory

- **6:15 PM – 7:30 PM**
  - **WST 115/ANT 102**
  - Introduction to Medical Anthropology

### TUESDAY, THURSDAY
- **9:40 AM – 10:55 AM**
  - **WST 217/ANT 218**
  - Birth & Death I: Vital Events in Our Personal Lives

- **12:30 PM – 1:45 PM**
  - **WST 214/AH 210**
  - Women as Image & Text
  - **WST 288/GER 288**
  - Mothers, Comrades and Whores

- **2:00 PM – 3:15 PM**
  - **WST 266/CSP 267**
  - Psychology of Gender

- **3:25 PM – 4:40 PM**
  - **WST 270/JPN 269**
  - Ukiyo: Japan’s Floating World

- **4:50 PM – 6:05 PM**
  - **WST 193/DAN 290**
  - Middle Eastern Dance: Orientale
WST 100  Intro to Women's Studies: Spectacular! Spectacular! Gender & Sexuality in the Hollywood Musical
2 Credit Course. As a genre that routinely embraces flights from reality in the form of song and dance, the Hollywood musical occupies a unique place in American film. This course will examine the historical development of the Hollywood musical and its engagement with contemporary issues of gender and sexuality. How does its “spectacular” form and structure play with conventional modes of representing men, women, and romantic love on screen? In what ways does the performativity of the bodies in musical numbers open up new forms of audience identification? Together, we will examine musical films – their visual and narrative formulas, their resonance with various spectator groups – with respect to foundational concepts in Women's and Gender Studies. We will then devote time to analyzing the appearance of these classical conventions in music videos, commercials, and recent television shows, paying special attention to what such appropriation might indicate about the politics of popular media representation today. R. Burditt

WST 103/LIN 103  Language & Sexuality
This course will investigate various aspects of language as used by members of sexual minority groups, focusing on language of and about gay men, lesbians, bisexuals and transgendered people, including "reclaimed epithets" (e.g., ‘dyke’ and ‘queer’), gender vs. sexuality vs. sex, and the role of language in creating/maintaining sexual categories and identities. J. Runner

WST 115/ANT 102  Introduction to Medical Anthropology
This course will examine selected topics in the study of medical and health care systems from an anthropological and cross cultural perspective. The body of the course will consider several major areas of anthropological work on: ethnomedicine, or "folk medicine" and its interaction with Western medicine, the role of government policies in promoting, or retarding, the health of minority populations, the relationship between patients and healers; transcultural psychiatry; and relations between gender and illness. The course will use studies from a wide range of traditional cultures throughout the world, with frequent reference to the application of this research to modern "Western" medicine. L. Metcalf

WST 193/DAN 290  Middle Eastern Dance: Orientale
Unveil the grace and beauty residing in the creative nature of Middle Eastern Dance. Improve strength, flexibility and self-awareness of the body. Class work will include meditative movement, dance technique, improvisation and rhythm identification through music and drumming. Specific dance forms such as Egyptian, Turkish, and American Tribal will be taught. Traditional costuming will be addressed and shown in class. History, art, and culture from these countries will be explored and experienced. Discourse and research topics will explore issues of gender, body image, historical perspectives and Orientalism. No prior dance experience necessary. K. Scott

WST 203/PSC 246  Women in Politics
This course will explore women's evolving roles in American politics. Topics include: a brief historical review of women's rights; women's roles in social movements; and women in electoral politics and as elected officials. Students will examine the quality of women's political leadership, comparing and contrasting it to the traditional gender-based models. Course readings will be supplemented by video presentations and guest lectures. N. Bredes

WST 214/AH 210  Women as Image & Text
Feminist art historians have changed the way we think about images of women, works by women artists, and the very notion of artistic genius. This course will investigate the way in which visual images of women participate with other cultural and social factors in the construction of the idea of woman. It will look at types and conventions in works by male and female artists, as well as in anonymous prints and advertising from different periods, with a concentration on the 19th and 20th centuries. Readings will introduce a variety of approaches. G. Seiberling

WST 217/ANT 218  Birth & Death I: Vital Events in our Personal Lives
How do human beings experience, make sense of, cope with and shape birth illness, and death in their own lives and in the lives of those who are close to them? Historical and contemporary examples from North America, Latin America, Europe, the Middle East, Africa, and Asia. A. Carter

WST 222/WST 422  Nineteenth-Century British Novel
This course introduces students to some of the major British novelists during the nineteenth century such as Jane Austen, Charlotte Bronte, Charles Dickens, George Eliot, and Thomas Hardy. The course will situate these novelists within the aesthetic and historical concerns of the period and cover an array of topics (e.g. the rise of the novel, the marriage-plot as a narrative device, capitalism, gender, sexuality, race, and empire). S. Rajan

The 19th c. novel is usually associated with Victorian values: happy marriages; wholesome homes; moral propriety; properly channeled emotions and ambitions. Many of the most popular novels, however, paint a very different picture: with madwomen locked in attics and asylums; monsters, real and imagined, lurking behind the facade of propriety; genteel homes harboring opium addicts; fallen women walking the streets; and sexual transgression and degeneracy popping up everywhere. Indeed, for novels centrally structured around marriage and society, madness and monstrosity appear with alarming regularity. The intertwining of these tropes suggests some of the cultural anxieties unleashed by the new body of women writers and women readers. We will begin with Frankenstein and end with Dracula, two novels from opposite ends of the century. We will also consider such classic marriage plot novels as Pride and Prejudice and Jane Eyre and some popular sensation fiction of the 1860s. B. London

WST 226/AH 214  Beyond the Boundaries: Folk and Outsider Art

Revised 08/04/11  sba/Curriculum/2011-2012 Courses/Course Listing Documents/Fall 2011
Road-side signs, weathervanes, quilts, nut crackers in the shape of a woman's body—what do vernacular and popular objects from the 19th century to the present tell us about American culture? These problematized classes of objects are sometimes called craft, folk art, outsider art, or vernacular art. We will chart the history of thought about these rubrics, from late 19th century European writings on craft and ornament to early 20th century American writings on folk art, to the contemporary fascination with "outsider" art. In some semesters, this course may focus on specialized topics, such as "folk erotica" or vernacular environments. May be taken more than once for credit with permission of instructor. J. Berlo

WST 233/WST 433  Race in American Fiction
This course provides a basic introduction to some of the major works and themes in American literature, focusing primarily on the development of the novel and short story, with limited attention to poetry and drama. We will begin in the nineteenth century and work our way through such contemporary writers as Toni Morrison and Tony Kushner. Our focus will be on the creation of a national identity and how issues of race, gender, class, and sexuality intersect in the formation of an American literary tradition. Students will trace a number of important themes such as the relationship between politics and art, the impact of slavery and the Civil War, immigration, the American dream and the development of a national mythology and ideology. In our study of various movements in the American literary tradition, we will also pay close attention to the intellectual debates concerning audience, language, and the purpose of art that have shaped key texts and historical time periods. S. Li

WST 243/WST 443 Studies in a Major Author: Toni Morrison and Critical Theory
Toni Morrison has emerged as one of the most influential writers and critics in contemporary American culture. This course will approach her work from a broad range of critical perspectives including black feminist thought, trauma theory, Biblical exegesis, and critical race theory. Although this class will emphasize rigorous study of her literary works, we will also pay close attention to her contributions to literary criticism, her role in public life as well as her forays into political and national debates. In our study of her novels, we will explore such issues as the importance of history and myth in the creation of personal identity, constructions of race and gender, the dynamic nature of love, the role of the community in social life, and the pressures related to the development of adolescent girls. We will also examine the changing nature of Morrison's reception by critics and academics, and consider how and why she has achieved such widespread acclaim and influence. S. Li

WST 266/CSP 267 Psychology of Gender
Exploration of the ways males and females differ in interaction, theories of development of sex differences, consequences for social change. M. Estrada

WST 270/JPN 269 Ukiyo: Japan's Floating World
This course explores the “floating world” of consumer desires and pleasures in Japan's urban centers during the 17th - 19th centuries. Subjects include entertainment and advertising, theater and eroticism, body and gender, landscape and nature, poetry and culture, satire and allegory, and alien peoples and ideas. Special attention is given to the social contexts in which the visual products of this culture were created and consumed. D. Pollack

WST 288/GER 288 Mothers, Comrades and Whores
In this course we will explore representations of women in post-World War II German cinema. Moving chronologically from the building of two German states to the post-unification period, we will consider the constantly shifting meaning of woman in popular and avant-garde films, narrative and documentary films, films by both male and female directors. We will consider equally films from East and West Germany. How does woman function as a narrative device in these films? Do women behind the camera change, woman's meaning within the film? Can woman consistently be reduced to one narrative trope (mother, comrade or whore), or does she resist? All readings and discussions are in English; all films are subtitled. J. Creech