



SUSAN B. ANTHONY INSTITUTE
FOR GENDER & WOMEN'S STUDIES

Tentative Spring 2010

COURSE LISTINGS

SPRING COURSES BY DAY AND TIME

MONDAY

2:00 PM – 4:40 PM

WST 224/AH 276

Gender & Representation

MONDAY, WEDNESDAY

12:30 PM – 1:45 PM

WST 177/DAN 180

Creative Middle Eastern Dance

12:30 PM – 1:45 PM

WST 207/ENG 206

Carnal Speaking

2:00 PM – 3:15 PM

WST 123/AH 100

Intro to Visual & Cultural Studies

2:00 PM – 3:15 PM

WST 229/ANT 229

War & Migration

TUESDAY

2:00 PM – 4:40 PM

WST 200W

Colloquium in Women's Studies

WEDNESDAY

2:00 PM – 3:15 PM

WST 100

Autobiography & Gender

2:00 PM – 4:40 PM

WST 205F/ PHL 171

Philosophical Foundation of Feminism

TUESDAY, THURSDAY

9:40 AM – 10:55 AM

WST 227/HIS 222W

Children, Families & the State

11:05 AM – 12:20 PM

**WST 244/WST 444
FR 243**

Mutilated Bodies, Mutilated Discourse

12:30 PM – 1:45 PM

WST 238/ENG 265

All is Fair in Love & War

2:00 PM – 3:15 PM

WST 247/ENG 248

Contemporary Women's Writing

3:25 PM – 4:40 PM

**WST 268/WST 468
JPN 246**

Contemporary Japanese Culture

University of Rochester
Susan B Anthony Institute for
Gender and Women's Studies

Course Descriptions

WST 100 Autobiography & Gender

2 Credit Course. In *The Second Sex*, Simone de Beauvoir writes: One is not born, but rather becomes a woman. This course explores female autobiographical writing as a politically significant process of identity construction, or becoming woman. For marginalized individuals and groups, including women, the act of autobiographical self-definition is particularly significant-- and vexed. We will investigate major concepts and questions in feminism, women's studies, and gender studies through the lens of women's autobiographical writing. Throughout the semester, we will interrogate the concepts of women's writing and female experience, and test Carol Hanisch's famous feminist slogan the personal is political. Women's Studies is an interdisciplinary field, and we will examine readings from women's studies, literary studies, and cultural theory, along with a diverse sample of women's autobiographies and autobiographical fiction. This syllabus is flexible and open to revision so that you can pursue your individual intellectual and personal investments in the vast topic of women's autobiography. I welcome your suggestions and ideas for additional resources and readings. *H. Bollinger*

WST 123/AH 100 Intro to Visual & Cultural Studies

Visual images pervade our everyday experiences in an increasingly technological and communications-based culture. From newspapers to the Web, from our academic courses to encounters with advertisements and movies, we encounter visual images in every area of our lives. Visual and Cultural Studies is an exciting new area of study that looks at this range of art, media, and visual images, rather than focusing on fine art alone. This course will introduce you to some of the techniques used to analyze visual images from art and photography to television and electronic media. We will draw upon new approaches in art history, media studies, gender studies, and literary and social theory. *S. Willis*

WST 177/DAN 180 Creative Middle Eastern Dance

2 Credit Course. 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 Oriental, Tunisian, American Tribal and Folkloric/Bedouin styles of North Africa will be taught. Discourse and research topics will explore issues of gender, body image, historical perspectives and Orientalism. *K. Scott*

WST 200W Colloquium in Women's Studies

The colloquium explores the diversity of feminist thought and practice in its importance in forming the intellectual grounding in Women's Studies, in its impact on a variety of disciplines, and in its articulation with lives and social practices. The course follows a threefold structure. First, we consider several major systems of feminist thought; second, through discussions and reading with guest faculty Associates of the Susan B. Anthony Institute, we consider the interdisciplinary methods that under gird these forms of feminist theory in a variety of academic disciplines. Third, in class discussions and writings we consider the experiences of women and men situated in diverse and changing cultural, economic, political, and psychological climates with an emphasis on problem areas of interest to class members. *H. Meconi*

WST 205F/PHL 171 Philosophical Foundation of Feminism

The study of contemporary feminist theory. The course considers the conception of women expressed through our practices, laws, theories and literature. Is this conception that of an inessential Other as one philosopher has argued? Other topics to be discussed include: equality and equal rights, sex roles and gender specific language, power relations and self-determination, marriage and maternity. *D. Modrak*

WST 207/ENG 206 Carnal Speaking: Men, Women, & Discourse in Medieval Culture.

'Speke, sweete bryd, I noot nat where thou art!' This Nicholas anon leet fle afart...' From "The Miller's Tale," Chaucer. Here are two men speaking to each other literally through their asses, one of them thinking that he's speaking to a woman, the other one thinking that he's got the "upper hand." This course examines discursive relationships in medieval European literature with an emphasis on the carnal. But what is the carnal? Is it always the lower bodily order, or can it have a spiritual dimension? How does the body "speak," what does it speak about, what was its problematic status then, how did Christ transfigure it, and what do the various fabliaux, romances, allegories, homilies, theological treatises, passion plays and medical texts tell us about medieval society and this fragile flesh? We will read three tales by Chaucer (Miller's, Wife's Prologue and Tale, Pardoner's), but also Pearl, Sir Gawain and the Green Knight, Lanval, Sir Degarre, Sir Gowther, selections from Langland, several Old French fabliaux, some selections from medieval women writers including Hildegard of Bingen, and some pretty heady middle Welsh poetry. The Secrets of Women, written by two ignorant clerks, is a real hoot. Fulfills the pre-1800 requirement and the cluster in Medieval Literature. *S. Higley*

WST 224/AH 276 Gender & Representation

An examination of gender-based artistic practices in selected Native North American societies. We shall examine how gendered social and artistic roles have altered in response to colonialism in the last two centuries, and critique some of the entrenched notions in the literature about sacred and secular, art and craft, authentic and touristic. *J. Berlo*

WST 227/HIS 222W Children, Families & the State

This course treats the lives of children and their families in the 18th century against the background of important issues of the day, such as the growth of consumerism and the German cultural revival, as well as making contact with great Enlightenment thinkers who wrote extensively on education, such as John Locke and Jean-Jaques Rousseau. Topics studied include other Enlightenment educationists, toys and games, children's books and the training of affect, the importance of fairy tales, including their influence on psychoanalysis and its forerunners, child labor, and the lives of poor children. *D. Outram*

WST 229/ANT 229 War & Migration

This course critically examines post-1945 migrations to the U.S. through the lens of war. We will consider the far-ranging impacts of American military intervention in East and Southeast Asia on migration flows and the civil rights of American citizens of Asian descent. We will also consider the experiences of migrants and refugees displaced by war and violence in Latin America and Africa and the transnational communities and nationalist projects that have emerged among exiled groups. Throughout the course we will ask how American geopolitical relations and imperial projects intersect with politics of race, class and gender in the U.S. Readings and films will cover the experiences of war orphans, refugees, military sex workers, and war brides. The course concludes with an examination of the current "war on terror" and its impact on Asian American and Arab American communities in the U.S. *E. Kim*

WST 238/ENG 265 All is Fair in Love & War

This course contests its title. There is language and literature/film that records how language has failed as a means of (human) species adaptation toward conflict resolution in domestic and international contexts. This course, following the observations of Virginia Woolf in *Three Guineas* (1939), tries to document the language/literary connections between domestic violence and war making. In domestic situations, violence is protected by traditions of privacy and male governance of households; in public situations, there has been an inertia throughout recorded history in enacting the ideal announced in Isaiah: "[nations] shall not learn war anymore." In our own society genres of popular and elite culture teach the necessity and glory of war through literature, film, toys, sports, and ideals of heroic behavior. Our normal ways of speaking still presuppose violence and war as a "last resort" in solving domestic and international antagonisms. *D. Bleich*

WST 244/FR 243 Mutilated Bodies, Mutilated Discourse

Transnational sisterhood" or cultural imperialism? Legitimate ritualized practice or outdated violent ritual? Genital cutting, female circumcision, female genital surgery? The controversy over this practice already begins with the act of its naming. Who is qualified to speak the 'truth' about the assaulted female body? How can we explain the fact that western feminist discourses and right wing politicians tend to agree on the issue of genital mutilations? If there seems to be a consensus about the physical violence imposed on the female body, why is it that western feminist discourse is suspected of perpetuating the mutilation of African voices? This course seeks to provide an understanding of the context in which a fragmented "transnational sisterhood" allows for a proliferation of mutilated discourses on mutilated postcolonial (African, poor and defenseless) bodies. Readings include Alice Walker, Evelyne Accad, Fauziya Kassindja and critical feminist readings from African, French and North American authors. In English. *C. Kemedjio*

WST 247/ENG 248 Contemporary Women's Writing

The last decades of the 20th century have seen a virtual explosion of writing by women, with novels by women constituting some of the most widely read and critically admired work being produced today. Among the distinctive features of this writing have been its experimentation with new voices and narrative forms. Looking at a range of texts by British and American women (from a variety of race, class, regional, and ethnic positions) as well as writings by women whose homelands are in Africa, India, Pakistan, and the Caribbean, this course will attempt to account for this new resurgence of women's writing. Looking particularly at the way ideas of home have both enabled and inhibited women's voices, this course will explore the diverse shapes of the contemporary woman's imagination. May be used to fulfill the upper-level writing requirement. Applicable English Clusters: Gender and Writing; Modern and Contemporary Writing; Literature and Cultural Identity. *B. London*

WST 268/JPN 246 Contemporary Japanese Culture

Reading and discussion of items in recent popular and scholarly media in Japan and the west on issues of contemporary concern, including national and racial identity, gender and sex roles, immigration and work, war and history, cultural authenticity, and Japan's place in Asia and the world. *D. Pollack*

WST 444/FR243 Mutilated Bodies, Mutilated Discourse

See course description for WST 244.

WST 468/JPN 246 Contemporary Japanese Culture

See course description for WST 268.