Women’s Studies Fall 2016 Course Descriptions

BIOLOGY 114N – From Conception to Birth
4 semester hours
McWhorter, Michelle

During this course, we will discuss the major concepts in human embryology and development. There will also be significant discussion of the ethical and moral issues surrounding the human embryo, such as stem cells and cloning. While there is no laboratory component to this course, you will be required to participate in a panel discussion and submit a written paper on the ethics discussion panel.

COMM 361 – Gender and Communication
4 semester hours
Waggoner, Catherine

Prerequisites: COMM 200 and 270S, 280, or 290S; or permission of instructor.
This course considers public understandings of gender and sexuality in America and the way in which they are represented in popular discourse. In particular, the focus is on cases of “gender trouble” or gender ambiguity, in which dominant cultural assumptions of gender and sexuality are challenged (e.g., drag performances, female masculinity, metrosexuality). Our goal is to discover how those challenges to gender norms are rhetorically configured, and if/how they are disciplined or realigned in the support of dominant gender norms, or if/how they constitute acts of resistance to such norms. Experience in rhetorical criticism (i.e., COMM 301) is preferred, but not required. While the course is not writing intensive in that there will not be instruction in writing per se, there is an assumption that students are skilled in writing analyses. Assignments include exams, discussion leadership, and a final project.

ENGL 180A – Our Vampires, Ourselves: Vampires in Fiction and Film
4 semester hours
Hinson, Scot

Prerequisite: ENGL 101E
For millennia, creatures of the night have descended upon us to drink our blood, drain the life from us, and ignite our imaginations. Succubi, lamiae, great white worms, and debonair counts all want one thing and one thing only--blood, for "the blood is the life." Vampires have fascinated us from their first appearances as creatures of our nightmares, to their manifestations as the undead, swollen with grave gases, to the reluctant, beautiful, and sensitive outcasts we find in today's vampire novels and films. This course will study vampires across time and cultures in fiction and film with a special emphasis on understanding what our obsessions with vampires can tell us about our cultures and ourselves. What explains our obsession with vampires? Why are we seeing an epidemic of vampire stories and movies? And what explains the evolution of the vampire from a bloated, soulless corpse to a brooding, romantic hero? Writing intensive. Cross-listed with Women’s Studies.
ENGL 180A – Chick Flicks: From Melodrama to Rom-Com
4 semester hours
Inboden, Robin

Prerequisite: ENGL 101E
From Bette Davis’ eyes and Joan Crawford’s shoulders to Rita Hayworth’s legs and Judy Garland’s ruby slippers, classic Hollywood stars defined, for better or worse, American ideas of modern womanhood. But how much has really changed? This course will interrogate women’s changing roles as stars, as filmmakers, and as audience members. We will begin by learning some basic terminology and approaches to analyzing film as an art form. Centering on the Classical Hollywood Cinema (1930-1960), with comparisons to contemporary films, we will then turn to a thematic and historical consideration of the various kinds of roles assigned to women in different films and film genres, from classic melodrama, screwball comedy, and film noir to today’s rom-com. We will see how many classical Hollywood movies have created conformist role models for women even while subverting them. Readings may include work by Jeanine Basinger, Molly Haskell, Laura Mulvey, Mary Anne Doane, and Mick LaSalle, among others. The graded work of the course will consist of a shot-by-shot analysis, quizzes, several tests, and a final exam. Counts towards Cinema Studies minor and Women’s Studies minor.

ENGL 190A/C – Native American Literatures
4 semester hours
Askeland, Lori

Prerequisite: ENGL 101E
In this course we will read American Indian and First Nations literatures from origin stories (which continue to be told today) to contemporary poetry and prose, as well as some artwork, music, and film. As we experience these diverse cultural works, we will address a number of questions: How should Native American literature be taught and read, given its diversity and its roots in the oral tradition? How do these texts challenge what we think of as storytelling, “America,” and even ourselves? How is the unique legal relationship between American Indians and the United States (and Canadian) government represented in Native writings? How do Native artists and writers contest and revise stereotypes of Indians? Students will be expected to keep up with current events via newspapers and the Internet and to become more acquainted with issues affecting indigenous people. (You can start now, if you wish! This news source is great: http://indiancountrytodaymedianetwork.com/). The writing intensive course will involve several short writings (1-2 pp), two longer papers (5-7 pp), at least one presentation, a midterm and a final exam. Cross-listed with Women’s Studies. CLAC-friendly.

ENGL 352 – Reading the Body in Eighteenth-Century Literature
4 semester hours
Richards, Cynthia

Prerequisite: ENGL 270A and 280A
This course will focus on the body in eighteenth-century literature, be it the ravaged bodies of war or the “othered” bodies we, as readers, often refuse to acknowledge. It will look at the cultural refusal to stage the torture and execution of Oroonoko, to acknowledge the effect of combat duty on the work of John Wilmot, the Earl of Rochester, to name the violence at the core (and even in the title) of The Rape of the Lock, to resist the impulse to laugh when the vulnerable female bodies of the young and aged are made the target of satiric attack in Frances Burney’s Evelina, or express anything but disdain for William
Godwin’s clinical description of his wife’s dying body in The Memoirs of the Author of the “Vindication of the Rights of Woman.” It will also spend considerable time looking at an important novel that defied this trend: Laurence Sterne’s Tristram Shandy, which insists on reminding us of both the wounds of war and the infirmities of disease. To engage these texts, the course will engage some of our most transformative contemporary, theoretical perspectives, including disability studies and trauma theory. Students will lead class discussion, engage the texts using both theoretical and applied methodologies, and produce a range of written work—formal and informal—culminating in a final research project geared toward the student’s interest. Cross-listed with Women’s Studies.

**ENGL 373A – Women in Literature II: British**

4 semester hours  
Inboden, Robin

**Prerequisite: ENGL 270A and 280A or permission**  
In the last two centuries, the enforced silence of women in the preceding millennium has been broken, sometimes indignantly and sometimes joyously, by a chorus of important women writers. These women begin to give not only a feminine perspective on the "universal" (often mostly male) experience of humanity, but also their accounts of specifically feminine experience. Many of the themes we will explore are continuations and expansions of those in Women in Literature I, but this course is not dependent on that one. We will be looking at such common themes as the domestic sphere, the stereotyping of women as either virgin or whore, the education of women, the repression and degradation of women's writing, and the creation of the feminine self. In exploring these themes, we will, I hope, recognize the roots of many of our own ideas about gender, both positive and negative.

We will read a broad selection of British, Irish, and Commonwealth writers, beginning with Jane Austen and including authors such as the Brontës, Barrett Browning, C. Rossetti, George Eliot, Woolf, Rhys, Boland, and Byatt. Graded work will include two short papers, a longer researched paper (12-15 pages), and a final examination or project. Writing Intensive. Fulfills the requirement in upper-level British literature or women’s literature for the teaching licensure track. Counts towards the Women’s Studies minor.

**FREN 330A – French Feminisms**

4 semester hours  
Wilkerson, Timothy

**Prerequisites: ENGL 101E**

This course, will focus on *écriture féminine*, or the difference women's writing has, throughout history, represented in the French literary cannon. We'll begin with theoretical and philosophical readings by Hélène Cixous, Luce Irigaray, and Simone de Beauvoir, then explore the works of several women writers: Christine de Pisan, Madame de Lafayette, George Sand, as well as more recent works by Monique Wittig and Marguerite Duras. READINGS, DISCUSSION, AND LECTURES WILL BE IN ENGLISH. Writing intensive.
HFS 245H – History of Women in Sport
4 semester hours
Jurewicz, Sarah

Prerequisites: None
Historical Perspectives in Women in Sport studies the development of sport from early religious ritual to a modern corporate model in western society. The genesis and development of recreation, sport, and exercise for women has been influenced by religion, medicine, economics, politics, and ideology. The intersection of gender, race, and socioeconomic class for women of color is examined, as is the struggle by women for admission in the Olympics. Sport has served as a historical site for feminist transformation and the development of alternative western sport forms. Women have “dared to compete”. The struggle of women to gain entry into sport is both sad and inspirational. Class structure includes short lectures, videos, small group discussion, and analytical minute papers. Students write a sport autobiography, conduct a short cross generation sport interview, and study a related topic of interest in depth.

MUSI 187 – Wittenberg Singers
0 – 1 semester hours
Zinter, Erik

Prerequisites: None
Wittenberg Singers is an SSAA women’s choir that performs both sacred and secular music representative of a wide spectrum of choral literature. They perform in major university events and present a concert each semester. Rehearsals T & TH - 6:05 - 7:15 pm, Krieg 300. Conductor Dr. Erik Zinter. To join, contact the conductor via e-mail.

SPAN 260F – El mundo contemporáneo (Contemporary Issues of the Hispanic World)
2 semester hours
Hoff, Ruth

Prerequisite: Spanish 112, 150 or placement examination.
This course focuses on contemporary issues of the Hispanic world including topics such as immigration, politics, pop culture, economics, demography, religion, social class, and globalization. The course will help students develop conversational skills and strategies.

SPAN 263F – El cine y el cambio social (Film and Social Change)
2 semester hours
Hoff, Ruth

Prerequisites: Spanish 112, 150 or 200 level placement
This course introduces students to films from Spain and Latin America that intersect with social and historical transitions. Students will explore the cultural context of each film, analyze major themes, and discuss the role of film as a reflection of and catalyst for social change. Course also includes selected grammar topics and focuses on aiding students in developing language skills for description and reporting.
SPAN 302A – Introduction to Hispanic Literature II
4 semester hours
McIntyre, Christine

Prerequisite: Eight semester hours at the 200 level including Spanish 264 and 265
Continuation of Spanish 301, provides the student with a survey of 19th and 20th centuries. Significant figures and literary currents of the Hispanic world are presented. Writing intensive.

WMST 490 – Independent Study
1 – 4 semester hours
Wright, Heather

WMST 492 – Internship
2 – 4 semester hours
Wright, Heather