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<td>CHNS 112</td>
<td>Women &amp; Gender in Modern Chinese Literature &amp; Culture</td>
<td>Zhong</td>
<td>G+mw Wed 1:30-3:50</td>
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<td>DR 40</td>
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<td>ED166</td>
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<td>ENG 45</td>
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<td>SPN 191-B</td>
<td>Saints and Sinners: Images of Women in Hispanic Literature</td>
<td>Marquez-Raffetto</td>
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<td>* WGSS 73</td>
<td>Introduction to Queer Studies</td>
<td>Weber</td>
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* Core course for the WGSS major/minor.  ** Required course for the WGSS major/minor.

NOTE FOR ALL COURSES: To count a course towards a WGSS major or minor, all significant writing/research projects must focus on a relevant topic in the study of women, gender, and/or sexuality.

**Graduate Consortium in Women's Studies Courses**

| CRWS 291A | Workshop for Dissertation Writers in Women's and Gender Studies | Brown       |
| CRWS 292 A | Understanding Pornography                     | Leonard/Rothman/San Filippo |

**Women’s, Gender, and Sexuality Studies**

| 111 Eaton Hall | 617-627-2955 | wgss@tufts.edu | http://ase.tufts.edu/wgss |
ANTH 130  Anthropological Thought  Stanton  K+ mw
This course on the history of anthropological theory begins with the premise that anthropology is as much a way of thinking as an academic discipline. By engaging theories, debates, and primary sources from the anthropological canon from the late 19th century to the present, we will try to understand what questions have been of enduring concern to anthropologists and also how this way of thinking has shifted over time. Through regular written responses, an extended drafting and revision process for the final paper, and a variety of peer-teaching projects, students will be encouraged to see themselves as participants in a long-running dialogue about theory, method, and ethnographic writing that has often had implications in the societies anthropologists inhabit and those we study. This course counts toward the Social Sciences distribution requirement. Prerequisite: One anthropology course and junior standing, or permission of instructor.

ANTH 182  Human Physique  Bailey  12+ W
Our bodies as adaptive biological landscapes. Growth from conception to early adulthood. Genetic and intrauterine determinants of prenatal growth and birth size; impact of extreme environments, under nutrition, and disease on size and shape. Puberty and sexual dimorphism. Quantitative assessment of body composition. Interplay between biological and cultural bodies in the construction of attractiveness, and its evolutionary significances. This course counts toward the Natural Science distribution requirement. Prerequisite: Anthropology 40 or permission of instructor.

CH 109  Social Movements in Health  Roelofs  D+
Individuals' experience of health, healthcare and their own bodies is shaped by culture, politics and economics as much as by disease, injury or physical limitation. Movements are formed when individuals recognize commonality with others who suffer unjust challenges related to health, and they organize to change the conditions, resource allocation, attitudes, laws and even the science that disadvantages them. These social movements may be issue-based such as the alcohol temperance movement; disease-based such as those fighting for recognition of Gulf War Syndrome; or population-based such as teens advocating for sex education in public schools. In this course we explore the examples of these movements with a focus on recent struggles in the United States. We will look at the goals, funding and organization, challenges to science and government, tactics, and motivations for action of several social movements, including 19th Century community health, occupational and environmental health, mental health consumers, women's health, Community Health Centers, HIV/AIDS, and current activism for medical marijuana, and against “Obamacare”

CHNS 112  Women & Gender in Modern Chinese Literature & Culture  Zhong  G+mw
Discussion from a gendered perspective of literary and other cultural texts produced since the early 20th century. Why have women and gender issues constituted an intrinsic part of modern Chinese history? How have men and women writers and intellectuals responded to China’s modern challenges? How to understand their responses? Taught in English

DR 40  Performing America, Exploring Identity  Ndounou  W 1:30-3:50
What does it mean to be an American? In this seminar, we explore the concept of American identity from the perspective of playwrights from underrepresented groups in mainstream American theatre. By using concepts from performance studies and related fields to analyze theatrical and critical texts from 1830's to the present, this course will illuminate and examine American identity from the earliest theatrical and visual constructions of racial, gendered, cultural and national representations in American theatre. Playwrights, critics, scholars and artists from various underrepresented communities under consideration includes but is not limited to: Women, African Americans, Asian Americans, U.S. Latino/a(s), Native Americans, immigrant populations, and LGBT. Tuesdays from 1:20-4:20pm

DR 43  Gay And Lesbian Theatre And Film  Senelick  F+ trf
Stage and media treatment of homosexuality throughout history, beginning with the classical Greek and Elizabethan stages, dealing with the Chinese and Japanese traditional drama, and proceeding to the present time. Subjects include stage transvestism, stereotypes of the effete dandy and predatory lesbian, underground vs. commercial film representations, the concept of camp, AIDS drama, and contemporary queer theory and performance. (May be taken at 100-level for graduate credit with consent.)
DR 193  Fairy Tales and Film in the Modern World  Burton  D+ tr
This course will explore contemporary retellings of fairy tales in film and television form both a critic's and a storyteller's perspective. With a focus on the most retold stores, we will look at how contemporary filmmakers and television writers are revising or reinforcing key elements from the original source materials and from widely known retellings (i.e. Disney). We will compare films aimed at children with those created for adults, and look at how the intended audience shapes the narrative and characterizations. What factors are driving the recent renaissance of filmed fairy tales, and what does the popularity and critical reception of different projects reveal about contemporary culture? How do current retellings reinforce or subvert common ideas about gender, race, and other identity markers? How might we use fairy tales in a film or other creative projects of our own? Prerequisite: Drama/ILVS 50 or 2 courses on film.

ED 166  Masculinities in Urban Schooling  Oeur  Th 4:30-7:15
This seminar will address issues of masculinity in schooling through narrative, ethnographic, and sociological analyses. We will frame this investigation through the intersecting lenses of race, class, and sexuality. Specifically, we will explore these intersections in the context of urban schooling, engaging schools as socio-cultural institutions that reflect, mediate, and reinforce larger structures and processes of masculinity. Students will engage both feminist theoretical and empirical bodies of literature and develop a complex understanding of the issues facing scholars, students and school communities broadly conceived. Topics will include: masculinities and music, media, family, athletics, the juvenile justice system, and classrooms.

ENG 45  Non-Western Women Writers  Roy  I+ mw
An introduction to post-World War II women authors from the non-West, a problematic term used here as a starting point for discussion about the impact of colonization and the effects of decolonization on the social and political construction of women as a category. Writers include Ama Ata Aidoo, Bessie Head, Buchi Emecheta, Mahasweta Debi, Anita Desai, and Nawal al-Saadawi.

ENG 80  Hitchcock: Cinema, Gender, Ideology  Edelman  E+ mw
Studies in the major films of Hitchcock with specific attention to the relations among popular culture, narrative cinema, and the social constructions of gender, sexuality, and cultural authority. Emphasis on various theories of cinema and spectatorial relations (feminist, psychoanalytic, queer) and close examination of the representational practices that "naturalize" heterosexual romance in relation to the narrative of "suspense." Recommendations: ENG 1, 2 REQUIRED or Fulfillment (feminist, psychoanalytic, queer) and close examination of the representational practices that "naturalize" heterosexual romance in relation to the narrative of "suspense." Recommendations: ENG 1, 2 REQUIRED or Fulfillment Requirement.

ENG 123  Frankenstein's Sisters: Jane Austen & Mary Shelley  Hofkosh  F+ tr
Between 1811 and 1818 Jane Austen published six books known as domestic fiction or novels of courtship, each of which focuses on the interior life of a young woman falling in love in the proper, limited, provincial world of the English gentry. Starting with Frankenstein in 1818, Mary Shelley wrote books about misshapen monsters, forbidden passions, war, betrayal, suicide, and plague. What do these two apparently so different writers share? With some attention to context and recent critical approaches to the early 19th Century novel, and especially to women's writing during that period, we will explore the issues and interests that link Austen and Shelley as creators of “subjectivity” or what could be called “the human,” from the nightmare fantasies of Austen's Northanger Abbey to Shelley's representation of the end of the world in The Last Man.

ENG 127-01  The Nineteenth-Century British Novel  Litvak  G+ mw
We will read novels by Jane Austen, Charles Dickens, Charlotte Brontë, Emily Brontë, Wilkie Collins, George Eliot, and Thomas Hardy, placing them in the context of recent criticism and theory. Discussions will be based on careful analysis of the novels, but we will also be considering such general literary and cultural issues as realism, the gothic, and the grotesque; comedy, sentimentality, and sensationalism; gender and the novel; subjectivity and middle-class ideology; "Englishness" and its racial others; sexuality and the marriage plot; childhood, illness and death; fiction, literacy, and the marketplace. At least fifty percent of the course deals with questions of gender and sexuality and is informed by feminist critical perspectives.

ENG 154-01  American Indian Writers  Ammons  H+ tr
Our course begins with late 19th- and early 20th-century texts by Sarah Winnemucca and Zitkala Ša and then concentrates on contemporary writers, N. Scott Momaday, Louise Erdrich, Leslie Marmon Silko, Marilou Awiakta, Sherman Alexie, Leonard Peltier, Simon Ortiz, and Wendy Rose. Also we will view and discuss films and read selected essays to aid us in our learning, especially about historical, political, and cultural issues. This course meets a number of articulated English Department objectives, especially in its emphasis on critical thinking, historical and sociopolitical contexts, and diverse aesthetics; and students will be collaborative co-teachers on several occasions. Major topics include: the politics of representation/self-representation; Indigenous resistance to white colonialism, exploitation, and theft; dominant culture stereotypes from the Noble Savage and the Ignoble Savage to the Indian Princess and the Squaw/Drudge; Indigenous people's demand for sovereignty; Native women's self-definitions; connections...
and disjunctions between the past and the present artistically and politically; our own racial identity locations and responsibilities in relation to the material in the course; and activism. The class is a seminar, so student participation will be an important element, and students from all majors are very welcome.

**ENG 155-01 American Women Writers**

Sharpe  
E+ mw

What is American Women's writing? Who is an American Woman writer? The texts in this course will emphasize the heterogeneity of American women's writing by reading a variety of texts that trace and retrace the contours and concerns of race, nation, belonging, and representation from the end of the nineteenth-century to the present. Texts may include but are not limited to: Gertrude Stein's Three Lives; Kate Chopin's *The Awakening*; Nella Larsen's *Quicksand* and *Passing*; Toni Morrison's *Beloved*; Helena Maria Viramontes's *Under the Feet of Jesus*; excerpts from Anna Julia Cooper’s *A Voice From the South*; Dorothy Allison's *Bastard Out of Carolina*; Fae Myenne Ng's *Bone*; Alison Bechdel's graphic novel/comix *Fun Home*; among others. This is a seminar. Class will be run on a discussion basis and active student participation is required. In addition to reading novels we may also view film and other visual arts as we think through "American women writing" and the practice, poetics, and politics of representation. This course fulfills the post-1860 requirement.

**ENG 191-01 Seminar in English: Queer Diasporas**

Sharpe  
G+ mw

In 2000 David Eng published an article on Deann Borshay Liem's *First Person Plural* (2000) her documentary on her transracial, transnational adoption. Eng argued that it might be useful to think through diasporas "not in conventional terms of ethnic dispersion, filiation, and biological traceability, but rather in terms of queerness, affiliation, and social contingency." In this course we will do both: we will trace out new forms of contingent kinships and we will think through racial diasporas and the ways that some racialized groups have been positioned as always already queer in the spaces—through diasporic dispersal—that they have come to occupy. We may read and view work by Lorraine Hansberry, David Eng, Monique Truong, Piri Thomas, Cherrie Moraga, James Baldwin, Isaac Julien, W. E. B. DuBois, Dionne Brand, Jose Munoz, Cathy Cohen, Lisa Lowe, Jacqueline Goldsby, Robert Reid-Pharr, Gertrude Stein, Toni Morrison, Shane Vogel, Nella Larsen, Fae Myenne Ng, Omise'ke Natasha Tinsley, Claude McKay, & James Weldon Johnson. This course fulfills the post-1860 requirement.

**EXP 45F Gender, Culture, and Human Rights**

DiCocco  
Tu 6-8:30

How are international human rights standards gendered? What is the difference between women's human rights and men's human rights? What role does culture play in our conception of human rights? This course examines past and current human rights issues that focus on gender, including changing conceptions of human rights. We will examine gendered human rights in contexts including human trafficking, property rights, economics and physical security, as well as several country-specific case studies (South Africa, Sweden, and the United States). Students in this class will develop a solid foundation in international issues grounded in gendered human rights concerns. 1.0 credit, Letter Grading

**FAH 32 High Renaissance Italy**

Baskins  
F+ tr

The dominance of Leonardo, Michelangelo, Raphael, and Titian in the sixteenth century. Consideration of the High Renaissance in Florence and Rome and its aftermath, Mannerism, in Catholic courts across Europe. The development of art history as a discipline in conjunction with the rise of academies, art collecting, and the search for elevated status. The challenge of women artists such as Sofonisba Anguissola to prevailing notions of creativity. May be taken at 100 level. (This course may be used to fulfill the pre-1700 requirement for the Art History major.)

**FR 162 French Romanticism: "Masculin/Feminin"**

Naginski  
N+

Are the tenets of Romanticism the same for male and female writers? Do they express the "mal du siècle" in the same fashion? Are their characters gendered in the same way? How does the rehabilitation of a marginalized feminine Romanticism alter our understanding of the dominant androcentric paradigm? After examining how the movement, through various manifestoes (by Stendhal, Hugo, Musset, Sand), set itself apart from Classicism, we will attempt to explore these questions. Chateaubriand's René will be studied as a crucial foundation text. We will then focus our attention on George Sand and Alfred de Musset, nicknamed "les enfants du siècle", as a way to gage the poetic and ideological differences between Romanticism in its masculine and feminine incarnations. Not only did Sand's and Musset's writings enter into a fertile dialogue of opposites, but their love affair produced a celebrated correspondence, poetry, fictions and a dramatic comedy. One short paper (5-6 pages); one long paper (10-12 pages); frequent exéposés and take-home final exam. Active class participation is essential. Prerequisites: French 31 and 32, or consent.
HST 91  African Foundation Seminar: Seeking Gendered Perspectives  Penvenne  6 t
This course addresses the historiography, theory and methods of African history with special attention to women, men, youth and children in Southern Africa. We will survey themes around gender, sexuality, labor, culture, age, urban society and politics, and engage theoretical analyses of Southern Africa's recent past. Course materials include scholarly readings, documentary films, photographs, literature, poetry, interviews and a range of digital, print and object primary sources including: ALUKA digital archive, "Struggles for Freedom in Southern Africa," and Michigan State University's "African Activist Archive Project." Course counts for World Civilization Requirement, Entryway for Africana, History & Int'l Relations fields. Jeanne Marie Penvenne

HST 93  Girlhood in the 1950's  Drachman  8 r
This course will examine girlhood and coming of age in the decades of the 1950s and 1960s. Specifically, it will cover the era that begins in the post-World War II years with the emergence of the feminine mystique and ends in the 1960s with the rise of the second wave of feminism. The class will analyze the tension between image and reality, gender difference and equality, conformity and individuality. It will explore differences based on race, class, and ethnicity as well as similarities based on gender. It will focus on the paradox for girls of growing up in an era of optimism and opportunity, when little was expected of girls.

HST 196  Body and Sexuality in Pre-Modern Europe  Rankin  7
A research seminar examining the history of the body, sex difference, and sexuality in the period between 1200-1800. The first weeks will be spent establishing both the historical context and the main historiographical debates. How do bodies change through history? To what extent are ideas of the body linked to ideas of medicine and anatomy? How were different kinds of sexuality viewed? Is sexuality even a useful term to use when examining the past? How are the body and sexuality linked? The historical context you gain from the readings and discussions regarding these questions will aid you in the main goal of the course, which is to write a ~25pp research paper. The papers will be done in a number of steps, all of which will be graded. Topics must be chosen quite early in the semester, and the first few weeks will focus heavily on research methods in addition to the readings. We will take class trips to visit the rare book collections at Tisch Special Collections and Harvard's Houghton Library, and we will have ample time for guided research as students hunt for topics. Students will give class presentations of their papers at the end of the semester. Research Seminars (High Demand, Graduate Students by special permission only)

PS 129  African Politics  Robinson  E+ mw
Analysis of political developments in contemporary Africa, with emphasis on the interaction between politics and culture. Relates Africa's historical, economic, social, and gender dynamics to general theories of politics and governance.

PS 188-03  Gender Issues in World Politics  Eichenberg  E+ mw
This course is a survey of many issues relating to gender in world politics, with a particular emphasis on: gender differences in political attitudes and behavior generally; gender differences in attitudes toward war and national security in particular; the cross-cultural uniformity (or lack thereof) in gender differences in attitudes and political behavior, particularly in relation to national security and war; the role of gender differences in war, in particular how gender roles are created and the effect of war on men and women; violence against women; and the role of gender in world affairs more generally and specifically the role of gender in economic development, environmental sustainability and gender mainstreaming within international institutions. Prerequisite(s): PS 61 recommended

* SOC 30  Sex and Gender in Society  Ostrander  I+ mw
Differences and inequalities between women's and men's social positions and personal experiences in the contemporary United States. Intersections of gender, race, and class. Gender relations in the labor force, families, the state, and in sexual and emotional life. Violence and sexual harassment. Men's and women's efforts toward personal and social change in gender relations. NOTE: Counts as a Women's Studies core course.

SPN 91  Women and Film in Latin America  Gerassi-Navarro  G+
This course is a critical study of the representation of women in Latin American cinema. Beginning with Mexico's edad de oro (1930-1940) to the present we will explore the positioning of a gendered spectator, the role of melodrama, as well as issues of race and class in the construction of women's identity through film. Our primary focus will be on films and directors from Mexico, Cuba, Argentina, and Brazil.
**SPN 191-B  Saints and Sinners: Images of Women in Hispanic Literature  Marquez-Raffetto  J+**

This course will examine the dichotomous representation of women in Hispanic Literature as either paragons of virtue or victims, practitioners, and disseminators of vice and desire. The implications of their behavior will be considered as well as the author's representation of gender as not only a biological but also a social and political construct. Readings from XIII-XX century texts will also focus on the traditional Hispanic view of woman as a repository of honor, both her own and that of her family, and examine how this concept evolves from medieval to contemporary literature according to social, political, and cultural circumstances.

* **WGSS 73  Introduction to Queer Studies  Weber  M+mw**

Introduction to the interdisciplinary field of queer studies through an examination of key texts and practices. Course will interrogate notions of normality; binary systems of sex, gender, and sexuality; and cultural representations of personhood, citizenship and family. It will examine the application of queer theory in fields such as economics, anthropology, literature, cultural studies, and film studies. Of particular concern will be ways gender and sexuality intersect with race, ethnicity, nationality, and class.

** **WGSS 190  Doing Feminist Research  Lowe  7+ w**

Practices and methods of feminist interdisciplinary research in a cross-cultural framework. How feminist inquiry rethinks disciplinary assumptions and categories; what counts as knowledge; relation between subjects and objects of study; international issues in feminist analysis. To be taken in preparation for senior project. Required of all majors and minors.

* **Core course for the WGSS major/minor.**

** **Required course for the WGSS major/minor.**

**NOTE FOR ALL COURSES: To count a course towards a WGSS major or minor, all significant writing/research projects must focus on a relevant topic in the study of women, gender, and/or sexuality.**
Graduate Consortium in Women’s Studies Courses

There is an application process for GCWS courses. Applications are accepted until the enrollment deadline and are reviewed by the seminar instructors immediately following. Students will be notified of their final acceptance two to three days after the deadline. Students may apply after the deadline, pending available space in the class. Please call or email the GCWS at gcws@mit.edu for more information about application procedures, member institution cross-registration policies, or credit questions, and visit our web site: http://web.mit.edu/gcws. The complete course descriptions and faculty bios are below.

Workshop for Dissertation Writers in Women's and Gender Studies
Fall and Spring, Wednesdays, 5 – 8 PM, 9/4/13 – 5/7/14 *Meets every other week at MIT, Building and Room TBD
A writing workshop for graduate students at the dissertation level. Classes will include presentations and discussions of students’ work-in-progress. Discussions will move back and forth between theoretical considerations and practical ones as we address three areas central to dissertation writing: archive, methodology, and interpretation. Students will be asked to reflect on the ways that feminism and gender studies have affected their views of what discourses are considered relevant, worthy, and timely. We will also consider issues of scholarly voice, clarity, and vision. The course will consider how dissertation writers speak to various audiences while maintaining a core feminist engagement. Each student will also give an oral presentation that has been consciously adapted for an interdisciplinary audience.

Faculty
Kimberly Juanita Brown is Assistant Professor in the Department of English at Northeastern University. Her book, The Repeating Body: Slavery’s Visual Resonance in the Contemporary examines the gendered manifestations of slavery’s memory and is forthcoming from Duke University Press. She is an interdisciplinary scholar working at the intersection of feminist theory, literature and visual culture studies (particularly photography). Her next project explores the visuality of indifference in documentary photographs in the New York Times.

Understanding Pornography
Taught in the Fall semester  *Contact the GCWS for details on the location, day, and time of the class meeting.*
The topic of pornography is deeply charged. Both feminists and non-feminists from a range of disciplines, and outside the academy, have taken up the topic of pornography (or better said, pornographies), producing dynamic debate but little consensus. Some have attended to the links between pornography and key concepts of personal autonomy, bodily integrity, and civil society. Others have set out to describe and analyze what pornography is and has been – its formal elements, proximity to other genres and media forms, and development over time. Still others have fought vociferously over it – some claiming that it degrades and distorts minds and societies, others seeing within it opportunities for subversion and resistance. Thus scholars work to investigate, describe, contextualize, analyze and regulate pornography. Battles rage; the object of study continues to be both provocative and protean, and there are adherents and detractors of all political, ideological, and academic persuasions. This course asks how and why feminist scholars in multiple disciplines have set out to study pornography, and why their findings frequently diverge. We will explore criticisms of pornography and celebrations of it, as well as more ecumenical efforts to study and understand what pornography is and has been. As a class, we will work to understand how pornography has been defined by various cultures and across time periods throughout history, how it is produced and consumed and by whom, the impacts of pornography consumption on individuals, families, communities, and societal norms, and — importantly — how pornography interacts with the intersectionality of multiple forms of oppression and expression (e.g., race and class, gender and sexual identities).

Faculty
Sarah L. Leonard is Associate Professor of History at Simmons College. She is the author of several articles situating pornography in historical context. Her book, Fragile Minds and Vulnerable Souls: Books, Obscenity, and the Problem of Inner Life in Nineteenth-Century Germany, will be published by University of Pennsylvania Press.

Emily F. Rothman, ScD is an Associate Professor at the Boston University School of Public Health and Boston University School of Medicine. She is also a visiting scientist at the Harvard Injury Control Research Center. Her primary area of research is violence prevention, including dating violence, adult partner violence, and sexual violence. She began studying the impact of pornography on youth in 2012. She is a former battered women’s shelter advocate and batterer intervention counselor.

Maria San Filippo has taught media studies and gender and sexuality studies at Harvard, MIT, UCLA, and Wellesley College, where she was the 2008-2010 Mellon Postdoctoral Fellow in Cinema and Media Studies. She is the author of The B Word: Bisexuality in Contemporary Film and Television (Indiana UP, 2013).