

GSWS and GSWS Cross-Listed Graduate Courses for Spring 2023

These courses fulfill various GSWS graduate certificate requirements. For more info:
<https://www.gsws.pitt.edu/academics/graduate-studies>

GSWS SEMINARS

These courses fulfill GSWS certificate requirements: GSWS 2252 is required for every certificate student and also operates as an overview of the field for any grad student interested; GSWS 2240 fulfills the requirement of taking an additional seminar in GSWS (not cross-listed).

Course: GSWS 2252-1210: Theories of Gender and Sexuality

Instructor: Nancy Glazener

Meets: Thursday 6-8:50, 402E Cathedral of Learning

CRN: 31759

Description:

This course provides an overview of important topics and controversies in gender and sexuality studies, emphasizing emerging directions in scholarship and the foundational readings that have prepared the way for them. Gender and sexuality studies are interdisciplinary fields in conversation with feminist theory and queer theory as well as a host of academic disciplines. Drawing on readings from a variety of disciplines and sampling a range of methodologies, this course works through some of the key moments, movements and problems that shape contemporary thinking about gender and sexuality. The course invites students to think through materials and ideas in relation to their own research, interests and commitments.

Course: GSWS [2240-1010](#): Special Topics: Gender, Trauma, and Disability

Instructor: Bridget Keown

Meets: Tuesday 6-8:50 402E Cathedral of Learning

CRN: 25168

Description:

This course will help students explore the history, social construction, and lived experience of disability and trauma through a framework that incorporates gender and queer theory, critical race studies, and feminist critiques of science and technology. Through readings drawn from

theoretical texts, primary sources, and works of literature, students will engage analytically with issues in the past and present, consider the medical and social construction of “normal,” “health” and “ability.” Together, we will produce work that interrogates how normative power and privilege are reinforced, and the impact on those who are disenfranchised as result of physical, cognitive, and psychological difference. At the same time, we will consider how individuals and communities that identify as disabled have responded to lived events through art, literature, and activism. We will also examine those who are psychologically and physically affected by the experience of trauma and the narratives that shape those experiences. This class is intended and intentionally designed for students who identify as disabled, as well as those who do not identify as or feel disabled. As such, this class will utilize a number of approaches to learning, technologies, and meeting formats. While some classes will be organized as lectures, most meetings will be focused on a class discussion, led by students. Class time will also be used to discuss assignments and to work collectively to support students in the development of their final project

GSWS CROSS-LISTED COURSES

These courses count toward GSWS graduate certificate requirements as cross-listed courses (which really means courses that have the GSWS attribute in PeopleSoft). If you know of a course coming up that seems to be significantly GSWS-related and isn't on this list, please contact Nancy Glazener (glazener@pitt.edu).

COURSE:

ANTH 2755 :The Art of Publication

Instructor: Nicole Constable

Meets: Thursday 3-5:30, 3301 Posvar.

Description:

This graduate course is intended as a workshop for refining papers for publication as journal articles or edited book chapters. The course is intended for graduate students who have a good idea at the outset of what they plan to publish and have the support of their advisor in this plan. We will go through the process of identifying suitable publication venues, revising drafts and figures for publication, and understanding what to expect from the peer-review process. Because the class involves substantial peer feedback, students are asked to commit to supporting their fellow students' revision process as well as devoting time to their own. The aim is for every student to submit a paper for publication by the end of the semester.

* For GSWS it must meet at least 2 of the following criteria: critically examine the social construction of women, gender, and/or sexuality; critically examine cultural assumptions about women gender, and/or sexuality; explore the disciplinary production of knowledge or the use of methodologies and theories from the vantage point of women, gender, and/or sexuality.

COURSE: ENGFLM 2695 (CLS 31112); Horror Film

Instructor: Adam Lowenstein

Meets: Spring 2023, Tuesday 1:00-4:50pm, CL 407

The Academy Award nominations bestowed on *Get Out* and *The Shape of Water* in 2017 are a recent sign of a phenomenon that has been gaining momentum steadily over the last forty years: the recognition that horror films need to be taken seriously as contributions to art, culture, and politics. Observing the state of research on cinematic spectatorship in 1995, the film scholar Linda Williams noted “how analysis of a supposedly exceptional genre – the horror film – may end up offering the most comprehensive analysis of gender and sexuality in spectatorship in general.” The deluge of scholarship on the horror film since 1995 not only bears out Williams’s prediction and signals the emergence of horror studies as a field in its own right, but teaches us over and over again how a genre often assumed to be an exception to core debates in film theory and film history winds up illuminating foundational assumptions about cultural studies in general and film and media studies in particular. This seminar will investigate the key films and critical discussions surrounding the genre from its beginnings to the present, but not merely to perform a genre survey – instead we will use horror as a lens to ask wide-ranging questions about spectatorship, theory, history, aesthetics, and politics that have shaped and continue to transform film and media studies in profound ways. The seminar will be enhanced by special events organized by Pitt’s Horror Studies Working Group as well as access to Pitt’s Horror Studies Archive in the University Library System’s Department of Archives and Special Collections.

COURSE: FRENCH 2225 Gender & Sexuality in the French Renaissance

Instructor: Todd Reeser

Meets: Tuesday 2:30PM-5:00PM; 1325 CL

GSWS listed/MRST listed

Taught in French

What does it mean when a group of Renaissance explorers accidentally “discover” a lost island populated entirely by “*hermaphrodites*”? When Marie (who was assigned female at birth) one day accidentally sprouts “*des membres virils*” in a small village in eastern France? When Louise Labé conveys her poetic ecstasy? When male poets write lengthy poems in the voice of a

woman in love with another woman? When Rabelais's male characters attach enormous decorated codpieces to their outfits? When Marguerite de Navarre's women characters seem unable to talk directly about sexual assault?

These kinds of textual questions will lead us to ask some big questions about historical approaches to gender and sexuality: How do today's concepts of "queer," "feminist," "gender fluidity," "trans*," "intersex," "masculinity," "sexuality," "homosexuality," "heterosexuality," and "gender" relate to early modern France? Can we even use these terms and the concepts they designate to talk about the Renaissance in the first place? In this graduate seminar, we will examine and interrogate key cultural constructs of gender and sexuality conveyed in texts of the sixteenth century. How do they resemble—and *not* resemble—our own? When and how do they presage the constructs that we live with in the 21st century?

This central issue will lead us to consider many of the main cultural and literary currents of the period—such as Humanism, Neoplatonism, the *querelle des femmes*, marriage, medicine, friendship, kingship—and thus provide students with little or no background in Renaissance studies an understanding of the century's context. No previous knowledge of the Renaissance will be assumed. We will read both canonical and non-canonical writers, but we will also use various cultural discourses to organize our thinking (e.g. medicine, travel narratives, poetry). The course thus aims to give students the opportunity to think about how to go about studying questions of gender and sexuality when such questions are at the fore in the Humanities and in popular culture. Taught in French, primary texts all read in French. Non-French graduate students have the option of writing final papers in French or English.

Course: FRENCH 2715:Animality, Sex, Gender

Instructor: Kaliane Ung

Meets: Wednesday 3:30PM–6:00PM; 1325 CL

GSWS listed

Taught in English

In recent years, we have come to realize that our destiny as humans is closely linked with that of the bee, the earthworm, or other animals. How should we consider gender and sexuality in this new paradigm, when cloning appears as a possible option for the preservation of species? This graduate seminar focuses on recent theoretical, literary, and cinematic texts that put animality into relation with gender and sexuality. Queer studies, gender studies, feminist studies, and trans studies have been radically rethought through the category of animality. How, for instance, is the category of woman linked with animals as a tentative gesture to redefine the "female" seventy years after Simone de Beauvoir's seminal work *The Second Sex*? The critical apparatus will allow us to open the word "female" to a plurality of meanings, freeing it from the constraints of a female body often characterized by the violence it is subjected to (Catherine Malabou). Thinking of oneself as an animal also means changing one's

perception of the world and finding new ways to care for it. Students will be introduced to foundational thought in ecocriticism (Rachel Carson, Stéphanie Posthumus), in which “ecology is composed through histories of interaction, relationality, interconnection, and materiality” (Eva Hayward). Starting with Deleuze’s notion of “becoming-animal,” we will study animals as beings of language, but also as ontological beings larger than the metaphors and allegories with which they are associated, in order to approach animal studies and queer studies as drafting an “ethics of difference” (Donna Haraway) and redefining our idea of Nature (Bruno Latour). Primary materials might include French, German, Latin American, and American texts read in English, as well as films (Boon Joon-ho, Lucile Hadzihalilovic, Jean Cocteau, Wes Anderson).

**COURSE: SPAN 2452/FMST 2341 Contemporary Latin American Film:
Queer Diaspora**

Instructor: Junyoung Verónica Kim

Meets: Tuesdays 6:00-8:55pm

Description:

Situated at the intersection(s) of queer studies, diaspora studies, critical race theory and media studies, this course deploys queer diaspora as a critical methodology through which to explore the dynamic connections between biopolitics (race-gender-sexuality), geopolitics (imperialism, settler colonialism, racial capitalism), and aesthetics (affect, art, film). By mobilizing queer/ing as an epistemological analytic rather than an ontological category, this course calls attention to the ways in which the term *queer* signals life and death questions of apprehension and value production: how one signifies or how groups of living beings are made to signify (or signify otherwise) within a given set of significations. How can *queer/ing* diaspora challenge notions of patriarchal heteronormative reproduction, as imagined in ideas of kinship, lineage, and belonging, which function in dominant conceptualizations of diaspora? That is, how might a queer lens unearth alternative practices and conceptions of space (nation, family), time (history, lineage), and embodiment (race, gender, disability)? Moreover, what are the ways in which sexuality is integral to notions and processes of citizenship, nation, state, land, diaspora, home? By focusing on film, visual culture, and media, this course explores the ways in which queer diasporic aesthetic practices allow us to draw alternative cartographies, center South-to-South connections, and interrogate and complicate the economies of feeling (e.g. nostalgia, loss, gratitude, attachment) that structure our understanding of diaspora(s). We will examine the diasporas that are imagined through the following cartographic sites – the Americas, the Pacific and Indian Oceans, the Transpacific (Asia-Latin/America), the Black Atlantic, Afro-Asia, Global Asias etc. – by analyzing several media from various locations and productions that include videos by Richard Fung, Steve McQueen’s television series *Small Axe* (2020), Justin Chon’s and Kogonada’s television series *Pachinko* (2022), and films, such as Aurora Guerrero’s *Mosquita y Mari* (2012), Fatih Atkin’s *The Edge of Heaven* (2007), Hong Khaou’s *Monsoon* (2020), and Daniel Kim’s documentary *Halmoni* (2017). Theoretical and critical texts will be culled from Amitav Ghosh, Sara Ahmed, David Eng, José Esteban Muñoz, Gayatri Gopinath,

Keguro Macharia, Kara Keeling, C. Riley Snorton, Ella Shohat and others. This course will be taught in English.