

Women's Studies Course Descriptions – Spring 2010

***ANTH 148: *Medical Anthropology* (Pinto)**

Block: E MW 10:30-11:20

This course is an introduction to anthropological approaches to illness, health, healing and the body, and their relationships to culture and power. In this course we will ask how social and political forces impact – and are themselves shaped by – illness, disease and bodily experience. We will address such issues as cross-cultural models of the body, the experience of pain and the social qualities of suffering, the structure and symbolics of healing in various cultural contexts, the culture of biomedicine, “on the ground” politics of health intervention, state interest in reproduction, and the dynamics of the clinical encounter. Throughout, we will be attuned to the ways concepts of race, gender, class, and ethnicity become meaningful in the politics of living, healing, and dying, and to the ways illness and wellness are shot through with moral concerns. Prerequisites: Sophomore standing and permission of instructor.

CH 104: *Women & Health* (Spielberg)

Block: J+ TTh 3:00-4:15

This multi-disciplinary course introduces a broad range of concepts and issues related to contemporary women, health, and health care in the United States. We begin with an examination of critical concepts including sex, gender, race, ethnicity, culture, class, and racism through analytical and narrative readings. Conventional indicators of women's health, past and present research on women's health, and the women's health movement help us begin to understand our knowledge about women's health status. Violence and mental health, including depression, eating concerns, and substance abuse receive extended attention. Poverty and the social safety net, private health insurance and health care reform precede our attention to women's traditional healing roles as midwives, home health workers, and family caregivers, as well as the growing role of *promotoras*.

CLS 158 *Women in Greek Mythology* (Halpern)

Block: G+ MW 1:30-2:45

Halpern

Study of legendary and mythical female figures with emphasis on identifying characterizations and roles for these figures and assessment of how their representation enhances female stature, as it informs and supports cultural identity at various historical times. Exploration of how ancient authors and artists represent the female experience generally: matriarchy, misogyny, martyrdom, marriage, gender-specific cults, athletics, and election in various vocations. No prerequisite.

Drama 46: *International Women Film Directors* (Kouguell)

Block: Th 11:50-2:30

Although female directors are still considered a minority in the international film industry, their contribution is significant. The films that we will screen are not Hollywood studio films and do not cater to predictable conventions and “happy endings.” These films are diverse and unique, yet share such themes as female oppression, gender identification, women's roles in everyday life, and female empowerment. We will analyze the directors' narrative and visual storytelling processes and choices, and how their diverse backgrounds influence their films, as well as discuss critics' reviews. Many of these provocative directors have been imprisoned, banned from their countries, are a major influence in their country's New Wave cinema, and/or stirred an international debate because of their films.

DR 80/81: *Practicum in Acting/Practicum in Production: “Ntozake Shange's For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf* (Ndounou)

Block: Arr

“bein alive and bein a woman and bein colored is a metaphysical dilemma I havent conquered yet,” –
Ntozake Shange

Some have called it a CELEBRATION others an INDICTMENT...most have called it a STUNNING, EXPLOSIVE and CONTROVERSIAL exploration of the identity of Black women in America. As a predecessor of contemporary spoken word and open mic poetry merging drama, music, and dance, *For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf* is not simply a play or a

choreopoem. It is a battle cry, a testimony and a confession. It is a timeless commemoration of sisterhood, storytelling and the power of the spirit to transcend adversity and triumph through inner strength and love. Traditionally performed by a cast of seven, *For Colored Girls* has been praised by The New York Times as "a play that should be seen, savored and treasured." Re-envisioned stage revivals and a pending film adaptation of the work attests to its enduring popularity. As the winner of the Obie Award, Outer Circle Critics Award, Audelco Award and Tony, Grammy, and Emmy Award nominations in 1977, the play has since been performed by women of color around the world who identify with Shange's eloquent prose, unique style and dynamic language. *For Colored Girls* is more than a show...it is an EXPERIENCE.

DR80 Practicum in Acting: Rehearsal and performance of a role in a major departmental production, under the direction and instruction of a faculty member. Auditions are open to the Tufts community. Course registration occurs after casting, and all cast members are required to register with the exception of designated small roles. May be repeated for credit, but only two half-course credits of DR 80/DR 81 can be used to satisfy the requirements for the drama major or minor. Prerequisite: Consent.

DR81 Practicum in Production: Significant participation in the design, technical, or management aspects of a production, with supervision and instruction by the appropriate faculty member. Specific projects, assignments and other work will be geared to the requirements of the particular production. All students with substantial responsibilities on a major production must register for this course. May be repeated for credit, but only two half-course credits of Drama 80/81 may be used to satisfy the requirements for the drama major or minor. Work done for pay may not be considered as coursework. Prerequisite: Consent.

English 54-01: *Conrad Forster, Woolf* (Rosenthal)

Block: 5+ M 1:20-4:20

In this class we will read three authors - Conrad, Woolf, and Forster - whose work has come to represent some of the exemplary moments of literary modernism. Because each author has a distinct and internally complex style, we will try to build our questions from the texts themselves, working towards a consideration of how style works, what it is, and how we understand its distinguishing marks. At the same time, we will follow crucial threads that run throughout the works: contested constructions of masculinity and femininity; the framing of power, authority and the possibilities for social change; the place of art, the artist and the artist-hero within modernity; representations of belonging and alienation, home and exile, metropolitan and colonial space. This course fulfills the post-1860 requirement.

English 86-01: *Jane Austen: Novels & Film* (Genster)

Block: H+ TTh 1:30-2:45

Reading and discussion of Austen's six published novels, and of some recent films derived from her works, including *Sense and Sensibility*, *Persuasion*, and *Clueless*. We'll ask how this most resolutely verbal of authors translates to the screen, and what our current fascination with her work tells us about ourselves. This course fulfills the pre-1860 requirement.

English 107: *Chaucer* (Fyler)

Block: E+ MW 10:30-11:45

This course explores the works of one of the three or four greatest poets in English. We'll read Chaucer in Middle English, but he is in almost every respect easier to understand than Shakespeare, who lived two centuries later. We will spend roughly half of the semester on the *Canterbury Tales*, the other half on Chaucer's most extraordinary poem, *Troilus and Criseyde*. Chaucer is primarily a narrative rather than a lyric poet: though the analogy is an imperfect one, the *Canterbury Tales* are like a collection of short stories, and *Troilus* like a novel in verse. We will talk about Chaucer's literary sources and contexts, the interpretation of his poetry, and his treatment of a number of issues, especially gender issues, that are of perennial interest. This course fulfills the pre-1860 requirement.

English 120: *Writing Lives* (Flynn)

Block: E+ MW 10:30-11:45

18th century writers were famous for observing each other. Samuel Johnson wrote the *Lives of the Poets*, describing Richard Savage, for instance, "the bastard poet" who scandalized London with his wild and aggressive claims. James Boswell observed Johnson, and observed himself observing Johnson in his journals and biography. His *London Journal of 1763* is one of the most indiscreet and telling records that

a twenty two year old has every made of the power and delight of London. Hester Thrale wrote her anecdotes observing a "different" Johnson. He lived with her for many years, often acting more like a demanding and helpless guest than a brilliant philosopher, moralist and critic. It is wonderful to watch Boswell and Thrale fight over their claims to "know" Johnson and claim him as their own "literary" creation. In their struggles for dominance they also reveal much about gender and class warfare. Shy, retiring Fanny Burney observed every body, politely silent in public, but exerting comic, sometimes bitchy wit in her novels and diaries. In her novels, she is free to satirize the culture that seems to cow her in her "real life." She also comes to literary blows with Boswell and Thrale, particularly after Johnson dies, and all three are busy getting ready to own Johnson as their own literary creation. While the four figures above all interacted with each other, I am also including Ignatius Sancho, an African Man of Letters. A freed slave, a truly self made man, Sancho used his letters to create a more perfect, witty, composed literary subject. He is particularly influenced by Laurence Sterne, who wrote Tristram Shandy, but he is always using the style of the colonizing culture to satirize its assumptions.

We will read these self-conscious literary productions, and also write our own observations. I want us all to compose one "letter" each week that either "observes" someone you know (or would like to know) or observes instead yourselves observing. We will also write critical essays. This course fulfills the pre-1860 requirement.

English135: *Virginia Woolf* (Rosenthal)

Block: 10+ M 6:00-9:00

Widely recognized as an icon of British modernism, Virginia Woolf is also associated with 20th-century feminism, pacifism, and queer theory. Her name evokes problems related to elitism, mental illness, suicide, and intractable gender ambiguity. In this course we will examine some of the reasons Woolf, both because and in spite of the complexity of her work, has served so well as a metonym and exemplary voice for such a wide range of debates and cultural discourses. Readings will be selected from Woolf's novels, short stories, and essays. This course fulfills the post-1860 requirement.

English 154: *American Indian Writers* (Ammons)

Block: 7 W 1:30-4:00

Many people can name only one or two American Indian writers - or none. Some are even surprised to find they exist. What does this erasure mean? What dominant culture systems create and maintain it today? How do Indigenous writers in the United States refuse and resist this racism? We will begin with three late nineteenth-/early twentieth-century authors, Sarah Winnemucca, Luther Standing Bear, and Zitkala Ša, and then concentrate on seven contemporary texts: N. Scott Momaday, *House Made of Dawn*; Louise Erdrich, *The Bingo Palace*; Leslie Marmon Silko, *Almanac of the Dead*; Simon Ortiz, from *Sand Creek*; Leonard Peltier, *Prison Writings*; Sherman Alexie, *Reservation Blues*; and Wendy Rose, *Bone Dance*. Throughout the course we will view and discuss films that focus on important issues for Native people today. Also we will study historical and political contexts. Major topics include: the politics of representation/self-representation; Indian resistance to white colonialism, exploitation, and theft; Indigenous people's self-definitions and demand for sovereignty; the relationship between art and political struggle; and our own subject positions and responsibilities in relation to the material in the course. We will attend the Native American Speakers Series lecture at Tufts and participate in a colloquium with the speaker, and the issue of activism will be an overt part of our work together. The course is a seminar, so active student participation will be an important element. Majors and nonmajors are welcome. This course fulfills the World Civilization distribution requirement, and it counts towards the post-1860 requirement.

English 160: *Environmental Justice & U.S. Literature* (Ammons)

Block: D+ TTh 10:30-11:45

1% of the U.S. population owns 38% of the nation's wealth. The U.S. consumes over 40% of the world's gasoline and more paper, steel, aluminum, energy, water, and meat per capita than any other society. Four additional planets would be needed if each of the Earth's inhabitants consumed at the level of the average American. We will study how contemporary U.S. literature contributes to the environmental justice movement, examining writers' treatment of environmental racism, global warming, ecofeminism, homophobia and the social construction of nature, U.S. environmental imperialism, and urban ecological concerns. What analyses and insights can we gain? What is the role of art in the struggle for social change? Our study will be multicultural, foregrounding authors from diverse racial locations - Asian American, African American, Native American, white American, and Latino/a; and an anti-racist analytical

framework will be central. Literary texts will include Helena Maria Viramontes, *Under the Feet of Jesus*; Annie Proulx, "Brokeback Mountain"; Gloria Naylor, *Mama Day*; Karen Tei Yamashita, *Tropic of Orange*; Awiakta, *Selu*; and Simon Ortiz, *Fight Back: For the Sake of the People, For the Sake of the Land*. Also we will view several videos, discuss selected essays in environmental justice theory, and read poems by Audre Lorde, Janice Mirikitani, Richard Espada, and Adrienne Rich. The goal of this course is empowerment for social change. How can each of us participate as a change agent in the struggle for environmental justice, locally and globally? How can our understanding of literature contribute? Group work, a field trip, one research paper, and active class discussion will be important parts of the course. Nonmajors as well as majors are welcome. This course counts toward the Women's Studies major and the post-1860 requirement for the English major.

***English 177: *Feminism, Literature, Theory* (Hofkoshl)**

Block: E+ MW 10:30-11:45

Starting with Mary Wollstonecraft's early struggle to articulate feminism in both *A Vindication of the Rights of Woman* (1792) and her novel *Maria; Or The Wrongs of Woman* (1798), we will read a range of imaginative literature in conjunction with theoretical writing to explore what feminism(s) is (are): how it has (over time and in different cultural contexts) understood the oppression of women and the potential for women's empowerment; how it raises and tries to answer questions about biological difference and social construction, about identity and solidarity, about the very definition of "woman." We will look at both the Anglo-American tradition of liberal feminism as it developed from Wollstonecraft and various challenges to its basic assumptions and categories by women of color, "French Feminists," and non-Western writers and activists. Readings will include novels, poems, and contemporary critical and theoretical texts by Judith Butler, Helene Cixous, Assia Djebar, Charlotte Perkins Gilman, bell hooks, Luce Irigaray, Audre Lorde, Trinh Minh-ha, Chandra Mohanty, Cherrie Moraga, Toni Morrison, Adrienne Rich, Jeanette Winterson, Monique Wittig, Virginia Woolf, and other thinkers about women, gender, and feminism. This course fulfills the post-1860 requirement.

French 192A: *Eros & Destiny: George Sand & Balzac in Dialogue* (Naginski)

Block: N+ TTh 6:00-7:15

"Through our writings, we are preparing a future revolution in the realm of private life." Thus declared George Sand to Honoré de Balzac in one of the great literary dialogues of the 19th century. With each new novel--and they were published hard and fast, both writers being singularly prolific--the critics unflinchingly compared them, making of Balzac the epitome of "Realism" and Sand the epitome of "Idealism". Both novelists, however, explored fictional realms which transcended such facile oppositions. Rather than see in the two writers representatives of two opposing schools of fiction, this course will examine the question of eros in connection with gender. In our readings we will encounter dreamy young girls on the brink of womanhood, ambitious young men, abandoned women, and so-called "virile" heroines intent upon upsetting the social equilibrium. Did erotic love and its failure or triumph tend to determine the destiny of the characters in the fictional worlds of Balzac and Sand? What differences can we discover in the ways in which these models were worked out? We will read short stories and novels in pairs, as a way to gage the differing literary strategies deployed by the two greatest novelists of Romantic France. Prerequisites: French 31 and 32, or consent.

French 192C: 20th Century French Women Writers (Schub)

Block: D+ TTh 10:30-11:45

Voices of women writers are always being articulated against a long tradition of male writers. If women writers share what Adrienne Rich has called "a common female culture," do they also share a common vision, preoccupations and a common language? Is there an *écriture féminine*? This course will examine these questions in the works of six contemporary French women writers of fiction and non-fiction. One oral presentation, one 4-5 page paper, 8-10 page final paper. No prerequisites. **Conducted in French.**

GER 76/176: *Vienna: A Biography* (cross-listed with HIST 176) (Romero)

Block: D+ TTh 10:30-11:45

A "biography" of Vienna through the texts the city has produced/inspired; the changing (multi)cultural role Vienna has played and continues to play in the heart of Europe. The emphasis is on literary texts, but in conjunction with art, architecture, and music, as well as their modes of consumption. **In English.**

HIST 94: *Gender & Sexuality in Japan* (Leupp)
No description available. Check with history department.

Block: 8 Th 1:30-4:00

Italian 121: *Adv Ital Lang I: Italian Women's Images & Voices* (Baffoni-Licata)
Block: I+ MW 3:00-4:15

In-depth analysis of written and spoken Italian. Readings will explore women's images and voices in Italian culture and society. Review of grammatical difficulties through translation exercises. Intensive exercises aimed at building vocabulary. Three short papers, two exams and a final project. Prerequisites: Italian 21 and 22, or consent. Conducted in Italian.

Jewish Studies/REL 78: *Jewish Women* (Ascher)

Block: J+ TTh 3:00-4:15

Images, experiences, & accomplishments of Jewish women in life, literature, & tradition from Biblical times to the present. Focus on individual women from various times & cultures; discussion of basic issues, present conditions, & prospects.

MUS 185: *Studies in Women & Music: Black Divas* (Pennington)

Block: 3, Th 9:00-11:30

The Diva, stemming from the word divine, has long served as a powerful figure of adoration and identification for a number of disenfranchised identities. This course examines the figure of the Black Diva in US culture from Opera to Hip Hop using a variety of theoretical lenses from queer theory to black feminist thought and explores the articulation and construction of individual and communal identity through a detailed engagement of the musical performances of Black Divas across time and place.

Political Science 128: *Gender, Work & Politics in East Asia* (Remick)

Block: E+ MW 10:30-11:45

This course examines the connections between gender and economic development in East Asia during the post-WWII period. Paying attention to differences among East Asian countries, it looks at how men and women have participated differently in the post-war "miracle." It examines the kinds of work that women have done, considering different experiences that women of different classes have had during the development process. To what extent is the gender division of labor mandated or facilitated by the state, under what conditions, and for what reasons? What role do culture and politics play in creating the gender division of labor? How has women's participation in economic development altered gender relations? Has the miracle liberated women, as some predict it should?

Political Science 130: *Seminar: African Political Economy* (Robinson)

Block: G+ MW 1:30-2:45

This seminar examines the nature of Africa's political institutions and their varying impacts on African economies. We consider why sustainable development has been so illusive, and engage in debates about the way forward. Focusing on political order, economic policies and governance, readings explore a series of interrelated questions: What are the determinants of state-business relationships in the making of economic policies? Why are the poorest countries failing, and what can be done about it? In what ways might gender-targeted strategies turn the tide of Africa's poor economic performance? Is Smart Aid possible? *Prerequisite: sophomore standing or above*

Political Science 188.03: *Gender Issues in World Politics* (Eichenberg)

Block: I+ MW 3:00-4:15

This course focuses on the differing perspectives of men and women on the core issues of world politics, in particular questions of war and peace, democratization, development and global distributive justice, political empowerment, the environment, and other issues. Study of social science theories of gendered perspectives on global issues and the evidence of gender differences in attitudes and behavior. The impact of global politics on women and men is also studied, with particular attention to issues of violence, environment, and economic justice.

***Religion 104: *Feminist Theologies* (Hutaff)**

Block: H+ TTh 1:30-2:45

"Feminism," says theologian Judith Plaskow, "is a process of coming to affirm ourselves as women/persons - and seeing that affirmation mirrored in religious and social institutions." This course will survey the impact which the growth of feminist/womanist consciousness during the last three decades has had on the religious commitments of women, as well as on traditional religious institutions, beliefs, and practices. We will explore new approaches and methods which recent feminist scholarship has brought to the study of ancient religious texts and other historical sources, and will assess how the inclusion of women's perspectives is challenging, enlarging, and enriching the craft of theology itself. Also to be considered: the rise of new women's rituals and alternative spiritualities, and the relationship of religious feminism to other struggles for human dignity and liberation.

Sociology 20: *Family & Intimate Relations* (Aymer)

Block: F+ TR 12:00-1:15

This course examines various arrangements defined as family in the United States and cross culturally. Diverse arrangements and the socioeconomic conditions that support them will be studied and compared with ideal type, nuclear family forms that still dominate images of family life in the United States. Concepts and accompanying relations of cohabitation, motherhood, fatherhood, marriage, and the pros and cons of various family forms for specific groups such as poor and immigrant families and gay partners will be studied. The class will examine family distress caused by divorce, death, and family violence.

****Women's Studies 72: *Introduction to Women's Studies* (Johnson)**

Block: L+ TTh 4:30-5:45

This course is a multi-disciplinary and interdisciplinary examination of how cultural meanings given to gender in specific historical moments have shaped female existence across racial, class, ethnic and sexual lines. The readings that form this overview of the field for the most part discuss western women and are broad in scope. Perspectives and methodologies are drawn from a variety of disciplines within the humanities, social and natural sciences, including economics and sociology (the position and status of women in society), biology (the gendered construction of scientific knowledge), psychology (gender construction and development), and literary studies (images and narratives, critical discourses of difference.) The course will cover some of the critiques made by Women's Studies scholars of the traditional academic disciplines and some of the new work now being produced, with a view to understanding that knowledge is constructed, contextual, and mutable. A central goal of the course is to dramatize the way gender is implicated in every category of cultural and intellectual discourse --race, class, sexuality, psychology, sociology, biology, et al.-- and to indicate the artificiality of these categories, even as they form the headings for this syllabus. The course will consider an important dilemma of modern feminist thinking: the imperative to make gender both matter and not matter at the same time. Our study of discourses of difference will engage in contemporary feminist debates on equality versus difference in political, social, and intellectual strategies for change.

Women's Studies 92: *Rape Crisis & Recovery* (Brown)

Block: 8+ Th 1:20-4:20

We will examine issues surrounding rape and domestic violence in the U.S. from a multi-disciplinary and cross-cultural perspective. We will address myths and facts: societal attitudes, including victim-blaming patterns; post-traumatic syndrome, and the impact of rape and domestic violence on the survivor, their loved ones, and the community at large. We will discuss crisis intervention theory and examine the stages of trauma that victims of violence experience, as well as their experience of MA medical and legal systems. The course material will cover campus and community resources for survivors and where to look for help when faced with past, present and/or future sexual violence. Students may elect to receive the MA State Certification for Rape Crisis Counseling through the completion of this course with perfect attendance.

Women's Studies 99: *Women's Studies Internship* (Roy)

Block: Arr

****Women's Studies 193: *Senior Project* (Roy)**

Block: Arr

Independent project. A substantial interdisciplinary research paper or other creative project, such as film, presentation or performance (with written component) developed from elective cluster topic area on women or gender.

GRADUATE & CONSORTIUM COURSES

SPRING 2008 COURSE DESCRIPTIONS:

CRWS 292 A

Feminist Inquiry

Wednesdays, 5:30 - 8:30 pm / 2.3.10 – 5.12.10
Meets at MIT, building and room TBA

This course investigates theories and practices of feminist inquiry across a range of disciplines. Doing feminist research involves rethinking disciplinary assumptions and methodologies, developing new understandings of what counts as knowledge, seeking alternative ways of understanding the origins of problems/issues, formulating new ways of asking questions and redefining the relationship between subjects and objects of study. The course will focus on methodology, i.e., the theory and analysis of how research should proceed. We shall be especially attentive to epistemological issues--pre-suppositions about the nature of knowledge. What makes research distinctively feminist lies in the complex connections between epistemologies, methodologies and research methods. We shall explore how these connections are formed in the traditional disciplines and raise questions about why they are inadequate and/or problematic for feminist inquiry and what, specifically, are the feminist critiques of these intersections.

FACULTY

Modhumita Roy is Associate Professor of English and Director of the undergraduate Women's Studies program at Tufts University.

Jill McLean Taylor , Ed.D. is a Professor of Education, and Women's and Gender Studies at Simmons College, and chair of WGST.

CRWS 292 B

Gender & Poverty in the United States

Tuesdays, 5:00 - 8:00 PM / 2.2.10 - 5.4.10
Meets at MIT, building and room TBA

The course provides multi-disciplinary social science approaches to understanding the intersection of gender, poverty and inequality primarily in the United States. The course will be an advanced reading

seminar that explores various (including feminist) approaches to theorizing, measuring, experiencing and researching poverty. The course will also examine models, policies, and strategies to reduce poverty and inequality. The course will weave discussions throughout about how these approaches relate to students' training in various graduate programs and the methodologies students will explore (and ultimately use) in their own research.

FACULTY

Randy Albelda is a professor of economics and Senior Research Fellow at the Center for Social Policy at University of Massachusetts Boston. Her research and teaching covers a broad range of economic policies affecting low-income women and families. She is the coauthor of the books *Glass Ceilings and Bottomless Pits: Women's Work, Women's Poverty*, *Uneven Playing Fields: Understanding Wage Inequality and Wage Discrimination*, and *The War on the Poor: A Defense Manual*.

Deborah Belle is Professor of Psychology at Boston University. Her research has focused on stress and depression among low-income mothers, women's social networks and supports, and women in science careers. Her books include *Lives in stress: Women and depression*, and *The after-school lives of children: Alone and with others while parents work*.

Lisa Dodson is research professor in the sociology department at Boston College. She teaches and conducts research about low-income mothers and families. She wrote *Don't Call Us Out of Name: The Untold Lives of Women and Girls in Poor America* and recent articles include "Wage Poor Mothers and Moral Economy" and "Poor Women and Habits of Hiding: Participatory Methods in Poverty Research." Her forthcoming book is *The Moral Underground: How Ordinary Americans Subvert the Unfair Economy*.

CRWS 292 C

SCREEN WOMEN: Body Narratives in Popular American Film

Thursdays, 6-9 PM / 2.4.10 – 5.13.10

Meets at MIT, building and room TBA

The cinematic body of the woman has long been the central focus for theories of spectatorship, psychoanalytic film theory as well as feminist media and cultural studies. As such it provides rich material for an interdisciplinary conversation not only about socio-cultural and psychological constructions of gender, sexualities, and power but also about the pathologies of body disturbances and eating disorders which have become increasingly prevalent among women and girls. Using popular film and related media as our texts this course will investigate "hot button" issues in the contemporary discourse about women and body image in images of excessive mothering, adolescent sexuality, obesity, diet culture, transformative surgery, body makeovers, and gender reassignment in order to answer the following question: **how are contemporary debates surrounding the body both reflected in, and informed by, popular culture representations?** Students can expect to come away from the class with a deeper understanding of the cultural influences that shape media products and familiarity with feminist and feminist media theory as it relates to the topic of embodiment and body image.

FACULTY

Emily Fox-Kales, Ph.D. is a clinical psychologist who specializes in the treatment of eating disorders and body disturbances in the Department of Psychiatry at Harvard Medical School. She also is on the faculty of Northeastern University where she teaches film, gender and cultural studies in the Cinema Studies program. She has served as Film Editor of the journal *Gender & Psychoanalysis* and published on psycho-social narratives of the woman's body. Her forthcoming book is *Body Shots: Hollywood and the Culture of Eating Disorders*.

Suzanne Leonard is Assistant Professor of English at Simmons College, where she teaches film studies, feminist theory, and women's literature. Her published articles have appeared in *Women's Studies Quarterly*, *MELUS*, and in various anthologies including *Interrogating Postfeminism: Gender and the Politics of Popular Culture* (Duke UP, 2007) and *Feminism, Domesticity, and Popular Culture* (Routledge, 2008). Her book on *Fatal Attraction* (2009) is an inaugural text in Wiley-Blackwell's series, *Studies in Film and Television*.

[Read how to apply](#) Contact 617.324.2085 for more information or write gcws@mit.edu

Spring 2010 application deadline: January 4, 2010