

Cultural Analysis & Theory Department

Women's and Gender Studies

Graduate Certificate

Core & Elective Courses

Fall 2013



Late Night Readings (2005) Amy Bagshaw



**Stony Brook
University**

CORE COURSES

WST 601.01 "Feminist Theory"

Mary Jo Bona

This course is designed to introduce graduate students to the wide range of discourse in feminist studies and its impact on criticism and literature. We will read a number of feminist thinkers and literary authors and consider their theories about women, gender, masculinity, and patriarchy in relation to language, culture, and such forms of social inequality as race, class, nation, and sexual orientation. We will discuss how to use these theories in analyzing other areas of scholarship and teaching, our disciplines, and our own lives. We will take a historical approach to the evaluation of feminist theory and its relation to literary works and intellectual practice.

Mondays

1:00-3:50 p.m.

Humanities #2052

ELECTIVES

CLT/CST 609.03 WST 610.01 Topics in Cultural Theory "U.S. Latina Literature"

Ritch Calvin

Although U.S. Latina literature dates well back, the "boom" in began in the 1980s, and saw the publication of novels and story collections by Julia Álvarez, Gloria Anzaldúa, Ana Castillo, Lorna Dee Cervantes, Sandra Cisneros, Denise Chávez, Cristina García, Nicholasa Mohr, Cherríe Moraga, and Helena María Viramontes. While the women writing fiction and plays also engaged in national and ethnic politics, they also redefined the field of Latino/a literature by representing women, the quotidian life of women, and sexuality. In this course, we will examine writers and their works from 1980-2010, and in particular focus on the ways in which they incorporate and theorize the female body and female sexuality. The works will include novels, plays, short stories, poetry, and graphic novels.

Thursdays

4:00-6:50 p.m.

Humanities #2052

WST 610.03 SOC 514.03
Advanced Topics in Women's Studies
"Global, Neoliberalism, Crisis"

Melissa Forbis

Globalization generally refers to a process across national and other boundaries that involves accelerated flows or intensified connections of capital, people, technology, information, etc., as well as disconnections, marginalization, and dispossession. Over the past forty years, one particular form—neoliberal globalization—has become dominant. Neoliberalism, as Aihwa Ong notes, should not be viewed as a “set of attributes with predetermined outcomes, but as a logic of governing that migrates and is selectively taken up in diverse political contexts.” This seminar examines the cultural, political, and economic logics of neoliberal globalization, recognizing that these are grounded in dynamics of class, race, gender, and sexuality. At a moment framed by the multiple crises of neoliberal globalization, the Arab Spring, the Maple Spring, and the Occupy Movement, what are every day modes of operation, regulation, and legitimation of power, and how are these related to the rise of new subjectivities and transnational challenges? We will first familiarize ourselves with current debates from a number of different theoretical and disciplinary perspectives. We will then consider several case studies from Africa, Asia, and Latin America, which examine the interaction and impact between neoliberal globalization and local communities, the diverse forms of cultural and political resistance, and the insurgent knowledges that emerge from these efforts.

Mondays

4:00-6:50 p.m.

Humanities #2052

***NOTE: Also counts toward CST PhD and Certificate elective credit**

CLT/CST 609.04 Topics in Cultural Theory
"Environment in Thought and Image:
Fantasies of Catastrophe in Literature and Film"

E. Ann Kaplan

This course studies the filmmakers and novelists who in the post 9/11 era increasingly create fictional worlds marking both the end of utopian dreams of a perfectable social world and (relatedly) the des or social justice, change? How can we address the challenges we face in a culture of media misinformation, omissions and distraction? Can humanists contribute by imagining a future that will be very different from what we have known?

Films and novels include: *Children of Men*; *The Handmaid's Tale*; *Blindness*; *The Road*. **Documentaries:** *Manufactured Landscapes*; *Into Eternity*; *Living Downstream*. **Theorists** include many of the following: Rob Nixon, Leerom Medavoi, Susanne Moser; Elizabeth Kolbert, Slavoj Zizek, Fredric Jameson, Andrew Dobson, Dipesh Chakrabarty, Ramachandran Ghua, Giorgio Agamben, Freud, Dominick LaCapra, Elaine Scarry, Brian Massumi.

This course is one of three linked courses in HISB's Fall 2013 pedagogical initiative funded by the Dean of the College of Arts and Sciences. The course will work in tandem with HISB's Fall Distinguished Lecturer Series on the topic "Humanities For the Environment: Politics, Science and Ecologies of Value." Please see HISB's website www.sunysb.edu/humanities for details.

Numerous interdisciplinary scholars frame the project; Affect Theory, Memory Studies, Trauma Studies all be involved; Psychoanalysis, Cognitive psychology

Link the course to distinguished guests coming to lecture at the Institute as part of HISB's "Humanities for the Environment: Politics, Science and Ecologies of Value."

Read research by our guests and benefit from informal in-class discussion

Novels and films set in catastrophic futures

Define a new sub-genre of Science Fiction, Future-Tense Traumatic Fiction and Film

Two main sub-groups: The Futurist Political Dystopia; Post-Traumatic End-of-the World Scenario.

The very grounds of philosophical thought and theoretical analysis – of the humanities as a whole – may be radically shifted by the recent confirmations of human-made global climate change.

Constructive geological force that humans now occupy on planet Earth. We will consider (and try to account for) the oscillating dystopian/utopian binary in works we study. While analyzing the deliberate creation of a culture of fear by those in power, we will also study the real dangers that face humans and the planet.

Combining theory with textual analysis, the course moves from commercial futurist films fantasizing catastrophe, to documentaries about ongoing environmental crises endangering humanity. Several interdisciplinary theories frame the project—Memory Studies, Affect Theory, Psychoanalysis, Trauma Studies, Cognitive Psychology. Related topics include: Environmental Citizenship and Justice; Slow

Environmental Violence and Behavioral Change; Gender, Race and the Environment.

We will ask the following questions: Will the meaning of the "human" change as a result of our historical entry into the Anthropocene Era? Does what we mean by "humanism" or "human rights,"

Thursdays **1:00-3:50 p.m.** **Humanities #1009**

CST 510.01

"History of Cultural Studies"

Liz Montegary

This course introduces students to the field of cultural studies through an exploration of two distinct yet related questions: where did cultural studies come from, and what has it made possible? As such, we will set out to trace the history of the field and to map the debates, practices, and theories that have informed the political and intellectual project of cultural studies. The goals of the course are twofold: 1) to familiarize students with the texts, thinkers, and traditions that have shaped the ways in which scholars approach the study of culture today; 2) to invite students to reflect critically on their own work and to situate themselves within the larger field. Rather than attempting to answer the question that will inevitably haunt the syllabus – "What is cultural studies?" – we will shift our attention toward the theoretical and disciplinary stakes of raising such a question. Our intention is not to nail down a definition of cultural studies but to examine the polemics and histories that have sparked its delineations. We will read a combination of primary documents and meta-criticism on the emergence of cultural studies in Britain and the United States as well as commentaries on the current state of the field in other national and regional contexts. This course will pay particular attention to the ways in which feminist and queer theory, postcolonial and transnational approaches, and critical race and ethnic studies have shaped the formation of the field and are pushing cultural studies in new directions.

Tuesdays

4:00-6:50 p.m.

Humanities #2052

**WST 512.03/ SOC 519.03
Gender and Culture
“Sociology of Masculinities”**

Michael Kimmel

At first glance, the title of this course might seem a bit misplaced. A course about men? Aren't all courses "about men" -- except the ones with the word "women" in the title? Well, yes. This may be true on the surface, anyway. But most courses that deal with men deal with men in their public roles -- as historical figures, as writers, psychological personalities, as scientists, as participants in revolutionary mobs, as economic rational profit-maximizers. Rarely, if ever, are men discussed as men; rarely, if ever, is their experience as men seen to matter as they perform the other roles in which we study them.

Indeed, this is the first graduate level course at Stony Brook devoted to the study of masculinities. And we intend to take the plural in the name seriously -- working through questions about the similarities and differences in the various constructions of masculinity around the world, stressing globalization in the construction of masculine identities.

Mondays

10:00-1:00 p.m.

SBS N 403

ARH 549

**Topics in American Visual Culture:
“Commercial Culture, Advertising, and the Graphic Design of Desire”**

Michele Bogart

This course will examine the impact of commercial culture in twentieth century America by focusing on the development of advertising and graphic design, along with other select design forms. Highlighting both the visual and semiotic aspects of advertising, readings will focus on two related areas of inquiry, the first being representations of gender identity and the second, rhetorics of desire--erotic, consumer, or both. We will examine varied and shifting styles of advertising iconography and form; the organizational frameworks and professional dimensions of advertising and graphic design activity; and the differences between “mass versus class” when it came to design and promotion.

Weekly topics will run chronologically, emphasizing case studies and familiar historical flashpoints (open to debate, of course), like the post-World War I “Jazz Age,” the post-World War II 50s, and the 60’s moment of “counterculture.” By probing how commercial art operated aesthetically, psychologically, and ideologically--and for whom--students will gain insights into the operations and influences of this mass cultural form, into gender formation, into sex and desire in a specific historical period; and ultimately, into relationships and meanings of both visual culture and life in America.

Requirements: Student-led discussions, active participation in dialogue about reading assignments, a 15-minute oral report (2 minutes per page) on a research topic, and a 2900-3000-word (8-10 pages Times Roman 12 point) research paper or a 5-8 minute podcast, on same topic. Research resources will include web-based sources like the “Gallery of Graphic Design,” and Duke University’s John Hartman Center for Sales, Advertising & Marketing History--as well as print and archival sources available on campus or in New York City.

Tuesdays

10:00-12:50 p.m.

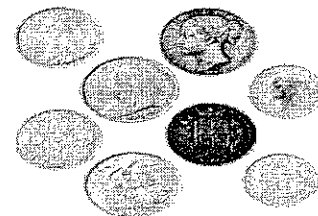
Staller Center #2205

EGL 608.02

“What Counts?: Economies and Literatures”

Adrienne Munich

The so-called “new economic criticism,” that explores interchanges between economics and literature has enjoyed an increasingly visible place in literary and cultural criticism and theory. This seminar, shaped to introduce students to this theoretical perspective, focuses on the emerging body of criticism that focuses upon economic paradigms, models and tropes that emerge with a capitalist economy. The course locates most of its primary texts in the eighteenth- and nineteenth-centuries. Such writers on political economy as Thomas Hobbes, Adam Smith, John Stuart Mill, Karl Marx, H. G. Welles will provide ongoing commentary for examining later writers such as Georg Simmel, Werner Sombart, and Walter Benjamin. **We will enlarge questions of economics to problems of economy, including a non-money economy of trade and unpaid labor. Questions of valuation, of counting, in both figurative and literal senses** will be considered in literary texts. I am compiling a menu of texts stretching from the early modern period to the twentieth-century in America, a novel such as *White Noise*, for instance, whilst focusing on the nineteenth century, such writers as Henry James, Edith Wharton, Anthony Trollope, Charles Dickens, focusing on questions of what counts? What is valued? How does interpretation “account” for economic questions? Such questions include considerations of sexuality, of politics, and of cultural difference. Students will chose from the menu at the same time as discussing some pre required texts in common. The course is designed to accommodate students’ particular interests. Students are encouraged to develop a bibliography pertinent to any historical period of their particular interest. Other students may opt to stress theoretical rather than historical questions. Requirements are participation in all seminar meetings, at least one meeting with me, a seminar paper, and a twenty-minute presentation in conference form derived from the seminar paper. I am considering a meeting at an exhibit at the Metropolitan Museum, “Interwoven Globe: The Worldwide Textile Trade, 1500-1800” to help us place economic exchanges in a much larger material and global context.



Mondays

1:00-3:50 p.m.

Humanities #2094

PHI 507

“Arts and Genocide”

Anne O’Byrne

In this course we will investigate how philosophy and art can help us plumb the depths of the phenomenon of genocide. The questions we will ask fall into three groups. First, what sorts of communities—ethnic? social? religious? political? racial?—are considered susceptible to genocide and how do these communities come to be? What role do the arts have in forming such identity groups? Second, how do social and political contexts develop to the point where genocidal violence—understood as an attempt to destroy a shared world—becomes possible? Third, what role does art have in rebuilding the world after such violence?

(Day/Time not yet assigned)

SB Manhattan

PHI 631

“John Rawls and his Critics from the Margins”

Eva Feder Kittay

No single political/ethical philosopher has been more influential in contemporary thought than John Rawls. We will read a number of Rawls latest formulations of his theory of “justice as fairness” and political liberalism. A theory as comprehensive as Rawls’ begs for a critique regarding what has been omitted. Thus feminists have questioned whether the universalistic framework is as universal as it propounds to be. A number of interesting discussions have emerged from this literature. But not only have women worried if they are as fully included as they should be, critiques have emerged from race theory, disability theory, animal rights advocates and global justice theorists. Others have defended Rawls against these critiques. We will look at some of the critics and defenders of Rawls that fall within the “analytic” tradition as they focus on these issues that play out at the “margins” “justice as fairness” and political liberalism. We will explore Rawls’s work through the lens of these concerns. In addition to the writings of Rawls’s, we will read work by Martha Nussbaum, Susan Okin, Eva Kittay, Charles Mills, Amartya Sen, Norman Daniels, Thomas Pogge, among others.

BOOKS:

Required: John Rawls, *Theory of Justice, Political Liberalism, Law of Peoples, Justice as Fairness,*

Martha Nussbaum, *Frontiers of Justice*

Susan Okin, *Justice, Gender and the Family*

Eva Feder Kittay, *Love’s Labor*

Thomas Pogge, *Realizing Rawls*

Sam Sheffler, *A Companion to Rawls*

HTBA

Harriman Hall 249

PSY 594

“The Psychology of Gender”

Marci Lobel

The course examines how gender affects and is affected by behavior, biology, culture, social roles and relationships, cognition, evolution, and development. Interested students are welcome to contact me by email for further information. marci.lobel@stonybrook.edu

Thursdays

1:00-3:50 p.m.

Psych B-248

“Emerging Topics in Disability Studies”

Pamela Block

Disability studies is an area study that focuses on the experiences and representation of disability across multiple realms – including social, environmental, cultural, regional, historical, economic and political. This is an emerging field with new research and topic areas developing constantly. This course will allow focus on the intersections of disability with other emerging area studies such as gender, class, sexuality, race and global studies. It will also encompass study of different emerging disciplinary areas of disability studies in the social sciences, health sciences, humanities, business, and technology. We will explore the connections between disability activism, art, and scholarship in the 21st century. Finally the course will trace emerging regional distinctions in disability studies research and scholarship, especially between Northern and Southern Countries.

(Day/Time not yet assigned)