

COURSE DESCRIPTIONS

- GNDR 440S Internship 1 to 8 CREDITS** that were historically marginalized and excluded from textbook presentations of history, anthropology, and archaeology. This class will dig into a variety of archival sources looking at how gender, sex, and sexuality are coded in archives, how social and cultural mores of dominate ideologies shape what is permissible and what is deviant, and work to illuminate and elevate the real lives and truths of people subjugated to and erased by modern narratives building a new understanding of the world.
- GNDR 101 Gender, Sex, and Identity 4 CREDITS**
The central aim of this course is to foster critical thinking about gender and how the concept of gender structures relationships of power around us every day. This means that we will think about, write about, and talk about questions related to what gender is, how it affects us, and how it can change. Throughout this course, we will draw on several different disciplines, such as sociology, philosophy, literature, and political science, to develop a multi-faceted understanding of how gender structures our lives. We will also look at specific topics related to the intersections of race and gender, sexual identity, gender inequality, and the flexibility of gender categories. (WCore: WCAFAH, DE)
- GNDR 131 Philosophy of Gender and Power 4 CREDITS**
The term "feminist" has almost as many meanings as it has both advocates and detractors. For some, the "feminism" means a radical shift in language, politics, and economics. For some, the term simply means equality. And still for others, the term means witchcraft, sexual deviancy, and the death of the American family. This semester, we will examine how contemporary theorists (many of whom call themselves "feminist") argue the world needs to change in order to make a more just environment for women. In the process, we will read about, write about, and discuss a wide range of issues including structures of power, sexuality and sexual violence, race, masculinity, and beauty norms. The goal for this class is not to decide on one solitary definition of "feminism" but instead to force ourselves to think more critically about how gender structures the world around us and how we can change our future. (WCore: DE)
- GNDR 221 Domestic Arts: Sticking From the Margins 2 CREDITS**
The domestic art of stitching has in recent history been coded as a feminine pursuit. This course subverts the notion that femininity is a form of weakness; we will upend this notion with a look at the domestic arts for its ability to provide humans with a self-sufficient livelihood, access to aesthetically pleasing arts, and functional objects. To explore the strength in stitching, students will explore how needlework, often dismissed as passive, requires patience, physical, and mental work to develop the skills of assertive individuality in design (Rozsika Parker, *The Subversive Stitch*). Our course meets twice a week to engage in a series of domestic arts such as embroidery, weaving, quilting, and other forms of stitching.
- GNDR 222 Drawing Gender 2 CREDITS**
How can drawing interrogate and express gender? In this course students will consider different modes of portraiture and the way images can communicate self and bodies outside of the gender binary. This course is intended for students without drawing experience who are interested in understanding and using drawing to both challenge and confirm traditional values of gender in our society.
- GNDR 223 Gender and the Media 2 CREDITS**
How does what we see in the media impact how we think about gender? The media is the air we breathe, and it shapes the way we see the world and ourselves. Come learn about how the media has framed gender through fictional and nonfictional portrayals across news, movies, television, social media, etc.
- GNDR 224 Math With No Problems 2 CREDITS**
When you think of a math professor, who do you picture? Most folks don't picture themselves or their identities fitting in the world of math. That's because mathematics culture has not encouraged people outside the norm to fit in. In this class we will embrace the wonder, power, and beauty of mathematics by learning to play. By exploring what it means to do mathematics without the assumptions on who can do math, this course creates a space where gender, race, and sexuality are not marginalized but centered in seeking out patterns and formulating truths. Math with no problems is a place for exploration and does not require any prior math knowledge. This course is hands on where all things will be completed in class.
- GNDR 225 Archive of Feelings 2 CREDITS**
The past is often presented as clean, tidy, and easy to understand with events shown as inevitable and where the only voices heard are those in power. BUT! The past is as messy, complicated, and dynamic as the people who lived it, and archives offer a window into lives and times, peoples and places
- GNDR 226 I want my MTV! 2 CREDITS**
Music based television has been around since the 1960s but it was the rallying cry of "I want my MTV!" that the music video took over the world. This course begins by examining the canonical history of music videos exploring its avant-garde use of technology and how this medium challenged sexuality, gender, and race while exposing our social class hierarchies through a capitalist endeavor that represented the excess of the 1980s. This course will end with an exploration of how digital media and social media have re-invented music videos. The learning objectives for this course center on exploring the story telling form of music videos while recognizing that this is a promotional medium that encourages mass consumption. For this course students are required to produce a social media project (vlog, podcasts, Twitter essay, etc.) that explores music videos.
- GNDR 227 Guerilla Theatre 2 CREDITS**
Protest performance for change! Coined by Che Guevara, this theater practice employs protest, performance, music, and art to ignite social and political conversation. The class will pick a topic and create a piece of guerilla theatre on campus!
- GNDR 228 Bodies in Motion 2 CREDITS**
Through the study of professional dance and popular social media dance crazes, this course explores how bodies in motion defy and define beauty, gender, sex, sexuality through a disability studies lens.
- GNDR 229 Witches, Magic and Belief 2 CREDITS**
Witchcraft and magic-as well as attempts to ban them-are aspects of the supernatural and belief that allow us to learn more about the cultures that produced them, particularly their social and cultural anxieties about religion and gender. Ideas of witches and witchcraft are heavily gendered and tied into history and folklore. Users of magic, meanwhile, may use it to find love, connect with others, or to cause harm or exert power over others. In this class, we will ask ourselves how developing an understanding of witchcraft and magic (including related ideas such as possession and exorcism) can lead us to a more humane understanding of belief and the human experience.
- GNDR 300 Special Topics in Gender Studies 2 to 4 CREDITS**
Presents a number of special topics allowing students to explore a wide range of issues relevant to gender studies.
- GNDR 319 American Women's History 4 CREDITS**
An overview of the economic, social, and political roles women have played in American history, from the colonial period to today. Investigates women's work in the household and market economies, women and the family, and women's legal and civil rights and liabilities across time. Offered alternate years.
- GNDR 320 Gender, Stories, and Migration 4 CREDITS**
Increased migration is a nearly present feature in the news and politics. Although women comprise about half of all migrants, discussions of gender and sexuality are generally absent in the analyses, even as they are highlighted in the press and in the way we talk about migration. This course will use stories-understood broadly-to explore migration, specifically through the lens of gender studies and the uneven impact of migration on women. (WCore: EWRLD)
- GNDR 325 Human Trafficking 4 CREDITS**
This course will provide cross-disciplinary understanding of different forms of slavery and their current prevalence in the United States and throughout the world (as sex-trafficking, forced labor, child soldiers, and similar). We will identify connections between historical slavery and modern-day practices of human trafficking, focusing on issues of economics, power, human rights, abolition, and legislation on both local and global levels. Our readings will include first-person narratives, abolition materials, scholarly articles, case studies, and government reports and legislation. We will also watch several documentaries and follow prominent anti-slavery campaigns. A substantial

component of the course will be devoted to civic engagement, allowing us to conduct research in the community and get involved in local organizations that emphasize prevention and protection. The ultimate goal will be to apply academic research and service learning to problem-solving in a critically informed and socially responsible fashion. (WCore: EWRLD)

GNDR 331 These Films Are So Gay! 4 CREDITS

One of the earliest representations of non-normative gender performances in film is *The Dickinson Experimental Sound Film of 1894/5*. Lasting only 17 seconds, the film captures a man playing a violin into a large recording horn while two men danced "cheek to cheek". The dancing men perhaps were an afterthought for William Kennedy Dickson, the Scottish inventor who recorded the film, or as Vito Russo insists, in *The Celluloid Closet* (1981), as a direct representation of homoerotic affection between men. Nevertheless, this film demonstrates the power found in questioning heteronormative constructs of gender identities and sexuality and raises questions of how films both represent, either by accident or design, non-normative sexual desire that ultimately become part of cultural identities. In this course we will explore representative films of queer cinema not only for their aesthetic value but also for their political meaning and historical legacy. Some of the themes and films we will explore are: problematic yet impressive explorations of gender identities of the pre-code era such as Sidney Drew's *A Florida Enchantment* (1914) and George Cukor's *Sylvia Scarlett* (1935); homoerotic desire in films such as Alfred Hitchcock's *Rope* (1948) and Kenneth Anger's short films; iconic camp films such as Robert Aldrich's *Whatever Happened to Baby Jane?* (1962) and Frank Perry's *Mommie Dearest* (1975); boundary and taste pushing films in the aftermath of Stonewall such as John Waters's *Pink Flamingos* (1972); and contemporary films where the pretense of "suggestive" homoerotic love interests are dropped and fully explored such as Sean S. Baker's *Tangerine* (2015) and Céline Sciamma's *Girlhood* (2014).

GNDR 335 Psychology of Women 4 CREDITS

An overview of major theories of women's development, applications of feminist theory, gender-related research, and women's health issues across the life span. Psychological issues important to women during childhood, adolescence, adulthood, and old age, are discussed, such as gender role acquisition, pay inequities in the work force, adjustment to menopause, and violence against women. Focus is given to research on women in relation to diverse socioeconomic classes, ethnic backgrounds and culture.

GNDR 339 Queer Theory and Posthumanism 4 CREDITS

Humanism is the belief that reason provides the best tools for solving the problems of the world. It has dominated political and literary thought at least since the seventeenth century. It is the foundation of human rights discourse, of many theories of democracy, and of the prevailing models of social justice. Nonetheless, humanism has its detractors, and the last several decades have seen the rise of "posthumanism," which seeks to challenge humanism's dominant position in political and social thought. Some critics suspect that humanism unconsciously upholds the racism, misogyny, and homophobia of the texts that established its terms in the 18th, 19th, and 20th centuries. Others are motivated by the challenges to reason presented by psychoanalysis, Marxism, and radical feminism. Queer Theory is among the most important posthumanist discourses in the United States, though not all queer theorists are posthumanists. This course investigates how queer theorists have attacked and defended humanism, and also explores queer theory's relationship to other posthumanist discourses. Authors to be considered may include Michel Foucault, Eve Kosofsky Sedgwick, Donna Haraway, Lauren Berlant, Leo Bersani, Jasbir Puar, Lee Edelman, Jacques Derrida, Giorgio Agamben, and Joan Copjec. This course fulfills the Theory requirement for LMW majors.

GNDR 345 Sociology of Sexualities 4 CREDITS

This course examines sexuality from an historical, social, and interpersonal perspective. Students will study the history of sexuality research in the United States along with the major sexual revolutions. The sociological perspective will be used to understand contemporary issues around sexuality, including transgender rights, sexual orientations, modern-day sexual scripts, the sexual double standard, and the medicalization of sexuality.

GNDR 350 Gender in Society 4 CREDITS

This course exposes students to the problematic concept of "gender", including the many ways in which society's organizations reinforce and shape gender relations, and the ways in which gender shapes our identity, relationships, and the division of labor in society. Using a feminist perspective and drawing on international authors, this course will focus on the concept of "gender" at the individual, interactional, and institutional levels. (WCore: DE)

GNDR 360 Race, Gender, Class, and the Media 4 CREDITS

This course explores and challenges how issues and individuals, groups, and populations are presented in the media. Students will analyze the portrayals of race, ethnicity, gender (including gender identity), sexual orientation, age, ability and socioeconomic class in entertainment and news media.

GNDR 378 Podcasting 4 CREDITS

As a disruptive technology, podcasts have reinvented the way we listen. While washing the dishes, walking the dog, and commuting we listen to podcasts on comedy, music, horror, news, knitting, murder, boating, walking, eating, film, TV, and video games. The topics for podcasts are endless and, so it appears, is our insatiable hunger for them! In this course we will spend our time listening and creating podcasts. We will explore different genres such as political podcasts and podguides and different formats such as video podcasts. The goals for this course include understanding audio storytelling, ethics, and diversity in podcasting through a transgender BIPOC-inclusive feminist approach that seeks to celebrate lived experiences. You will learn basic broadcasting skills such as writing, research, interviewing, and editing. The projects for this course will involve podcasting about Salt Lake City, helping you develop an understanding of the historical and current impact of sex and gender on societies, individuals, and institutions in Salt Lake City and the greater Utah area. This requires that during class time we meet outside of campus. Students are required to have a smart phone or a camera with the capacity to record both sound and video. This course fulfills the Language & Media requirement for LMW majors.

GNDR 380 Video Game Culture 4 CREDITS

Video games have emerged in the 21st century as one of the most-watched spectator sports. Pro-gamers compete for hundred-thousand-dollar prizes, and they receive sponsorships that can be worth millions. But to view the video game medium as only an economic force denies the complicated nature of gaming. In popular culture, gaming is the domain of nerdy teenagers, but video game conventions demonstrate that the average player is, well, everyone. This course focuses on the critical analysis of social issues in video games. Class time will be split between playing across different video game genres (such as role-playing, action-adventure, life simulation, strategy, sports, music, and literary hypertexts) and participating in current academic debates around gaming and game studies. Class discussions will engage with the ludic and narrative elements of game theory from an interdisciplinary perspective that considers video games as cultural artifacts, economic powerhouses, educational tools, drivers of technological innovation and works of art. This course fulfills the Language & Media requirement for LMW majors.

GNDR 400 Senior Project/Thesis 3 CREDITS

Serves as the capstone course for the GNDR minor. Students undertake self-directed project or thesis that integrates concepts learned in gender studies courses with those learned in the student's major area of study. Project completed with a supervisory committee of two (at least one must be a gender studies faculty member). Prerequisite: completion of 20 hours of Gender Studies courses including GNDR 100. Note: Students whose major requires a senior project or thesis will not be expected to complete a second project or thesis. One thesis or project can count for both a major requirement and a gender studies requirement if students (1) select topics relevant to both gender studies and their majors and (2) work with a faculty advisor who teaches gender studies courses.

GNDR 401 Directed Studies 1 to 4 CREDITS

A tutorial-based course used only for student-initiated proposals for intensive individual study of topics not otherwise offered in the Gender Studies program. This course is repeatable for credit.

GNDR 440 Internship 1 to 8 CREDITS

In order to emphasize the importance of experiential learning, this course offers students opportunities to integrate classroom knowledge with practical experience related to gender studies. Students will be graded on assigned coursework and evaluation by their site supervisor. Prerequisites: 60 college credits completed (for transfer students at least 15 hours completed at Westminster or permission of instructor), minimum 2.5 GPA, and consent of faculty advisor and Career Center internship coordinator. Interns will work for 42 hours per each registered credit. This course is repeatable for credit. Some majors limit how many internship credits may count towards the major, consult your faculty advisor. REGISTRATION NOTE: Registration for internships is initiated through the Career Center website and is finalized upon completion of required paperwork and approvals. More info: 801-832-2590 <https://westminstercollege.edu/student-life/career-center/internships.html>

