THE NEW SCHOOL
GENDER STUDIES PROGRAM

COURSE BOOKLET Spring 2014

This booklet is the final draft of gender related courses being offered throughout the university during the Spring 2014 semester.

INDEX OF COURSES

Page	Division
2-9	Eugene Lang College
10-16	New School for Public Engagement (NSPE)
17-20	Parsons The New School for Design
21	New School for Social Research (NSSR)
21-22	University-wide Courses (ULEC, UGLB, etc.)

You may wish to check the university-wide course catalog (available here: http://www.newschool.edu/ucc/courses.aspx) and search by keywords.

Please send additions and corrections to: genderstudies@newschool.edu

For information about program requirements, please visit our website: http://www.newschool.edu/lang/genderstudieshttp://www.newschool.edu/lang/genderstudies
http://www.newschool.edu/lang/genderstudies
For other questions, or to join the listserve, please contact genderstudies@newschool.edu
mailto:genderstudies@newschool.edumailto:genderstudies@newschool.edumailto:genderstudies@newschool.edumailto:genderstudies@newschool.edu

Eugene Lang College The New School for Liberal Arts

Designing Digital Knowledges

View Additional Course Information:
Lecturer: Theresa L. Cowan
Division: Eugene Lang College The New School for Liberal Arts
Course Number: LCST 3523
Course Format: Seminar
Location: NYC campus
Permission Required: No
Description:
Designing Digital Knowledges: Production, Action, Labor [Track C & M] This course takes up the principals, priorities and possibilities of Speculative Digital Humanities as they are articulated in Johanna Drucker's SpecLab, and moves through a set of readings and exercises that will encourage us to consider "imaginary solutions" (Alfred Jarry) to the problems of bringing humanities-based inquiry and creation to the digital and vice versa. We will also study a range of digital projects that "exist" and figure out what they do, how they work and study them through the lens of our key terms: Knowledge, Production, Action, Design and Labor. This course includes work on feminist, queer and critical race code studies, network theory, digital media research and creation, database studies and online archiving and 'anti-archiving,' the politics and practices of immaterial labor and the impact of Web 2.0 'sharing economies' on digital humanities inquiry and production. Ultimately, students will develop plans for project-specific digital architectures and material worlds. This is not a programming course, but students with backgrounds in programming are welcome to bring their skills to this class! [Track C & M]

Dialectic Materials: Montage in Visual and Performance Culture

View Additional Course Information:
Lecturer: Theresa L. Cowan
Division: Eugene Lang College The New School for Liberal Arts
Course Number: LINA 3007
Course Format: Seminar
Location: NYC campus
Permission Required: No
Description:
From Sergei Eisenstein's cinematic montage and Walter Benjamin's bricolage, to the European cabaret cultures of the late 19th and early 20th centuries, to the hybrid-temporality of Diego Rivera's murals, to American Vaudeville, to Ezra Pound's parataxis, to contemporary feminist and queer political variety shows, to mash-up culture and "scrap-booking," to the net art of Jessica MacCormack, to the AIDS "montage documentary" Untitled (Jim Hodges, Encke King, and Carlos Marques da Cruz, 2010), this course will take students through theories of dialectical politics and the aesthetics of visual juxtaposition. The course will also give students a good sense of how one might broadly approach "visual cultural studies" in translocal contexts and as an inter-discipline. Students will be encouraged to experiment with solo and collaborative montage

creations throughout the course and with a range of critical writing genres including essays, catalog entries, reviews, video confessionals, Tumblr blogs and Twitter posts.

Organizing for Freedom: Community Mobilizing Through Art and Education

View Additional Course Information:
Lecturer:
Division: Eugene Lang College The New School for Liberal Arts
Course Number: LINA 3150
Course Format: Seminar
Location: NYC Campus
Permission Required: No
Description:
Delve into the internal workings of the long-term Vogue'ology Project, a collaboration between the Ultra-red sound-art collective and the House/Ballroom scene of New York City (a multi-generational creative and kinship network of LGBT African American and Latino/a men and women.) Now in its fifth year, the Vogue'ology Project brings members of the House/Ballroom scene into dialogue with various social justice groups in order to advance anti-racist, anti-poverty, gender, and sexual rights struggles, using collective art practices (Ultra-red) as a central platform for its mission. Students in this class will gain a firsthand look into the Vogue'ology's investigative and organizing practices; engaging in archival research, community resource mapping, preparing education/curriculum materials, participating in teach-ins, and studying its artistic practices including Voguing. Student work will play an integral role in helping the Project reach its long-term goal of establishing the Ballroom Freedom and Free School, a combined art, learning and social services space. 2 Student Fellows will be selected to conduct interviews and organize ethnographic research and organize a digital archive of online materials relevant to the Vogue'ology Project.
4.000 Credit hours
4.000 Lecture hours

Existentialism & Feminism

View Additional Course Information:
Lecturer: Jay Bernstein
Division: Eugene Lang College The New School for Liberal Arts
Course Number: LPHI 3109
Course Format: Seminar
Location: NYC campus
Permission Required: No
Description:
Existentialism is the view that human beings have no unchanging metaphysical essence, that we are, in a sense, self-making or self-fashioning, that the human is always an interpretation of the human. How far can such a thesis go? Could it conceivably reach as far as sexual difference? In this course we shall examine Jean-Paul Sartre's Being and Nothingness, Simone de Beauvoir's The Second Sex, and Judith Butler's Gender Trouble and related texts in order to comprehend

the central elements of existentialist philosophy, and its bearing on feminist thought. This course is for advanced undergraduates only who have taken at least two previous philosophy courses.

Fasting as Spiritual Technology

View Additional Course Information:
Lecturer: Katherine Kurs
Division: Eugene Lang College The New School for Liberal Arts
Course Number: LREL 3044
Course Format: Seminar
Location: NYC campus
Permission Required: No
Description:
This course traces the historical and contemporary significance and practice of fasting as a spiritual technology within the context of western asceticism (primarily Christianity) and "the pleasure of no pleasure." Using primary and secondary texts, and paying close attention to the role of gender, we will consider some of the meanings and uses of fasting including: embodied petition for spiritual as well as socio-political ends; expiation and purification; sacrifice and repentance; demonstration of spiritual athleticism; preparation for revelation; inducing altered states of consciousness; and the longing to transcend the flesh and the world.

Feminist and Queer Affect Studies

****COUNTS TOWARDS INTRODUCTORY GENDER STUDIES REQUIREMENT****
View Additional Course Information:
Lecturer: Jasmine Rault
Division: Eugene Lang College The New School for Liberal Arts
Course Number: LCST 3782
Course Format: Seminar
Location: NYC campus
Permission Required: No
Description:
Feminist and Queer Affect Studies [Track C] This course develops close studies of current issues in feminist and queer theory. Our readings revolve around contemporary feminist and queer studies of affect, or the politics of feeling – a central concern for feminist and queer research since the early 1990s, and a critical component to what has been referred to as 'the affective turn' in studies of social, cultural and political life (Clough and Halley 2007). Students will be introduced to the major texts, issues and debates in the field which explore questions such as: how are ostensibly private and individualized feelings related to very public and shared structures of power? How are feelings gendered, racialized, sexualized and classed? How do we mobilize private, anti-social feelings towards public, social, political and cultural change? [Track C]

Gender, Race, & Citizenship

****COUNTS TOWARDS INTRODUCTORY GENDER STUDIES REQUIREMENT****
View Additional Course Information:
Lecturer: Elaine Abelson
Division: Eugene Lang College The New School for Liberal Arts
Course Number: LHIS 2210
Course Format: Seminar
Location: NYC campus
Permission Required: No
Description:
This seminar explores the history of American women from the early republic to the present day, focusing on three periods: the aftermath of the Revolutionary War, the turn of the 19th and 20th centuries, and the decades following WWII. Students examine social, economic, and political issues among and across groups of women and men in order to explore and evaluate structures of inequality, racial categories, and sexual identity. "Gender, Race and Citizenship" focuses on reading and analyzing primary sources and examining how historians use these sources to write history. The goal is to develop critical and analytical skills and to understand the racial and gender dimensions of American history -- the complex processes by which a 'White Man's Republic' was initially constituted and subsequently challenged.

Gender, Race & the City

View Additional Course Information:
Spring 2014
Including faculty, schedule, credits, CRN and location.
Lecturer: Laura Y. Liu
Division: Eugene Lang College The New School for Liberal Arts
Course Number: LURB 2053
Course Format: Seminar
Location: NYC campus
Permission Required: No
Description:
This course explores how gender, race, and other forms of social difference both produce and are produced by cities. We will examine the 'gendering' and 'racialization' of urban spaces and places such as urban dwellings, the street, public spaces, urban workplaces, and neighborhood and community spaces. We will also consider how gender and race come together with other categories of difference-class, sexuality, age, ethnicity, nationality, disability, etc.-in urban life and in the relationship between cities and other places. Topics we will cover include: urban design, public space, 'queer' space, social control, mobility, domestic space, recreation, consumption, and work, among others.

History of U.S. Education

View Additional Course Information:
Lecturer: Natalia Y Mehiman-Petrzela
Division: Eugene Lang College The New School for Liberal Arts

Course Number: LEDU 2807
Course Format: Lecture
Location: NYC campus
Permission Required: No
Description:
This course introduces students to the history of education in the United States, exploring the ideologies and theoretical frameworks that have been paramount in different historical periods and the ways they have shaped the social, cultural, economic, and political dimensions of educational institutions in America. One key objective of the course is to provide a historical perspective on the schooling experience of diverse groups of people. This course focuses on issues of power and privilege and the ways that race, class, gender, citizenship/nationality, and sexuality intersect with school policies and practices across historical moments. By historically linking the development of educational initiatives to notions of power, nation building, and citizenship, this course also furthers an understanding about the multiple purposes of education within democratic nations and its role(s) within our current social and political climate. At course end, students will be able to demonstrate an understanding of the development of American education by explaining key historical conditions and events that have shaped present day educational realities.

Human Rights & Humanitarianism in a Critical Perspective

View Additional Course Information:
Lecturer: Miriam Ticktin
Division: Eugene Lang College The New School for Liberal Arts
Course Number: LANT 3028
Course Format: Seminar
Location: NYC campus
Permission Required: No

Description:
This course introduces the principles and practices of human rights and humanitarianism in interdisciplinary perspective. We will inquire into the notions of "humanity" imagined and protected by each of these, as well as how each are bounded by national and colonial histories. The readings will help students explore how these hegemonic discourses and practices are culturally contextualized and mediated; and while trying to understand how claims of resistance and struggle are being re-articulated in legal languages of rights and entitlements and/or in a moral language of humanitarianism, we will pay particular attention to how these claims often have unintended consequences. Using gender, race and class as focal points, we will think about *who* benefits from these discourses and practices and what alternatives we may have. This course satisfies requirements in Reading and Writing.

Jane Austen

View Additional Course Information:
Lecturer: Elaine Savory
Division: Eugene Lang College The New School for Liberal Arts
Course Number: LLST 3055

Course Format: Seminar
Location: NYC campus
Permission Required: No
Description:
This is a special author course, in which we read all of Austen's major novels, and explore her contribution to the history of fiction. Her work appeals to a wide range of readers. We shall consider her work in the context of her own time and place, a complex moment in English history, as well as relating it to feminist and postcolonial approaches to fiction.

Modernist Architecture: Designing Race and Sexuality

View Additional Course Information:
Lecturer: Jasmine Rault
Division: Eugene Lang College The New School for Liberal Arts
Course Number: LCST 4102
Course Format: Seminar
Location: NYC campus
Permission Required: No
Description:
Modernist Architecture: Designing Race and Sexuality [Track C] Since the start of the twentieth century, architecture and design have been concerned as much with creating new forms of living spaces as new forms of people to occupy them. This course focuses on the contributions early twentieth century modernist architecture and interior design have made to the production and regulation of modern categories of race, gender and sexuality. We will examine texts across the fields of architectural and design studies, histories of sexuality, race, media and communications, as well as feminist and queer theory. [Track C]

Performing Genders

****COUNTS TOWARDS INTRODUCTORY GENDER STUDIES REQUIREMENT****
View Additional Course Information:
Lecturer: Patrick B. Gerard
Division: Eugene Lang College The New School for Liberal Arts
Course Number: LDAN 3050
Course Format: Seminar
Location: NYC campus
Permission Required: No
Description:
This course combines a reading seminar with an improvisational movement practice to explore gender and sexuality. Students will learn the moving and speaking score of Reusable Parts/Endless Love, a performance created by artists Brennan Gerard and Ryan Kelly, that explores the codes and conventions of gender roles. The course will examine the score as a compositional tool; theories of gender performativity; feminist, queer, and psychoanalytic perspectives on the body, voice, and time; and representations of sexuality in contemporary

dance and visual art. The course meets twice a week, once as a seminar and then as a studio, to discuss the theory and thinking process that generated the score and then to embody this knowledge by learning, interpreting, and ultimately transforming the performance work. Open to all students with an interest in performance art, contemporary dance, and/or gender studies, regardless of performance experience. *This LDAN course can be used to fulfill an Arts program LINA (InterArts) requirement.

Power + Knowledge

View Additional Course Information:
Lecturer: Orit Halpern
Division: Eugene Lang College The New School for Liberal Arts
Course Number: LHIS 2023
Course Format: Seminar
Location: NYC campus
Permission Required: No
Description:
This course will examine the relationship between science, technology, and society through a historical lens. Our main focus will be to expose how ideas of nature, culture, and the human have changed over time; and to interrogate the implications of these epistemological shifts.This historical inquiry will develop a critical approach to understanding complex socio-technological systems in the present. Exploring topics such as eugenics, bio-technology, and computing we will interrogate how historical study helps us politically and ethically engage with the most pressing contemporary questions concerning how we use, and imagine, our technical future. The course will pay particular attention to the historical construction of race, gender, sexuality, and to the transformations between human beings and machines.

Origins of Contemp Culture

View Additional Course Information:
Lecturer: Orit Halpern
Division: Eugene Lang College The New School for Liberal Arts
Course Number: LHIS 3011
Course Format: Seminar
Location: NYC campus
Permission Required: No
Description:
This course explores a history of vision, visuality, and the screen since the 19th century. It investigates how machines, life, and knowledge are historically reformulated and organized in relationship to new media practices. The course traverses avant-garde art practices, scientific experiments, and factory floors, introducing students to methods and ideas in the history of representation, science, media, and the body.

Sex, Gender & Sexuality in Society

****COUNTS TOWARDS INTRODUCTORY GENDER STUDIES REQUIREMENT****
View Additional Course Information:
Lecturer: Jussara B. Dos Santos Raxlen
Division: Eugene Lang College The New School for Liberal Arts
Course Number: LSOC 2053
Course Format: Seminar
Location: NYC campus
Permission Required: No
Description:
In this course, we will closely examine the ways in which sociologists and other scholars have conceptualized and studied sex, gender and sexuality in society, while we try to bring conceptual clarity to these terms and to understand the complex relationships among them. Through this broad survey of the field, our goal is to gain a critical perspective on the ways in which gender and sexuality affect many spheres of social life (at work, in the family, in politics, in the production of scientific knowledge, etc.), drawing real or perceived boundaries of difference that shape the opportunities available to, and the day-to-day experiences and interactions of social subjects. As we will see, we cannot study gender and sexuality without thinking about power.

Sexuality and Theology

View Additional Course Information:
Lecturer: Michael Pettinger
Division: Eugene Lang College The New School for Liberal Arts
Course Number: LREL 3033
Course Format: Seminar
Location: NYC campus
Permission Required: No
Description:
This seminar examines the various ways in which Christians have celebrated, denied, contained, and theorized the erotic. In addition to a close examine of key passages from the Jewish and Christian scriptures, participants will read a selection of theological and historical texts from early Christian times to the 21st century. By the end of the seminar, students will have a basic sense of problems, method and reasoning in theology, as well as a more detailed understanding of the relationship between theology and lived practice in the Christian tradition.

Screening Medusa: The Limits of Representation

View Additional Course Information:
Lecturer: Genevieve Yue
Division: Eugene Lang College The New School for Liberal Arts
Department: Cultural Studies
Course Number: LCST 4033
Course Format: Seminar
Location: NYC campus
Permission Required: No
Description:

Screening Medusa: The Limits of Representation [Tracks S, C & M] How do we represent something that, by definition, is unrepresentable? This course uses the myth of the Medusa to approach a variety of issues concerning the problems associated with looking in cinema and other visual media, including medusan ekphrastic poetry, the representation of women and violence, and the notion of forbidden and excessive images. In addition to surveying critical approaches to the study of gender and sexuality, including psychoanalytic and feminist film theory, genre, and studies of gender and sexuality in relation to race, nation, and technology, the course uses the Medusa myth as a lens to test, critique, and expand scholarly discourses in film studies, art history, and theories of gender. How, for example, might psychoanalysis have developed differently if it had taken Medusa instead of Oedipus as its foundational myth? What does Medusa offer in the consideration of monstrous women, from film noir's femmes fatales to the vengeful female ghosts of J-horror? How does the moment of Medusa's decapitation cause us to examine the intersection of vision and violence in contemporary media, both fictive and documentary? And, how might Medusa's body, or the woman's body in general—both as a sight to behold and a site of looking—offer different ways of thinking representational possibility? Examination of visual media is key to the course and students are expected to contribute posts and images to the course blog for collective analysis. [Tracks S, C & M]

New School for Public Engagement (NSPE)

Art(core): Gender, Sexuality, and Cinema

View Additional Course Information:
Lecturer: Mary M Serra
Division: The New School for Public Engagement
School: School of Media Studies
Course Number: NFLM 3485
Course Format: Lecture
Location: NYC campus
Permission Required: No
Description:
This course examines the cultural construction of gender and sexuality within the poetics of cinema. We discuss gender politics through male/female representation in both mainstream and alternative cinema, including underground and experimental media. A variety of works are screened in class or viewed at home: the documentary *Blue Movies*; the Mae West classic *I'm No Angel*; the 1970s hardcore feature *Behind the Green Door*; "exploitation" films by Doris Whitman and Russ Meyer; experimental works by Barbara Rubin, Jack Smith, and Carolee Schneeman; and two contemporary boundary-crossing films, *Shortbus* and *Destricted.* Readings include surrealist literature, such as *The Story of the Eye;* contemporary theoretical writings by Michel Foucault, Barbara Creed, Linda Williams, Patrick Califia, and Laura Kipnis; and legal documents relating to censorship, such as the Meese Commission Report.

Eating Identities: Food, Gender, and Race in the Media

View Additional Course Information:
Lecturer: Fabio Parasecoli
Division: The New School for Public Engagement
School: School of Undergraduate Studies
Course Number: NFDS 3401
Course Format: Lecture
Location: Online
Permission Required: No
Description:
This course examines how food-related representations establish, question, reinforce, reproduce, or overturn cultural assumptions about gender, race, and class relations. Students study the representation of food in media including advertisements, TV shows, cookbooks, travel brochures, magazines, blogs, and videos. Drawing on this critical analysis, the class identifies and discusses elements and themes connected with eating that shape the way gender and race are perceived, negotiated, and embodied in popular culture.

Gender, Culture & Media

View Additional Course Information:
Lecturer: Samantha L. Feder
Division: The New School for Public Engagement
School: School of Media Studies
Course Number: NMDS 5117
Course Format: Lecture
Location: Online
Permission Required: No
Description:
The course examines the evolution of the gender debate with special attention to current issues in the developed and developing worlds. We focus on the role that media and communications in the widest sense (including mass media, emerging social media, information technology, peer groups, community organizations, family, school, church, and the performing arts) play in shaping, maintaining, transforming, and transmitting gender roles and relationships in a variety of social settings. The course reviews thinking on gender differences in communicative competence and gender-differentiated language and discusses the potential for strategic use of the media to address gender disparity issues. A wide range of primary sources and reference materials are surveyed and discussed.

Jews and the Crusades

View Additional Course Information:
Lecturer: Gina Walker
Division: The New School for Public Engagement
School: School of Undergraduate Studies
Course Number: NCST 3505
Course Format: Lecture
Location: NYC campus
Permission Required: No
Description:
In this course, we consider new scholarship examining the experience of the Jews in medieval Europe. From the 11th to the 13th century, European Jews were caught up in cycles of ideology and popular violence. Anti-Semitism became an official force when so-called blood libels led to massacres of Jewish communities. Persecution of Muslims and heretical Christian sects like the Albigensians in Southern France intensified in the same period. We read original sources, including accounts by individual Jews, Muslims, and heretics of encounters with the Crusades, crusaders, and one another and recent commentary documenting the emergence of intercommunal diplomacy, cross-cultural toleration, and surprising alliances. Readings include *Reassessing Jewish Life in Medieval Europe* by Robert Chazan, *God's War: A New History of the Crusades* by Christopher Tyerman, and *The Crusades Through Arab Eyes* by Amin Maalouf. *This course was formerly listed as NHUM3505. If you have previously taken that course, do not take NCST3505; it is the same course and cannot be taken twice for credit.<\i>*

Music, Women, and Gender

View Additional Course Information:
Lecturer: Sonya Mason
Division: The New School for Public Engagement
School: School of Undergraduate Studies
Course Number: NMUS 3591
Course Format: Lecture
Location: Online
Permission Required: No
Description:
Rather than adding a list of long-forgotten matriarchs to our historical roster, modern feminist-based musicology has sought to understand the effects of gender and sexuality within a larger cultural and political framework. It seeks not to provide new histories, but to add to the understanding and appreciation of great music through context and the social codes of the language of music. This course traces important female musicians, from the spiritual Hildegard von Bingen in the Middle Ages through the indomitable Cosima Wagner to current leading ladies such as Madonna and Bjork. We examine many of the scholars and critics currently at the forefront of this field of inquiry.

Middlemarch For the 21st Century

View Additional Course Information:
Lecturer: Margaret Boe Birns
Division: The New School for Public Engagement
School: School of Undergraduate Studies
Course Number: NLIT 2300
Course Format: Lecture
Location: Online
Permission Required: No
Description:
Having passed the test of time, Middlemarch has become not simply a 19th century novel, but a novel for the ages. A masterpiece that has been described as a treasure house of detail, one of the few English novels written for grown-up people, and the greatest novel in the English language, Middlemarch is also a novel that is both exemplary of Victorian realism and anticipates the psychological innerness associated with today's fiction. This course will be devoted to an examination of Eliot's in-depth depiction of an English midlands town called Middlemarch in the midst of social, political, religious and economic transformations. We will explore the variety of plots and a diverse ensemble cast in a novel that ranges from comedy to tragedy to romance to political and social commentary, with special emphasis on its two great souls, an idealistic medical man and an exceptional young woman of mind. We will also examine the wise and compassionate voice of George Eliot herself as it emerges in the narrative and as she and her characters engage the mission of modernity: that even if there will be losses as well as gains, it is possible to move forward to a better world. Reading: George Eliot, Middlemarch, Norton Critical Edition.

Performing Gender: Paris in the Roaring Twenties

****COUNTS TOWARDS INTRODUCTORY GENDER STUDIES REQUIREMENT****
View Additional Course Information:
Lecturer: Neil Greenberg
Division: The New School for Public Engagement
School: School of Undergraduate Studies
Course Number: NCST 2650
Course Format: Lecture
Location: Online
Permission Required: No
Description:
The Jazz Age in Paris was, in the words of Maurice Sachs, "the decade of illusion." It was the era of dancings, le bal negre, Mistinguett, the Charleston, Josephine Baker, and jazz; it was the era of Cocteau, Picasso, Man Ray, Kiki, and the Russian ballet; it was the era of Paul Poiret, Coco Chanel, and the flapper. This course provides a cultural overview of Paris in the Roaring Twenties, with a focus on the representation of women on stage and in literary texts. Our study includes surrealist art and literature, avant-garde film, performance art, jazz music, and cultural criticism. We examine a number of paradigms that arise in the literature of the period: the New Woman, the female phantom, the machine woman, the Black Venus. We pay close attention to both primary sources and cultural reception. Slides of art and lithographs of the period are shown. Readings include Hemingway's *A Moveable Feast*, Colette's *Cheri*, Breton's *Nadja*, Djuna Barnes' *Nightwood*, and Langston Hughes' poetry. There is a creative role-playing component to the course.

The Psychology of Women

****COUNTS TOWARDS INTRODUCTORY GENDER STUDIES REQUIREMENT****
View Additional Course Information:
Spring 2014
Including faculty, schedule, credits, CRN and location.
Lecturer: Lisa R. Rubin
Division: The New School for Public Engagement
School: School of Undergraduate Studies
Course Number: NPSY 3841
Course Format: Lecture
Location: NYC campus
Permission Required: No
Description:
Over the past 25 years, feminists have transformed the field of psychology. Feminist psychologists have challenged how we study, what we study, and what we know about women's lives. This course provides an overview of the growing field of the psychology of women, from the early feminist psychologists who challenged notions of women's intellectual and emotional inferiority through their rigorous scientific research, to contemporary feminist psychologists who

contend that the scientific enterprise is itself tainted by androcentric bias. We explore key areas of psychological research on women's lives, such as theories of girls' and women's psychological development, the regulation and management of the female body across the lifespan and across cultures, sexuality and reproduction, mental and physical health, women and work, and violence in women's lives. Within each of these areas, we examine how race, class, and sexuality intersect with gender in shaping women's lived experiences.

Rational to Radical Dissent

View Additional Course Information:
Lecture: Gina Walker
Division: The New School for Public Engagement
School: School of Undergraduate Studies
Course Number: NHIS 3861
Course Format: Lecture
Location: NYC campus
Permission Required: No
Description:
The Protestant demand for the right to private judgment placed responsibility on individual Christians to interpret the scriptures according to their own reason. Recent scholarship reveals that heterodox understandings produced by such private interpretations were a pivotal force in the emergence of the freedom to dissent as a value of civil society. This course considers the tangled evolution of the concept of the right of private judgment, from Martin Luthers defiance of Pope and Emperor to the development of the modern understanding of the right of political dissent, through three historical case studies: 1) the religious wars between Catholics and Huguenots (Protestants) in 16th-century France, the consequent invention of the virtual Republic of Letters, and the effect of Huguenot skepticism on early modern liberal thought; 2) the English Civil War in the next century and the role of religious intolerance in the regicide and abolition of the monarchy and uneasy alternations between anarchy and order; 3) the grassroots struggles of 18th-century British rational dissenters to cast off second-class citizenship, which led to radical reinterpretations of patriotism (many supported the American colonists fight for Independence), abolition of the slave trade, expansion of the franchise to working-class men, even some attention to the wrongs of women.

Sexual Personae

Lecturer: Mary M. Serra
Division: The New School for Public Engagement
School: School of Media Studies
Course Number: NMDS 5123
Course Format: Lecture
Location: NYC campus
Permission Required: No
Description:

This course examines the cultural construction of female sexuality by comparing and contrasting works created within the sex industry, promoted by mass media, and produced by women artists using sexually explicit material. We will develop a discourse on gender politics by examining the culturally constructed relationship of male/female desire; the female perspective of sexual arousal; the commodification of sexuality and the queer reconstruction of sexual identity. Works to be screened range from classic pornography, Behind the Green Door and Deep Throat, to exploitation films by Doris Wishman and Russ Meyer, to experimental works by Barbara Rubin, Barbara Hammer, and Annie Sprinkle and a wide range of contemporary, cutting-edge films. Readings will include classic literature such as Story of the Eye, contemporary theories by Robert Stoller, Linda Williams, Pat Califia, and Judith Butler, and legal documents on censorship, such as the Meese Commission Report.

Women in the Avant-Garde

View Additional Course Information:
Lecturer: Terri J. Gordon
Division: The New School for Public Engagement
School: School of Undergraduate Studies
Course Number: NCST 4146
Course Format: Lecture
Location: NYC campus
Permission Required: No
Description:
This course examines the pivotal role of women in the European avant-garde movements of the 20th century. Women are often seen as the models and muses of their male contemporaries in the groundbreaking movements of the 20th century. Yet they were also creators and pioneers in their own right. In this course, we study the multiple ways in which women contributed to the 20th-century vanguard, the personal and political stakes involved in forging new territory in art and culture; the pain and suffering that often attended their revolutionary efforts; and the artistic legacies they have left. Themes include the nexus of art and politics, sexuality and gender violence, war and madness, and suffering and creativity. We study Italian futurism, German expressionism, Dada, surrealism, and other movements at the vanguard of European culture, politics, and art. The course covers the literary genres of poetry, prose and drama and the artistic genres of painting, photography, collage and photomontage. We also read "founding" documents, such as manifestoes and political tracts. Writers and artists include Leonora Carrington, Mina Loy, Sophie Taeuber-Arp, Claude Cahun, Hannah Höch, Frida Kahlo, and Unica Zürn. Theoretical texts by André Breton, F.T. Marinetti, Tristan Tzara, and Walter Benjamin.

Vamps, Virgins, and Goddesses: Gender, Sexuality, and Nationhood in Popular Indian Cinema

View Additional Course Information:
Lecturer: Rebecca Qidwai
Division: The New School for Public Engagement
School: School of Media Studies

Course Number: NFLM 3492
Course Format: Lecture
Location: Online
Permission Required: No
Description:
This course introduces the genre of popular Indian films known as Bollywood, with a focus on constructions of gender, sexuality, and national identity in the film narratives. We begin by exploring the Indian cinema of the period immediately preceding the birth of the Indian nation-state. We analyze articulations of gender and sexuality in the colonial context and then trace them discursively through the decades that follow. We treat popular cinema as a social text that illuminates changing ideas about gender roles and sexual behavior in modern India. The course is divided into four historical sections: the colonial period (1930s), the era of Nehru nationalism (1950s), the social justice era (1970s), and the commodity fetish period (2000s).

Queer Art and the Legacy of AIDS

View Additional Course Information:
Lecturer: Ricardo Montez
Division: The New School for Public Engagement
School: School of Undergraduate Studies
Course Number: NCST 3350
Course Format: Lecture
Location: NYC campus
Permission Required: No
Description:
This course examines the history of AIDS and HIV through artistic responses in visual culture and performance. In particular, we will think through various ways that artists use visual representation and bodily performance to make necessary interventions in public conversations around AIDS. Working closely with Visual AIDS, an organization dedicated to preserving the legacy of art and AIDS activism, students will directly engage artists' archives and develop a series of projects that further the mission of the organization. Each student will conduct research around an artist and execute a final collaborative project for Visual AIDS. These projects—which may include the curation of an online exhibition, the publication of a zine, or the design of visual materials for education and promotion—will be made available to the public. Students' public work will demonstrate the need for ongoing conversations about AIDS and show that AIDS is not over.

Parsons The New School for Design

Modern Sex and Gendered Design

****COUNTS TOWARDS INTRODUCTORY GENDER STUDIES REQUIREMENT****
View Additional Course Information:
Lecturer: Erin K. M. Leary
Division: Parsons The New School for Design
School: School of Art and Design History and Theory
Course Number: PLVS 4022
Course Format: Seminar
Location: NYC campus
Permission Required: No
Description:
Does the designed world determine or reflect gender, sex, and sexuality? How can an object, interior, or building foreclose upon or present new interpretations of the discursive subjects of gender, sex, and sexuality. Working from fundamental writings on sex and gender, this course will consider craft, product and interior design as well as architecture and urbanism as both expressions of these rhetorics of sex, gender, and sexuality, and as constructing these same categories. Specific topics will include theories of sex, gender, and sexuality; the gendering of interiors; the sexual revolution in design; early design education: art school or home economics; gender, consumption, and urbanism; the rise of the department store and the new woman; and the postmodern suburban ideal. Class meetings, organized as vignettes, will incorporate short lectures, student presentations, and discussion of the readings and material presented in the first half of class. Students will complete weekly reading responses (1pp), a research paper of 10-15pp (broken up into smaller assignments throughout the semester), present on their research topic, and lead classroom discussion one week. Attendance and classroom discussion will be critical to success in this course. Pathway: Visual Culture Studies
Course Pre/Co-requisites:
Open to: All university undergraduate students. Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-Lecturer.

Photography & Cinema

View Additional Course Information:
Lecturer: George E Pitts
Division: Parsons The New School for Design
School: School of Art, Media and Technology
Course Number: PUPH 3506
Course Format: Seminar
Location: NYC campus
Permission Required: No
Description:
This course will explore the interdependence and mutual influence of photography and cinema. The course consists of screenings of key films that directly and indirectly influence the look,

genre style, and content of historical and contemporary photography. Also entailed in the lecture structure will be the analytical contrast of notable photographic images with those films that the photographs reference historically, stylistically, thematically, or through the use of light. This course will enable students to think critically about the construction of a image, which is a narrative strategy central to fashion photography, fine art photography, and contemporary forms of photojournalism. Film genres covered in the course will include: art films, film noir, documentary, science fiction, independent films, video art, and hybrids of these genres. These films will be shown in contrast with photographs that exhibit a corresponding set of qualities.
Course Pre/Co-requisites:
Open to: Bachelors degree in Photography majors only; others by permission of Photography program. Pre-requisite(s): PUPH 2009 Sophomore Seminar 1 and PUPH 2011 Sophomore Seminar 2.

Queer Designs for Living in My America

View Additional Course Information:
Lecturer: Anthony Whitfield
Division: Parsons The New School for Design
School: School of Art and Design History and Theory
Course Number: PLDS 4004
Course Format: Lecture
Location: NYC campus
Permission Required: No
Description:
Since the emergence of “homosexuality” and “transexuality” as identities in the late 19th century, queer culture has been presumed to develop in the margins of American life, ancillary to and shaped by heterosexual norms. Yet the vast majority of queer people in the last hundred years have lived (to at least some degree) in the closet, allowing them to exist in the mainstream while maintaining a distinctly non-normative identity. Thus, to quote bell hooks, allowing them "to bring the margin into the center." As America transitioned into a consumer culture, many of these queer people found themselves working in the design fields: interior design, architecture, fashion design, illustration, and product design. How did their queerness, as an identity and a body of experience, shape their vision of the world, and how did they repackage this vision as the ideal of normality for mainstream America? Conversely, how did they also resist. What does it mean for Elsie de Wolfe to have so influenced the interior design of the American family home from inside her lesbian relationship with Elisabeth Marbury? If the “Arrow Collar man” defined masculinity in the early 1900s, what does it mean for illustrator J. C. Leyendecker to have based him on his lover, Charles Beach? How did Rudi Gernreich navigate the fashion industry as the designer of the topless bathing suit and his involvement in radical gay politics? How did queerness, as an identity and a body of experience, shape these practitioners' visions, and how did they repackage that vision as the ideal of normality for mainstream America? Through the lenses of current queer theory, evolving queer history and mainstream design history from the late 19th century until the present, this course will engage students in the practice of mining not only the available literature but archives and collections ranging from the New Schools Kellen archives to the libraries at the Cooper Hewitt and Bard's Design Center to collections of the

Museum of Sex, Leslie Lohman Museum of Lesbian and Gay Art, and the New York Public Library to piece together little explored manifestations of queer history and culture.

Queer Theory

****COUNTS TOWARDS INTRODUCTORY GENDER STUDIES REQUIREMENT****
View Additional Course Information:
Lecturer: Rebecca E. H. Gordon
Division: Parsons The New School for Design
School: School of Art and Design History and Theory
Course Number: PLVS 3129
Course Format: Lecture
Location: NYC campus
Permission Required: No
Description:
Since the 1980's, the fields of queer and transgender theory have emerged as powerful forces in philosophy, literature, art, and our culture at large. Particularly, this movement has been an occasion to re-pose fundamental philosophical and artistic questions: What is a body? How can we understand gender and where is it located? How can we think about the relationship between the physicality of bodies and the immaterial realm of identity, beliefs about gender, and cultural norms? Scholars in the field of Visual Studies have had a particular investment in these questions, as theories of perception, representation, and the cultural construction of vision hinge on theories of the body and embodiment. In this seminar we will focus on queer and transgender theory's explorations and reconsiderations of the body and explore the ways that these ideas have cross-pollinated with artistic production across disciplines.
Course Pre/Co-requisites:
Open to: All university undergraduate degree students. Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture

Women: Renaissance to the Present

****COUNTS TOWARDS INTRODUCTORY GENDER STUDIES REQUIREMENT****
View Additional Course Information:
Lecturer: Jane B Necoi
Division: Parsons The New School for Design
School: School of Art and Design History and Theory
Course Number: PLDS 3123
Course Format: Seminar
Location: NYC campus
Permission Required: No
Description:
Not for women only, this selective survey studies women painters, sculptors and photographers working in the past 500 years. It will include a look at design movements of the modern period as well. By studying the artists' work and writings, including personal letters and statements, we

will learn about their theories and practices, to know them as women and artists, in some cases only recently added to the "canons" of art history and design. What unique contributions have women artists made to our visual culture? What is their relationship to the prevailing political, cultural and artistic contexts? How do they image men and themselves? How do issues of gender, race and class impact on representation and identity? Time will be given to the lively and varied developments world-wide in women's art of the last 30 years engendered by the Women's Movement as well as contemporary activities. Field trips are planned. Overall, students will gain a knowledge of the history of women artists, as well as developing skills in critical thinking, analysis and writing. Pathway: Art and Design History

Course Pre/Co-requisites:

Open to: All university undergraduate degree students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

New School for Social Research (NSSR)

Women in the Avant-Garde

View Additional Course Information:
Lecturer: Terri Gordon
Division: The New School for Social Research
Course Number: GLIB 5146
Course Format: Lecture
Location: NYC campus
Permission Required: No
Description:
This course examines the pivotal role of women in the European avant-garde movements of the 20th century. Women are often seen as the models and muses of their male contemporaries in the groundbreaking movements of the 20th century. Yet they were also creators and pioneers in their own right. In this course, we study the multiple ways in which women contributed to the 20th-century vanguard, the personal and political stakes involved in forging new territory in art and culture, the pain and suffering that often attended their revolutionary efforts, and the artistic legacies they have left. Themes include the nexus of art and politics, sexuality and gender violence, war and madness, and suffering and creativity. We study Italian futurism, German expressionism, Dada, surrealism, and other movements at the vanguard of European culture, politics, and art. The course covers the literary genres of poetry, prose and drama and the artistic genres of painting, photography, collage and photomontage. We also read "founding" documents, such as manifestoes and political tracts. Writers and artists include Leonora Carrington, Mina Loy, Sophie Taeuber-Arp, Claude Cahun, Hannah Hoch, Frida Kahlo, and Unica Zurn. Theoretical texts by Andre Breton, F.T. Marinetti, Tristan Tzara, and Walter Benjamin.

University-wide Courses

Gender, Food, and Agroecosystems

View Additional Course Information:
Lecturer: Kristin A. Reynolds
Division: University-wide Programs
Course Number: UENV 4711
Course Format: Seminar
Location: NYC campus
Permission Required: No
Description:
In this course we learn about women’s important roles in food production, procurement, and preparation, and women’s positions as community leaders in domestic and global food systems. We explore women’s historical and contemporary contributions to conservation and biodiversity through agroecological practices, and the importance of interconnectedness between each these systems. We also examine relationships between gender identity, sustainable agriculture, and

alternative food movements. Course topics readings and discussions are put into context through film, guest speakers, and visits to women-run organizations focused on food, farming, and the environment. In this course we learn about women's important roles in food production, procurement, and preparation, and women's positions as community leaders in domestic and global food systems. We explore women's historical and contemporary contributions to conservation and biodiversity through agroecological practices, and the importance of interconnectedness between each these systems. We also examine relationships between gender identity, sustainable agriculture, and alternative food movements. Course topics readings and discussions are put into context through film, guest speakers, and visits to women-run organizations focused on food, farming, and the environment.