Spring 2022 WGSS Grad Certificate Course Offerings

ENG 6750/WS 6800 Raging Women (17483) Kim Coates | Tuesdays 6:00-9:00 p.m.
This graduate level seminar will take an interdisciplinary and intersectional approach to aesthetic, social, historical, and political representations of female aggression, rage, volatility, anger, “hysteria,” and/or “madness” both pre and post the #MeToo Movement. Texts to be examined may include early classical renditions of the raging woman (i.e. Antigone, Medea, The Trojan Women), the activism and writings of the militant suffragettes, Freud’s Dora: A Case of Hysteria, memoirs like Roxanne Gay’s Hunger, revisions of the fairy tale/folklore genre by writers like Angela Carter, Carmen Machado, K-Ming Chang, female performance artists like Annie Sprinkle and Lizzo, second wave feminist texts like Valerie Solanas’ Scum Manifesto in conversation with the more recent trans scholar Andrea Long Chu’s Female (2019), novels/films/series like Gillian Flynn’s Gone Girl, David Leitch’s film Atomic Blonde (based on the graphic novel The Coldest City), Phoebe Waller-Bridge’s Fleabag, Hulu’s The Handmaid’s Tale, the recent spate of female PI series (i.e. Jessica Jones, Castle, Mare of Easttown, The Fall, Absentia) as well as female comedians and musical artists/activists/performers such as Female-Fronted Punk Bands (i.e. The Slits, Pussy Riot and Riot Grrrl). Using recently published studies that historicize and analyze women’s rage like Rebecca Traister’s Good and Mad: The Revolutionary Power of Women’s Anger and Soraya Chemaly’s Rage Becomes Her: The Power of Women’s Anger, Brittney Cooper’s Eloquent Rage as well as contemporary feminist theories addressing anger, aggression, and negative affects—i.e. Sianne Ngai’s Ugly Feelings, M. Virginie Despentes’ King Kong Theory, Rafia Zakaria’s Against White Feminism: Notes on Disruption—the course will think through the relationship between earlier representations of and work by and about raging women and the contemporary moment in which we have seen an ever multiplying number of angry, physically aggressive, powerful, and sometimes destructive women depicted in popular media, film, and literature. As we examine the cultural anxieties circulating in these texts and explore various forms of female agency, oppression, revolt, and resistance, we will construct a genealogy of female rage, discussing both the specificity of that rage to any given social, political, and/or historical context while simultaneously examining the consistencies and inconsistencies we find between past and present representations. The course will think through women’s rage as a cultural trope, as the consequence of lived experience and/or trauma, and as an ongoing tool for political and social change.

ENG 6800 Convincing Women: 19th Century Rhetoric (14478)
Sue Carter Wood | Online
How does a person engage in civic discussion when her culture and society tell her that doing so is impossible, immoral, a sign of wickedness, or sure to reveal her innate stupidity? How does a person create persuasive arguments when she is perceived as irrational, unwomanly, an abomination? How does such a person construct a notion of selfhood—of womanhood—of personhood—that permits—indeed obliges—her to work to change her world for the better? And her audiences to listen to her message? What practices sustain her, and other women and girls?

Such questions as these were negotiated by women in the US during the 19th and early 20th centuries as they engaged in sustained and vital activist work. The persuasive tactics they employed and the cultural practices they engaged in are relevant in many ways to contemporary audiences interested in women’s history and writing, in persuasion and argument, in historical recovery and preservation of the
contributions of marginalized women, and in understanding both a fuller range of ways of arguing about civic issues and of developing inclusive practices. Course projects include online discussion, tracing connections between national movements and figures to each student's local contexts (both past and present), working with primary sources, and independent research (e.g., traditional seminar paper, analysis of rhetorical strategies/tactics relevant to understanding/teaching argument today).

**MC 7610/WS 7800 Race and Communication (16725)**  
**Sandra Faulkner | TR 4:00-5:15**

In this course, students will examine the construction and communication of race and ethnicity in interpersonal, organizational, mediated, and cultural contexts. Focusing on the intersections of race, ethnicity, gender, class, sexuality, and culture, we will explore how institutions, media industries, and researchers have defined, measured, and represented race/ethnicity and how individuals and groups have (re)defined, negotiated, and voiced their own racial/ethnic identities.

**MC 7630 Global Development and Social Change (16726)**  
**Radhika Gajjala | MW 4:30-5:45**


Starting with a look at the roots of development studies as originating in a post-world-war II neocolonial modernization framework, this course looks at various paradigms relevant to contemporary policy making, human rights issues and social justice movements in relation to the interdisciplines of Media, Culture and Communication. Taken together, the terms “global development” and “social change” have histories situated in economic frameworks. Students will be introduced to contemporary debates and issues in development communication and social change. Issues related to race, caste, gender, sexuality and geography will be clearly highlighted.

**MUCT 6290 Ethnomusicology: Sound and Trauma**  
**CPFMC EGSi**

**Dr. Sidra Lawrence | Th 5:30-8:20PM |**

*Course Description:* This seminar will explore topics on sound and trauma, including: acoustic surveillance, music and torture, auditory trauma and sexual violence, interrogation and testimony, and the limits of audition. We will read literature drawn from sound studies, ethnomusicology, critical geography studies, and feminist theory, and will discuss global case studies that attend to traumatic sound productions and their consequences. We will also think about sound and music as modes through which to counter trauma.
THFM 6700 Contemporary Black Theatre and Performance (17214) Amy-Rose Forbes-Erickson | T 2:30-5:20 p.m.
This course is a critical survey from 2010 to the present with the emergence of #BlackLivesMatter, Trumpism, and a resurgence of postcolonial theory and activism in the United States. This graduate seminar introduces a new generation of Black theatre artists, playwrights, and directors who stage and perform current iterations of “race” in America, including Antoinette Nwandu, Jackie Sibblies Drury, Jeremy O. Harris, Katori Hall, Aleshea Harris, Robert O’Hara, Jordan E. Cooper, Tarell Alvin McCraney, and others. Students will explore key moments, genres, significant plays, texts, criticism, and performance theories. Topics may include Afro-dystopian texts, Afrofuturism, the African Diaspora, critical race theory (CRT), Black feminism, and Black queer theory.

THFM 7680 Dance, Movement, and Politics (17218) Angela Ahlgren | W 2:30-5:20 p.m.
This graduate seminar introduces students to the growing interdisciplinary field of critical dance studies by examining the connections between dance and cultural politics. While the bulk of our work will involve reading secondary literature on dance, we will also practice strategies for analyzing concert dance, social dance, and a range of formal and quotidian movement practices. As a field focused on the movement of bodies, dance studies is inherently political, and as such, we will study dance as it intersects with critical race studies, feminist and queer theory, postcolonial theory, and related theoretical lenses. Students will produce a book review and a seminar paper that engages interdisciplinary dance research.

WS 6100 Foundations of Feminist Theory (17384) Sarah Rainey-Smithback | Online
The university catalog describes this course as a “survey of the origins and development of global feminist thought and activism through mid-20th century.” This graduate seminar serves several purposes: it introduces graduate student scholars to the historical and epistemological developments that inspired the area of study known as feminist theory; it exposes graduate student scholars to a wide range of early feminist theorizing; and it provides graduate student scholars with a base upon which to build your understanding of contemporary feminist theories and scholarship. Students are not expected to have a strong background in feminist theory in order to succeed in this course, but those who have such backgrounds should still find the seminar helpful.

ACS 6820/POPC 6820/WS 6820 Female Body and Feminist Film Theory (17026) Jeff Brown | R 6:00-9:00 p.m.
This course will use feminist film theory as the foundation for examining ways in which the female body has been represented in film and contemporary culture. The central theme of the course will be the sexualization, idealization and containment of the female body and how it intersects with issues of display, identification, ethnicity, mechanization, voyeurism and performance. Though the focus will be on cinematic representations of the body and feminist film theory, we will also consider how women are depicted in the broader cultural/media context.
CSP 6500 Social Justice Education & Training (17363)
Ellen Broido | Tu 1:30-4:20PM
Open to all graduate students, regardless of academic program
This course will help students learn to design and facilitate training sessions and courses about diversity and social justice topics (e.g., sexism, racism, heterosexism, ally development, etc.). While the focus will be on doing this training in higher education, much of the material is applicable to other adult learning settings. This course presumes students enter with a solid knowledge of the theoretical bases and content of social justice and diversity. Topics covered include needs assessment, content issues, process issues, adult learning, facilitation skills, group dynamics, and ethics.
The pre-requisite for this class is either 1) CSP 6035: Multicultural Competence in Student Affairs OR 2) significant prior theoretical and practical exposure to issues of diversity and social justice. Because the focus of the class is how to teach about these issues, I presume students already know the content. If you are interested but are unsure of your qualifications, I am happy to speak with you.
If you are interested in enrolling (requires instructor approval) or if you just want to know more about the class, please contact Dr. Ellen Broido at ebroido@bgsu.edu