In the mid 2000s, Media and Cultural Studies were faced with what was termed as the “Affective Turn.” This affective turn questioned the binarizing of categories such as emotion and reason, the body and mind. The relationship between subjectivity, emotion and politics was highlighted. As media studies scholars began taking up these frameworks they began to draw from Stuart Hall’s conceptualizations of “structures of feeling” in addition to also taking up various other theorists of Affect in thinking about meaning making around media texts. In turn, Internet researchers and digital media researchers began to turn to affect to try to explain how networks impact and shape cultural and political movements. On the other hand, in more recent years, there has been a computational turn in the humanities. This computational turn has led humanities researchers to grapple with epistemic shifts in how data is approached while struggling to maintain a critical interpretive focus. Scholars such as Zizi Paparachizi have connected these two frameworks and methods to examine social media use by protest movements during the “Arab Spring” and mapped these protests as “affective networks.”

The goal of this course is to focus on critical methods for the study of online data by drawing on these two “turns”. Students will read key works on affect theory on the one hand and key works at the intersection of Data practice approach and Feminist Science and Technology studies approach to inform the use of computational tools for research. Students will engage in hands-on exercises with computational software for social media research so as to understand how human intentional practices and algorithmic infrastructures function to produce public communication and affective networks via social media platforms. We will also read case studies where scholars have used these computational tools in humanistic research so that students can start to develop their own projects by the end of the quick 6 weeks fully online summer course.

Contact instructor if you have any questions. radhik@bgsu.edu

ETHN 6820 Applied Ethnic & Gender Studies (42695)
Thomas Edge I 6W2 6/26/2023-8/4/2023 I Online

For more than half a century, academic units in both Ethnic Studies and Women, Gender, and Sexuality Studies (WGSS) have advanced our critical knowledge of the impact our identities have on our place in the world. In spite of their increasing relevance over time, both of these areas of study face persistent questions over their applicability to everyday life, especially in the contemporary workforce. This course will examine some of the practical applications of Ethnic Studies and WGSS, through academic works applying their lessons to different types of work and first-hand accounts from graduates in these fields. Taken together, they will help reveal why these frames of analysis matter in the modern workplace and how they can benefit professionals across different vocations.

Contact instructor if you have any questions. tjedge@bgsu.edu
WS 6200 Contemporary Feminist Theory (40742)
Sarah Rainey-Smithback l 6W1 5/15/2023- 6/23/2023 l Online

An introduction to the principal conceptual bases underlying feminist theory across the disciplines. Examination of recent feminist theory and its applications in the fields of language, literature, film, religion, philosophy, history, psychoanalysis, developmental psychology, and politics.

MC 5670 Gender, Media & Culture (41533)
Lara Martin Lengel l 6W1 5/15/2023-6/23/2023l Online

This course critically examines the role of media in facilitating and challenging the social constructions of gender in our culture. It takes an interdisciplinary approach to explore how mass and popular media institutionalize and define gender within cultural practices by investigating a diverse selection of media texts. Students will analyze historical and contemporary cultural texts that may include advertising images, magazines, sports, editorial cartoons, TV, film, news, documentary, and others. Students will develop a familiarity with key research findings involving media, gender, diversity, and identity. This course analyzes theories and principles of gender, media, and culture in regional, national, and transnational contexts. It addresses the constructed nature of gender roles and identities. We will interrogate traditionally and widely accepted understandings of the ideas of "masculine" and "feminine" which, through hegemonic processes and discourses, have come to seem natural and unchanging. Drawing from scholars such as Judith Butler, Michel Foucault and bell hooks, to name a few, we will seek alternative understandings of these concepts as flexible and as constituted through mediated and communicative practices. We will examine how the media can condone, contribute to, or resist the cultural construction of gender. Guest speakers will contribute to our dialogue and examination of gender, media, and culture.

HIST 6320 Topics in World History (42251)
Matt Schumann l 6W2 6/26/2023-8/4/2023 l Online

This course uses a work-shopping format to consider Diversity, Equity, and Inclusion (DEI) in the teaching of World History from at least two important angles.
One angle posits DEI as a radical variant of humanistic, student-centered pedagogy. From the start, we will create learner profiles for a class far more diverse than our own. This exercise will help us better to consider the array of student needs and preferences, both for the overall structure of a World History course and for its content and narratives.
The second angle will occupy most of our course, using case studies of World History topics and units. We will ponder together how to bring rigor, humanity, and curricular utility to the study of individuals, cultures, and polities around the world over the past ten or so millennia, and especially the last 500 years. In so doing, we will confront enormous differences in quantity, quality, and media of available sources, inevitable biases in teacher training and learning standards, and the sheer scale of this literally world-encompassing teaching endeavor.
This course will examine different movements within critical theory and literary criticism that continue to inform the ways in which we read literary and cultural texts as well as how we perform and conceptualize our own identities. These movements will include readings from New Criticism/Cultural Studies, Critical Race Studies, and Gender and Queer Theory. As we read representative texts from these movements, we will consider their animating questions (for example, how does power operate within society?) and the historical and sociopolitical context of these movements as well as how they shape, and in some cases, attempt to decolonize the Humanities. Throughout the term, we also will labor to apply these theories and their animating questions to a common literary text—that is, Claudia Rankine’s *The White Card*.

As numerous scholars, writers, and filmmakers have pointed out, Baldwin IS a contemporary of the Black Lives Matter movement. In the aftermath of the 2014 Ferguson uprising, novelist Jesmyn Ward published a tribute to Baldwin, *The Fire This Time: A New Generation Speaks About Race* (2016) that same year, Rauol Peck released his acclaimed documentary on James Baldwin, *I Am Not Your Negro* (2016). In the midst of nation-wide attacks on CRT and efforts to remove Baldwin’s work from A.P. African American Studies courses, African American studies scholar E. Patrick Johnson has remarked that James Baldwin is both “one of the progenitors of Black queer studies” and one of the most influential thinkers of the 20th century. In our readings, we will situate Baldwin within our contemporary moment and the different eras that his career spans: the emergence of the Civil Rights movement, the Black Power movement, and the advent of neoliberalism within the U.S. during the 1980s. Beginning with his debut novel, *Go Tell It On the Mountain*, his essay collections, *Notes from a Native Son*, *The Fire Next Time*, as well as his novels that depict queer sexualities, *Giovanni’s Room* and *Another Country*, we will examine his contributions to a Black, Queer tradition, his relationships with fellow Black queer artists such as Lorraine Hansberry, and the ways in which his later works respond to the backlash against the Civil Rights Movement.

This graduate seminar explores Early Modern and contemporary theatrical performance by focusing on the works of Christopher Marlowe. Our primary task will be to familiarize ourselves with Marlowe’s plays and a sampling of his contemporaries’ work. Through reading plays and other supporting materials, and watching films, we will explore the dramaturgy of the plays, the historical and cultural contexts of Marlowe’s England, and the 20th and 21st century contexts in which the plays have been performed. Questions we may address include: What do Marlowe’s plays reveal about Early Modern attitudes about war, religion, race, gender, sexuality, and power? What might re-stagings of the work in contemporary contexts reveal about our attitude toward these same issues?