WGSS MA Theses

Sesali Bowen, “Bitches Be Like…: Memes as Black Girl Counter and Disidentification Tools” (2016), directed by Tiffany King

Sumita Dutta, “Spirits in the Food: A Pedagogy for Cooking and Healing” (2016), directed by Tiffany King

Nathan Frisch, “Alternative Modernization, Indigeneity, and Affective Capture in Contemporary Bolivia” (2016), directed by Susan Talburt

Megan Mabry, “Mapping Transgender Narratives in a Digital Age” (2016), directed by Susan Talburt

Syeda Mahmood, “Planning Obsolescence: Generational Labor, Welcoming Crisis, and Actualizing Immaterial Bonds” (2016), directed by Amira Jarmakani

Schillica Howard, “(De)Tangled: an Exploration of the Hierarchies in the Natural Hair Community” (2015), directed by Tiffany King


Ruby Kett, “Gendered Admission: Transinclusive Admissions Policies at Women’s Colleges” (2015), directed by Susan Talburt

Brandy Pettijohn, “‘You Can’t Pour From An Empty Cup’: Self-Care and Spiritual Activism in Queen Afua’s Sacred Woman” (2015), directed by Amira Jarmakani

Juliana Ramírez Rodríguez, “From Panic to Pity: Circuits and Circulations of the Contemporary Anti-Trafficking Crusade” (2015), directed by Amira Jarmakani

Cecilia Troiano, “‘Lean In,’ ‘Opt Out,’ and the Journey to Happiness: Brazilian College Women Imagine Freedom” (2015), directed by Susan Talburt

Kelsey Waninger, “The Veiled Identity: Hajibistas, Instagram and Branding in the Online Islamic Fashion Industry” (2015), directed by Amira Jarmakani

Taryn Jordan, “The Politics of Impossibility: CeCe McDonald and Trayvon Martin – The Bursting of Black Rage” (2014), directed by Amira Jarmakani and Tiffany King

Siobhan Cooke, “Cooking Up Authenticity: Latina Celebrities, Cookbooks, and Consumerism” (2014), directed by Amira Jarmakani


Scott Nesbit, “Paying for the Gift of Education: A Critical Discourse Analysis of The Intown Academy of Atlanta” (2014), directed by Susan Talburt
Valerie Pollock, “Forever Adolescence: Taylor Swift, Eroticized Innocence, and Performing Normativity” (2014), directed by Megan Sinnott

Andrea Miller, “Performing Specters of Imperialism: Affect, Terror, and the Body in Naveed Mir’s The Cinco Sanders Show” (2014), directed by Amira Jarmakani

Sherah Faulkner, “It Makes Atlanta Feel Like a Real City: Biopolitical Urbanism and Public Art on the Atlanta Beltline” (2014), directed by Amira Jarmakani

Lamont Loyd-Sims, “J-Setting in Public: Black Queer Desires and Worldmaking” (2014), directed by Amira Jarmakani

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Julia Peteet, “Andalusia” (2006), directed by Jack Boozer

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Stacey Singer, “I’m Not Loud Enough to be Heard: Rock ‘n Roll Camp for Girls and Feminist Quests for Equity, Community, and Cultural Production” (2006), directed by Susan Talburt

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Lynell Cadray, “Juggling it All: The Coping Mechanisms of Married, Employed Mothers” (2005), directed by Wendy Simonds

Nichole Arnault, “A Sublime Performance: Motherhood and the Symbolic Spectacle in Maternal Protest Organizations” (2004), directed by Allaine Cerwonka

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Carolyn Lea, “A Transgression in Three Acts: Madonna, Califia, and Finley” (1997), directed by Gayle Austin
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