

FALL 2022 GENDER AND WOMEN'S STUDIES COURSE OFFERINGS

INTRODUCTION TO GENDER AND WOMEN'S STUDIES

GWS 10 (4)

Instructor: Savannah Kilner

Time / Location: MW 1:00 pm - 2:59 pm / Mulford 159

Class Number: 21507

Discussion Sections:

<u>Section</u>	<u>Class #</u>	<u>Time</u>	<u>Location</u>
101	21508	F 1:00 pm - 1:59 pm	Social Sciences Building 54
102	21509	F 10:00am--11:00am	Social Sciences Building 650
103	21510	F 11:00am - 11:59am	Social Sciences Building 650
104	21511	F 12:00pm - 12:59pm	Social Sciences Building 650

Introduction to questions and concepts in gender and women's studies. Critical study of the formation of gender and its intersections with other relations of power, such as sexuality, racialization, class, religion, and age. Questions will be addressed within the context of a transnational world. Emphasis of the course will change depending on the instructor.

REPRODUCTIVE LIBERTY AND JUSTICE FOR ALL

GWS 24 (1)

Instructor: Laura Nelson

Time / Location: W 4:00pm - 6:00pm/ Social Science 602

Class Number: 33213

This Freshman Seminar will situate the current attacks on abortion in the US within larger issues of reproductive justice. We will consider how and why reproduction became a politicized issue; what the Reproductive Justice movement is and what other related social movements are; and how the history of enslavement, settler colonialism, racism, eugenics, and pronatalism have influenced the fights over control of fertility. We will read Margaret Atwood's *The Handmaid's Tale* in the context of contemporary ideological shifts. After a break during the month of October, we'll meet one last time in November to recap and to consider what the November 2022 elections might portend.

GENDER IN AMERICAN CULTURE

GWS 50AC 001 (3)

Instructor: Anna N Eng

Time / Location: TuTh 2:00 pm - 3:30 pm / Dwinelle 145

Class Number: 21503

A multi-disciplinary course designed to provide students with an opportunity to work with faculty investigating the topic gender in American culture.

TRANSNATIONAL FEMINISM

GWS 102 (4)

Instructor: Brooke Lober

Time / Location: TuTh 11:00 am - 12:30 pm /Physics Building 2

Class Number: 21502

Discussion Section

<u>Section</u>	<u>Class #</u>	<u>Time</u>	<u>Location</u>
101	24210	Tu 3:00 pm - 3:59 pm	Dwinelle 246
102	24326	Th 2:00 pm - 2:59 pm	Evans 87
103	31020	Tu 4:00 pm - 4:59 pm	Wheeler 126
104	31021	Th 3:00 pm - 3:59 pm	Dwinelle 228

An overview of transnational feminist theories and practices, which address the workings of power that shape our world, and women's practices of resistance within and beyond the U.S. The course engages with genealogies of transnational feminist theories, including analyses of women, gender, sexuality, "race," racism, ethnicity, class, nation; postcoloniality; international relations; post-"development"; globalization; area studies; and cultural studies.

FEMINIST THEORY

GWS 104 (4)

Instructor: Barbara A. Barnes

Time / Location: W 2:00 pm - 4:59 pm/ Donner Lab 155

Class Number: 23877

Feminist theory examines the basic categories that structure social life and that condition dominant modes of thought. Feminist theory engages with many currents of thought such as liberalism, Marxism, psychoanalysis, postcolonial theory, and transnational feminist theory. In this course, students will gain a working knowledge of the range and uses of feminist theory.

SPECIAL TOPICS: DECOLONIAL FEMINIST AND QUEER ARCHIVING

GWS 111 (1 to 4)

Instructor: Paola Bacchetta

Time / Location: TU, TH - 5:00 pm - 6:29 pm / Social Sciences Building 56

Class Number: 25444

This course engages with - and generates - theories and practices of archiving radically decolonial, anti-capitalist, anti-racism feminist and queer activist collectives, groups, movements, for our times. Some questions we address are: what are decolonial feminist and queer archives? What political work can they do and not do? What can and cannot ever be archived? What modes of archiving and assemblage must we invent for this archiving? How might we re-imagine and create our archives for the present and futurity?

BODIES AND BOUNDARIES

GWS 129 (4)

Instructor: Barbara A. Barnes

Time / Location: MW 5:00 pm - 6:29 pm / Social Sciences Building 20

Class Number: 23878

Examines gender and embodiment in interdisciplinary transnational perspective. The human body as both a source of pleasure and as a site of coercion, which expresses individuality and reflects social worlds. Looks at bodies as gendered, raced, disabled/able-bodied, young or old, rich or poor, fat or thin, commodity or inalienable. Considers masculinity, women's bodies, sexuality, sports, clothing, bodies constrained, in leisure, at work, in nation-building, at war, and as feminist theory.

WOMEN, MEN, AND OTHER ANIMALS: HUMAN ANIMALITY IN AMERICAN CULTURES

GWS 133AC (4)

Instructor: Mel Y Chen

Time / Location: TuTh 2:00pm - 3:29pm / Tan 180

Class Number: 30387

Explores various ways that human groups and interests, particularly in the United States, have both attached and divorced themselves from other animals, with particular focus on gender, race, ability, and sexuality as the definitional foils for human engagements with animality.

WHY WORK? GENDER AND LABOR UNDER CAPITALISM

GWS 139 (4)

Instructor: Brooke Lober

Time / Location: TuTh 3:30 pm - 4:59 pm / Social Sciences Building 20

Class Number: 30388

This course uses gender as a lens to examine the nature, meaning, and organization of work. Students learn varied conceptual approaches with which to probe such issues as gender and race divisions of labor, the economic significance of caring and other forms of unpaid labor, earnings disparities between men and women, race and class differences in women's work, transnational labor immigration, and worker resistance and organizing.

CULTURAL REPRESENTATIONS OF SEXUALITIES: QUEER VISUAL CULTURE

GWS / LGBT C146B (4)

Instructor: Paola Bacchetta

Time / Location: TU, TH - 2:00 pm - 3:29 pm / Tan 180

Class Number: 33017

This course examines modern visual cultures that construct ways of seeing diverse sexualities. Considering Western conventions of representation during the modern period, we will investigate film, television, and video. How and when do "normative" and "queer" sexualities become visually defined?

DESIGNATED EMPHASIS COURSES

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SPECIAL TOPICS– A CROSS-DISCIPLINARY EXAMINATION OF SPECIFIC PROBLEMS IN THE STUDY OF GENDER, WOMEN AND SEXUALITY. TOPICS WILL VARY FOR EXAMPLE “REPRESENTATION OF MOTHERHOOD,” “WOMEN IN THE PUBLIC SPHERE,” “WORK AND GENDER,” “GLOBALIZATION OF GENDER,” AND “THE HISTORY OF SEXUALITY.”
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DIASPORA, BORDER, AND TRANSNATIONAL IDENTITIES

GWS 236 (4)

Instructor: Mino Moallem

Time / Location: TU - 4:00 pm - 6:59 pm / Social Sciences Building 186

Class Number: 30389

This course will study debates around the notions of home, location, migrancy, mobility, and dislocation by focusing on issues of gender and sexuality. We will examine the ways in which various cultural flows have fundamentally challenged and changed the nature of global economy by expanding mobility of capital, labor, and systems of representations in a transnational context. We will also look at the impact of new technologies in production, distribution, communication, and circulation of cultural meanings and social identities by linking nationalism, immigration, diaspora, and globalization to the process of subject formation in a postcolonial context.

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PLEASE NOTE: The courses on the following pages concerning women, gender and/or sex roles are offered by various departments on campus. Please direct any questions you might have about these courses to the sponsoring department. *Only Upper Division courses count towards GWS major elective requirements.*

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AFRICAN AMERICAN STUDIES

RACE, CLASS, AND GENDER IN THE UNITED STATES

AFRICAM 111 001 (3)

Instructor: Stephen A Small

Time / Location: MW 5:00 pm - 6:29 pm / Lewis 9

Class Number: 25627

Emphasis on social history and comparative analysis of race, class, and gender relations in American society. Examines both similarities and differences, and highlights gender politics.

ART PRACTICE

ADVANCED PAINTING: RECONSIDERING THE PORTRAIT & FIGURE

ART 103 001 (4)

Time / Location: MW 9:00 am - 11:59 am / Anthro/Art Practice Bldg 375

Class Number: 23677

This studio course investigates histories of portraiture, including how dominant signifiers of race, gender, class, religion, and their various intersections determine which and how individuals are depicted. The course includes working from live models, creating self-portraits that challenge conventional expectations, lectures, student lead discussions, in-class prompts, field trips, and visiting artists. The course will examine the politics of representation

through different collusions of art and history. We will reconsider how conventional portraiture has impacted relationships within the past and present, and consider future possibilities. Prerequisites: ART 13 Painting: Foundations or by permission of instructor.

ADVANCED DRAWING: REMIXING THE FIGURE

ART 118 001 (4)

Instructor: Indira M. Morre

Time / Location: MW 9:00 am - 11:59 am / Anthro/Art Practice Bldg 355

Class Number: 23163

This studio course investigates representations of the human body across different periods and locations to further what it means to depict the body in the 21st Century. How do dominant signifiers and various intersections of race, gender, class, religion, sexuality, and disability influence the rendering and image reception of human bodies? The studio component of the course will work from live models as well as creating full body self-portraits that challenge the parameters of the canon and conventional expectations. We will explore drawing across all mediums through art history lectures, student led discussions, in-class prompts, field trips, and visiting artists.

CHICANO STUDIES

CHICANA FEMINIST WRITERS AND DISCOURSE

CHICANO 141 001 (4)

Instructor: Laura E Perez

Time / Location: TU, TH - 3:30 pm - 4:59 pm / Social Sciences Building 151

Class Number: 25051

A critical and theoretical analysis of contemporary Chicana Writers and Chicana Feminist Discourse.

ENGLISH

SEMINAR ON CRITICISM: THE STYLES OF AUSTEN AND WILDE

ENGLISH 100 01 (4)

Time / Location: TuTh - 11:00 am - 12:29 pm / Dwinelle 279

Class Number: 30530

Jane Austen and Oscar Wilde are nineteenth century style icons. Wilde was a celebrity in his own time and Austen has had avid fans, imitators, and adaptors for centuries. But what exactly are the styles of Austen and Wilde? What is style? Using Austen and Wilde as case studies, this seminar will ask students to engage in different methods and theories around style as a critical object. "Style" has been a productive literary term due to its application at multiple scales (individual, group, period, national styles) and in relation to different categories of value (moral, social, aesthetic). To study style is to already have defined it – but these definitions, and their ideological freight, can often be obscured. To uncover these implications, we will frame our primary texts with criticism that approaches Austen and Wilde's styles through classical rhetoric, nineteenth century reviews, sociology, and queer theory. In early assignments, students will practice their own "stylistics," which might include extrapolating descriptions of Austenian and/or Wildean style through close reading, as well as testing those accounts on the authors' more

unusual works and against other critics' descriptions (~10 pages of writing across a few short exercises). The class will culminate in a more formal 8-10 final essay that engages with other scholars.

LITERATURE OF THE RESTORATION AND EARLY EIGHTEENTH CENTURY

ENGLISH 119 (4)

Instructor: Janet Linda Sorensen

Time / Location: MW - 11:00 am - 12:29 pm / Wheeler 300

Class Number: 30512

In this course we shall read a variety of texts that sought to represent strange new worlds—or invited readers to see their own world as strange—from Royal Society publications describing microscopic worlds to popular voyage accounts regaling readers with remote worlds, to plays, prose fiction, and poems that wrote familiar worlds anew. As we read the works of philosophers, scientists, mariners, poets, dramatists, essayists, and fiction writers we will attend to their struggle to find a language to convey these strange and estranged worlds and to popularize new scientific discoveries, debate approaches to life in a globalizing market society, or satirize new commercial regimes and claims regarding the promise of scientific enquiry. We shall also ask how and why so many works figured the object of knowledge and the instabilities and limits of language as female. As we interpret coffee house conversationalists, hack writers, masquerading women, naïve travelers, criminal gangs, among others, we shall be especially interested in the development of new techniques of realist writing and the complexities of the satire of this period.

HELLEN KELLER AND HER CULTURAL LEGACIES

ENGLISH 175 (4)

Instructor: Lucy Sirianni

Time / Location: MWF 10:00 am - 10:59 am / Wheeler 300

Class Number: 30926

We will begin our exploration by considering the writings of Helen Keller herself. Reading her autobiographies, essays, and letters, we'll examine the many roles she chose to take on throughout her long and multifaceted career. We'll discuss her work as a philosopher of the sensory who responded from her lived experience as a disabled woman to philosophers like John Locke, Samuel Molyneux, and Denis Diderot's theorizations about the blind and deaf's conceptions of sight and hearing. We'll talk, too, about Keller as a tireless activist—a feminist, a pacifist, an early supporter of the NAACP and ACLU, and of course a crusader for disability justice. We will then consider others' representations of Keller, examining how her story was alternately exalted, diminished, repurposed, and deployed. Why does Keller occupy such an enduring place in the non-disabled imagination, and how has her story been used? And how, in works like Georgina Kleege's *Blind Rage: Letters to Helen Keller*, have today's disabled thinkers built on, challenged, and celebrated Keller's life and legacy?

ETHNIC STUDIES

HUMANITIES METHODS IN ETHNIC STUDIES

ETHSTD 101B 001 (4)

Instructor: Salar Mameni

Time / Location: 12:30 pm - 1:59 pm / Social Sciences Building 20

Class Number: 24678

The course provides an introduction to basic theoretical approaches to the literary and other cultural productions of ethnic or "minority" communities in the United States. It also involves the study of important writings by Latina/o, Native American, African American, Asian American, and mixed race writers, and to a lesser degree, the visual art production of these same communities. The course will focus with particular care on discourses of racialization, gender, and sexuality.

ADVANCED SEMINAR IN ETHNIC STUDIES: "INSIDE AND BEYOND WALLS: MIGRA, MASSES AND THE CARCERAL STATE"

ETHST 190AC (4)

Instructor: Victoria Ellen Robinson

Time / Location: Th - 2:00 pm - 4:59 pm / Wheeler 106

Class Number: 23813

The course has three main avenues of exploration. First, we seek to understand the political, historical, structural and social roots of racialized mass incarceration and racialized mass detention and deportation. Second, we examine the work of practitioners, scholars and activists developing critical analyses and abolitionist strategies for social change through their analytical connections between seemingly disconnected forms of state violence. Lastly, whilst the effects of mass incarceration can be quantified to some extent, and those numbers are often the bi-line for many studies, the damages wrought by these realities are only now being excavated. In the race to incarcerate and detain/deport what does it mean to live in a community where three out of every ten boys growing up will spend time in prison, what does it do to the fabric of a family to have parents suspended in deportation hearings, and what does it mean to a community's political influence when one quarter of black men in some states cannot vote because of a felony conviction? We seek to integrate the work of both the student's own story and those directly affected by mass incarceration, detention and deportation. In so doing we will also analyze the organizing of Bay Area and state community organizations such as the Transgender and Intersex Justice Project (TGIJP); All of Us Or None; The UC Black Workers Organizing Project; 67 Suenos; Oakland UNITE and Critical Resistance.

FILM AND MEDIA

EXPERIMENTAL AND ALTERNATIVE MEDIA ART: HISTORY OF AVANT-GARDE FILM

FILM 135 (4)

Instructor: Jeffrey A. Skoller

Time / Location: TuTh 3:30 pm - 5:00 pm / Dwinelle 142

Class Number: 29124

This class approaches the idea of Avant-Garde film as filmmaking without a safety net; a risk taking approach to creative expression that emphasizes filmmaking as exploration and invention rather than as product and professional mastery. The course studies the rich and varied history of film made by visual artists who are experimenting with the poetic, perceptual and material elements of film, video, and other expanded forms of moving image media. We look at the ways film and media makers have created new cinematic forms that challenge the dominant mainstream cinema and its often narrow conceptions of story and representation—especially of race, gender and sexuality in order to more freely express their own lives and place in the world.

Through weekly screenings, the reading of word texts, talking to visiting artists, discussing and writing about the films as well as making short creative artworks, we move back and forth between historical and contemporary practices, sampling from the garden of underground, personal, poetic, queer, surrealist cinemas, feminist, and activist video art, found films, love films and blow-your-mind-films!

SPECIAL TOPICS IN FILM GENRE: THAT'S ENTERTAINMENT!: THEORIZING THE MUSICAL

FILM 171 (4)

Instructor: Dolores C Mcelroy

Time / Location: M, W - 3:30 pm - 4:59 pm / Dwinelle 188

Class Number: 24952

In many ways, cultural attitudes toward the genre of the movie musical are metaphors for cultural attitudes towards films themselves. Often dismissed as “mindless entertainment,” or “unrealistic,” the American musical raises our greatest fears (and joys) about the process of being entertained. The musical is also, paradoxically, the genre of film that requires perhaps the greatest marshalling of technological resources (synchronization, precise editing, expert performance, rehearsal, and coordination of orchestras, choruses, choreographers, dancers, singers, set and lighting designers, costumers, and a sound department that can make recorded and prerecorded music sound “seamless” to the ear), yet must appear—according to the expectations of the genre—spontaneous, sincere, and must make us, the viewers, feel as though we can sing and dance along, too. These paradoxes are also the paradoxes of modernity, in general, and a closer study of the musical will demonstrate the ways that fears and fantasies about technology and the changing rhythms of modern life, arise in tandem with fears and fantasies of race and gender. One of the theses of the course is that each new technological development brings with it an equally strong tide of nostalgia for a pre-modern world of “authentic” feeling, which often takes the form of racist fantasies and regressive gender roles. And yet, musicals have been the genre perhaps most influenced and defined by groups on the margins of American society, including Black Americans, Jewish immigrants, women, and queers, offering a complex knot of genre conventions into which marginalized people are often boxed, and out of which they can also pour and express their longings. We will examine the ideological constraints of this genre which, no matter how self-aware and self-reflexive, is most often labeled “conservative” by critics, upholding traditional values, and will try to think through what is often left over, or left out of this ideological criticism. For instance, how do we grapple with the fact that, whatever the ideological “message,” we nonetheless emerge from these films tapping our toes and humming a song? Lastly, we will ask ourselves, in the postmodern (or post-postmodern) era, is the musical “dead?” Students will be conversant in issues regarding the structure and style of the musical genre, and will gain an outline of its history on film.

FRENCH

LANGUAGE AND CULTURE: CLASS AND GENDER ON THE FRENCH STAGE

FRENCH 103A (4)

Instructor: Susan A Maslan

Time / Location: TU TH - 11:00 am - 12:29 pm / Wheeler 126

Class Number: 21399

How did the French see class and gender difference performed on the stage? In the theater, after all, everyone is playing a part, what does it mean that a lowly actress might play the part of a queen? What happens when, onstage, a slave and a master exchange costume and position? What about cross-dressing: how should we understand meanings created when gendered roles are flipped? How did plays create and negotiate gender roles? How were actors and actresses (who came from the lower classes up until the 20th century), regarded by the public? When was “celebrity” invented? What did it mean to ordinary people in the audience to see actors and characters violate the norms and expectations of class and gender hierarchy? Did theater turn the social world upside down? Did it provide a safety valve to let pent up social pressures escape as some social theorists conjecture?

FRENCH LITERATURE IN ENGLISH TRANSLATION: BODIES, AFFECTS, GENDER, AND AESTHETICS: LITERARY DEPICTIONS OF EMBODIMENT IN MODERN FRENCH LITERATURE

FRENCH 140A (4)

Instructor: Michael Lucey

Time / Location: TU, TH -2:00 pm - 3:29 pm / Dwinelle 209

Class Number: 30750

What makes a literary depiction of the body “modern”? How have the expressive capacities and poetic potentials of the human body been rearticulated across diverse literary movements within the field of French literature? In this course, students will read several works associated with key developments in French literary history in order to examine relationships between textual descriptions of embodiment, the question of “modern” evolutions in literature, and the historical or socio-political contexts in which these innovations emerged. Course themes will include: the relationship between bodily affects and human psychology; morality and the pursuit of bodily pleasures; the body as a work of art; sexual and textual economies of the body; neurohumanities and bodily memory; bodily paradigms of gender and feminism.

FRENCH FILMS - INTRODUCTION TO CINEMA

FRENCH 170 (4)

Instructor: Maya J Sidhu

Time / Location: TU, TH - 12:30 pm - 1:59 pm / Dwinelle B4

Class Number: 25194

French 170 explores the rich history of French-language cinema in terms of larger issues in French and Francophone cultures and politics. We will examine some of the major movements in French film style from poetic realism to the Nouvelle Vague. In addition to the study of seminal French-language films, we will also read works of film theory, which ask how film is a distinctive medium of expression and can take up issues of gender, class, and race. This class also introduces the study of the moving image. Students will learn how to analyze a film closely through examining how all the film elements work together to produce meaning. This course is a prerequisite for French 177 and 178, though students who have taken French 177 or 178 may take this course.

GLOBAL STUDIES

SPECIAL TOPICS IN ASIA: GENDER, LABOR, AND LOVE IN GLOBALIZING ASIA

HISTORY 150Q 001 (4)

Instructor: Crystal Chang

Time / Location: TU, TH - 9:30 am - 10:59 am / Mulford 230

Class Number: 23615

In this course, we investigate the complex and dynamic linkages between women’s lives and the global political economy, as well as the intersectionality of race, gender and class in Asia. The concepts of patriarchal capitalism, agency, commodification, Orientalism provide the analytical framework for the course.

HISTORY

SPECIAL TOPICS IN THE HISTORY OF THE UNITED STATES: SPORTS AND GENDER IN U.S. HISTORY

HISTORY 100AC 001 (4)

Instructor: Bonnie J Morris

Time / Location: TU, TH 12:30 pm - 1:59 pm / Genetics & Plant Bio 100

Class Number: 32169

This course welcomes all students to examine the social, cultural and political history of American sports, with a focus on sex roles, the body and public racial identities. From the colonial era through the long history of segregation to the growing empowerment of women, athletes have represented ideals of masculinity, femininity and nationalism. How have state, media, medical and corporate authorities framed winners and losers or placed limits on certain competitors? Readings, films, guest speakers and class discussion will emphasize the history of children's games, homophobia, coaching and fan behaviors, Olympic scandals and wartime teams (such as women's baseball leagues, and Little League ball in Japanese-American internment camps.) We'll consider gender, race and class in the history of strength training, recreation, mascots, sportswear, toys, body size and food. All cultural perspectives are welcome.

EARLY MODERN BRITAIN, 1485-1750: REFORMATION TO REVOLUTION, ISLAND TO EMPIRE

HISTORY 151A (4)

Instructor: Ethan H. Shagan

Time / Location: TU, TH - 11:00 am - 12:29 pm / Dwinelle 182

Class Number: 30887

In 1485 at the conclusion of the Wars of the Roses, England was a small and impotent European nation whose government had virtually collapsed and whose intellectual, cultural, and political institutions were insignificant and outdated by broader European standards. Two centuries later, in the aftermath of the Glorious Revolution of 1688, England was an emerging superpower with a global empire, it was one of the thriving intellectual and cultural centers of Europe, and it had developed new political ideas and institutions which would soon sweep the world. History 151A is at heart an attempt to understand this remarkable transformation, a process which will take us through such topics as the Protestant Reformation and the rise of puritanism; the English Revolution and the development of Republicanism; and the growth of English Imperialism from Ireland to North America and the development of the slave trade. It was also take us, along the way, through sex scandals at the royal court, early modern communism, the conundrum of Queen Elizabeth's gender, and Sir Francis Drake's astonishment at the freezing cold of San Francisco Bay.

HISTORY OF ART

NINETEENTH-CENTURY EUROPE: THE INVENTION OF AVANT GARDES

HISTART 180C 001 / 290 002

Instructor: Julia Darcy Grimaldo Grigsby

Time / Location: TU TH - 3:30 pm - 4:59 pm / Social Sciences Building 166

Class Number: 30976

What form can be given to modernity? What were the politics of modern self-fashioning and visual culture in Paris, the city Walter Benjamin famously called "the Capital of the Nineteenth Century"? This class will focus on the period from the 1860s to 1900s, considering not only the avant-garde painting movements typically called Impressionism and Post-Impressionism but also the broader visual culture of late 19th-century France. Painting and sculpture need to be examined side by side with the era's proliferating, game-changing technological innovations

that radically altered the city itself and Parisians' relationship to the newly defined urban spaces. Painters and sculptors struggled to give form to new social spaces and human behaviors. They practiced an art with a long and distinguished tradition while challenged by the advent of photography, the mass press, universal exhibitions and new conceptions of time. The politics of class, gender, and race will be key to our interrogation a bourgeois society in the making. And we will ask how France's imperial ambitions enabled and impinged upon the Second Empire's extravagant celebrations of a contested modernity. In addition to a lively secondary scholarship, we will read primary texts by Walter Benjamin, Charles Baudelaire, Emile Zola, Karl Marx, and Villiers-sur-l'Adam, among others.

LEGAL STUDIES

LAW & SEXUALITY

LEGALST 159 (4)

Instructor: Sonia Katyal

Time / Location: TU, TH - 9:30 am - 10:59 am / Social Sciences Building 170

Class Number: 30496

This course focuses on the legal regulation of sexuality, and the social and historical norms and frameworks that affect its intersection with sex, gender, race, disability, and class. We will critically examine how the law shapes sexuality and how sexuality shapes the law. Our subject matter is mostly constitutional, covering sexuality's intersection with privacy, freedom of expression, gender identity and expression, equal protection, reproduction, kinship, and family formation, among other subjects. We will study case law, legal articles, and other texts (including visual works) that critically engage issues of sexuality, citizenship, nationhood, religion, and the public and private spheres domestically and internationally.

SEX, REPRODUCTION AND THE LAW

LEGALST 168 (4)

Instructor: Mark Andrew Leinauer

Time / Location: TU, TH - 11:00 am - 12:29 pm / Anthro/Art Practice Bldg 155

Class Number: 30499

This course examines recent American legal and social history with respect to reproductive and sexual behavior. We will consider two theoretical aspects of the problem: first, theories of how law regulates social behavior and second, more general theories about how reproduction is socially regulated. Armed with these theoretical perspectives, the course will then examine closely a number of legal/social conflicts, including sterilization, abortion and contraception.

LGBT STUDIES

ALTERNATIVE SEXUAL IDENTITIES AND COMMUNITIES IN CONTEMPORARY AMERICAN SOCIETY

GWS / LGBT 20AC (4)

Instructor: Eric A Stanley

Time / Location: MW 5:00 pm - 6:29 pm / Physics 3

Class Number: 30390

An introduction to varied dimensions of alternative sexual identities in the contemporary United States, with a focus ranging from individuals to communities. This course will use historical, sociological, ethnographic,

political-scientific, psychological, psychoanalytical, legal, medical, literary, and filmic materials to chart trends and movements from the turn of the century to the present.

CULTURAL REPRESENTATIONS OF SEXUALITIES: QUEER VISUAL CULTURE

GWS / LGBT C146B (4)

Instructor: Paola Bacchetta

Time / Location: TU, TH - 2:00 pm - 3:29 pm / Tan 180

Class Number: 32947

This course examines modern visual cultures that construct ways of seeing diverse sexualities. Considering Western conventions of representation during the modern period, we will investigate film, television, and video. How and when do "normative" and "queer" sexualities become visually defined?

MEDIA STUDIES

GENDER, RACE, AND NATIONAL IDENTITY IN GLOBAL POPULAR CULTURE

MEDIAST 175 (4)

Instructor: Meeta Rani Rani JHA

Time / Location: M, W - 1:00 pm - 2:59 pm / Wheeler 204

Class Number: 30982

This course takes a Postcolonial Feminist Cultural Studies approach to examine the changing meanings of gender, race and national identity in popular cultures across the globe. The key question for this course is, "What is the role of the media in establishing and sometimes challenging gendered and racial ideologies in everyday practices of global and local cultural meanings?" We will interrogate racial representations and stereotypes of Black, Latinx and Asian American minority communities by focusing on case studies, such as, Latin American telenovelas, American Hip hop and Korean wave.

SPECIAL TOPICS IN MEDIA STUDIES: VIDEO GAMES AND PLAYFUL MEDIA

MEDIAST 190 (4)

Instructor: Emma Fraser

Time / Location: TU, TH 9:00 am - 10:59 am / Wheeler 20

Class Number: 19296

Video games and playful media are everywhere—on our computers, televisions, tablets and phones; on our city streets, in our homes, in our classrooms. Through the politics of video games and play, this course examines the critical importance of design and digital culture in relation to playful media, metagaming, and participatory cultures. Examining theories of gamification and ludification in contrast to ludefaction and resistant play, this course looks at both mainstream and indie games, and the ways in which issues of gender, race, sexuality, and ethnicity are represented and contested in playful environments.

SOCIOLOGY

SOCIOLOGY OF THE FAMILY

SOCIOL 111AC (4)

Instructor: Joanna M. Reed

Time / Location: M, W, F - 11:00 am - 11:59 am / Dwinelle 145

Class Number: 22812

In this course, we trace the history of the American family from the 19th-century farm--in which work, medical care, and entertainment went on--to the smaller, more diverse, and subjectively defined family of the 21st century. We also explore ways in which the family acts as a "shock absorber" of many trends including immigration, the increasing social class divide, and especially the growing domination of the marketplace. Finally, we also explore the diversity of family forms associated with social class, ethnicity, and sexual orientation.

SEX, DEATH, AND DATA

SOCIOL 126 (4)

Time / Location: M, W, F - 11:00 am - 11:59 am / Valley Life Sciences 2040

Class Number: 23796

Introduction to population issues and the field of demography, with emphasis on historical patterns of population growth and change during the industrial era. Topics covered include the demographic transition, resource issues, economic development, the environment, population control, family planning, birth control, family and gender, aging, intergenerational transfers, and international migration.

SOCIOLOGY OF GENDER

SOCIOL 133 (4)

Instructor: Terri Se A Sullivan

Time / Location: TU - 4:00 pm - 6:59 pm / Wurster 102

Class Number: 32657

Historical and comparative theories of gender and gender relations. Exploration of key institutions such as family, state, and workplace through which students can understand the social, economic, and cultural factors that create gender and shape what it means to be a man or a woman. Consideration of feminist movements, in a global context, and of relationships of gender to social class, sexuality, age, race/ethnicity, and nationality.

SEXUAL CULTURES

SOCIOL 135 (4)

Instructor: Jill A. Bakehorn

Time / Location: M, W, F - 10:00 am - 10:59 am / Mulford 159

Class Number: 25485

This course examines how sexual identities, communities, desires, and practices are socially, historically, and culturally constructed. We will look at how people reproduce dominant models of sexuality, as well as how a wide range of people--including lesbians, bisexuals, gay men, transgenderists, and self-described queers--contest the power that operates through dominant models of sexuality. Looking at empirical studies and theoretical texts, we will trace the paradigm shift from late 19th century sexology to early 20th century psychoanalysis, through a variety of approaches in the 1960's and 1970's to the feminist and queer theory of recent decades.

THEATER, DANCE, AND PERFORMANCE STUDIES

PERFORMANCE AND CULTURE: SCREENDANCE

THEATER 121 (4)

Instructor: Sima V. Belmar

Time / Location: M, W, F - 2:00 pm - 2:59 pm / Dwinelle 109

Class Number: 30278

Screendance is an interdisciplinary field that examines all genres of dance on all types of screens: movie screen, television screen, computer screen, smartphone screen. This course delves into the histories, practices, and theories of screendance. We will watch movies, television shows, and videos on YouTube, TikTok, and other platforms where dance and choreography make their way to the screen to think through questions of representation, capture, mediation, and the choreographic. We will read scholarly articles and analyze popular media reviews to explore the ways screendance reproduces and subverts mainstream perspectives on race, gender, class, sexuality, and disability. The course will culminate in a final screendance project; students will work in groups made up of dancers, choreographers, videographers, designers, stylists, and editors.