

Gender Studies

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Web: <http://humanities.uchicago.edu/orgs/cgs/>

Program of Study

Gender Studies at the University of Chicago encompasses diverse disciplines, modes of inquiry, and objects of knowledge. Gender Studies allows undergraduates the opportunity to shape a disciplinary or interdisciplinary plan of study focused on gender and sexuality. The plan of study, designed with the assistance of a Gender Studies Concentration Adviser, can take the form of a gender-track in a traditional academic discipline, interdisciplinary work on a gender-related topic, or a combination thereof. Students can thus create a cluster of courses linked by their attention to gender as an object of study, or by their use of gender categories to investigate topics in sexuality, social life, science, politics and culture, literature and the arts, or systems of thought.

Program Requirements

The concentration requires eleven courses, a B.A. Paper Seminar, and a B.A. research project or paper that will count as a thirteenth course. The course work is divided into (1) five Gender Studies courses in a major field, (2) four supporting field courses, (3) two Gender Studies theory courses, and (4) two courses related to B.A. paper preparation: a B.A. Paper Seminar (GNDR 29800) and a B.A. Essay (GNDR 29900). NOTE: No more than two of these courses may be reading courses (GNDR 29700). A Gender Studies Concentration Adviser is responsible for the approval of any relevant proposal.

Major Field. Five Gender Studies courses to be chosen by the student in consultation with the Director of Undergraduate Studies. These can be taken in a single discipline or in closely-related disciplines to develop a gender track within a discipline. Other students might involve gender-focused course work in more than one discipline of inquiry.

Supporting Field. Four courses to be chosen by the student in consultation with the Gender Studies Concentration Adviser. Together, these courses provide training in the methodological, technical, or scholarly skills needed to pursue research in the student's major field.

Two-Quarter Theory Course Sequence. Students concentrating in Gender Studies take Problems in Gender Studies (GNDR 10100 and 10200) in their second or third year.

Research Project or Paper. A substantial paper or project to be completed in the student's senior year and advised by a member of the Gender Studies Core Faculty in the student's major field of interest. The paper will be due by May 1 of the student's fourth year, or the fifth week of their graduating quarter.

Summary of Requirements

Concentration	5	Gender Studies courses in a major field
	2	Problems in Gender Studies (GNDR 10100-10200)
	4	supporting field courses
	1	B.A. Paper Seminar (GNDR 29800)
	<u>1</u>	B.A. Essay (GNDR 29900)
	13	

Grading. Two of the supporting field courses may be taken *P/N*. All other courses must be taken for a quality grade.

Honors. Students with a 3.0 or higher overall grade point average and a 3.5 or higher grade point average in their concentration are eligible for honors. The faculty adviser for the senior paper will be invited to nominate honors-worthy papers to a subcommittee of the Gender Studies faculty, which will then make the final decision.

Advising. Each student will have a Gender Studies Concentration Adviser who is a member of the Gender Studies Core Faculty and is chosen from among those listed below. By the beginning of the third year, students are expected to have designed their programs of study with the assistance of the Concentration Adviser. Students may also consult the Undergraduate Program Chair for advice in program design.

Students in other concentrations are encouraged to use this listing of faculty and course offerings as a resource for the purpose of designing programs within disciplines, as an aid for the allocation of electives, or for the pursuit of a B.A. project. For further work in gender studies, students are encouraged to investigate other courses taught by resource faculty. For more information about Gender Studies, consult the Center for Gender Studies Web site at <http://humanities.uchicago.edu/cgs/> or the Assistant Director at 702-9936.

Faculty

D. Allen, E. Amann, A. Apter, L. Auslander, L. Berlant, D. Bevington, C. Brekus, B. Brown, M. Browning, M. A. Case, G. Chauncey, K.-H. Choi, S. Clark, C. Cohen, B. Cohler, J. Comaroff, W. Doniger, K. Duys, M. Feldman, N. Field, S. Fitzpatrick, R. Fulton, S. Gal, J. Goldsby, J. Goldstein, E. Hadley, J. M. Hall, M. Hansen, M. Harris-Lacewell, E. Helsinger, J. Henley, K. J. Hyun, J. Johnson, R. Kendrick, J. Knight, L. Letinsky, D. Levin, S. Macpherson, S. Mahmood, P. Markell, M. McClintock, T. Meares, F. Meltzer, S. Michaels, M. Miller, K. Morrison, J. Mueller, D. Nelson, L. Norman, M. Nussbaum, W. Olmsted, E. Povinelli, C. Raver, M. Roderick, M. Roth, L. Ruddick, L. Salzinger, S. Sassen, J. Saville, B. Schultz, L. Seidel, M. Silverstein, W. Sites, L. Slatkin, A. Stanley, J. Stewart, R. Strier, W. Veeder, C. Vogler, F. Walsh, M. Ward, E. Weaver, L. Wedeen, R. West, A. Winter, H. Wu, I. Young, J. Zeitlin, R. Zorach

Courses: Gender Studies (GNDR)

10100-10200. Problems in Gender Studies. (=ENGL 10200-10300, HUMA 22800-22900, SOSC 28200-28300) *PQ: Second-year standing or higher. Completion of the general education requirement in social sciences or humanities, or the equivalent. May be taken in sequence or individually.* This two-quarter interdisciplinary sequence is designed as an introduction to theories and critical practices in the study of feminism, gender, and sexuality. Both classic texts and recent conceptualizations of these contested fields are examined. Problems and cases from a variety of cultures and historical periods are considered, and the course pursues their differing implications in local, national, and global contexts. Both quarters also engage questions of aesthetics and representation, asking how stereotypes, generic conventions, and other modes of circulated fantasy have contributed to constraining and emancipating people through their gender or sexuality.

10100. This course addresses the production of particularly gendered norms and practices. Using a variety of historical and theoretical materials, it addresses how sexual difference operates in various contexts (e.g., nation, race, class formation; work, the family, migration, imperialism, postcolonial relations). *S. Michaels, Autumn; E. Hadley, Spring.*

10200. This course focuses on histories and theories of sexuality: gay, lesbian, heterosexual, and otherwise. This exploration involves looking at a range of materials from anthropology to the law and from practices of sex to practices of science. *S. Michaels. Winter.*

11900. Literature of Trauma. (=ENGL 11900/31901) This course introduces advanced trauma theory and surveys classics in the field (e.g., *Maus*, *Dispatches*, *Ariel*, *War Journalism*) as well as the relevant psychoanalytic and social scientific theoretical works from Freud onwards. *L. Berlant. Spring.*

12200. Psychoanalytic Interpretation. (=ENGL 12201/32201) This course explores fundamental concepts of psychoanalytic theory, as well as recent developments in psychoanalysis and criticism. At each meeting, we pair a theoretical or critical text with a poem or short story for discussion. Psychoanalytic readings emphasize classical theory (including works by Freud, Abraham, and Chasseguet-Smirgel), object relations theory (including works by Winnicott, Chodorow, and Benjamin), postcolonial theory with psychoanalytic dimensions (including works by Fanon, Bhabha, and Nandy). We also discuss recent work in trauma theory, which focuses on traumatic injury and violence as phenomena that expose the limits of psychoanalytic understandings of the self (including works by Cathy Caruth, Shoshana Felman, Dori Laub, and Robert Jay Lifton). *L. Ruddick. Autumn.*

15600. Medieval English Literature. (=ENGL 15600) This course examines the relations among psychology, ethics, and social theory in fourteenth-century English literature. We pay particular attention to three central preoccupations of the period: sex, the human body, and the ambition

of ethical perfection. Readings are drawn from Chaucer, Langland, the Gawain-poet, Gower, penitential literature, and saints' lives. There are also some supplementary readings in the social history of late medieval England. *M. Miller. Autumn.*

17700. Social History of American Sexual Subcultures. (=HIST 17700)

This course uses the methods of social history, historical ethnography, and cultural studies to analyze the changing social organization and cultural meaning of same-sex relations in the United States, primarily in the last century. We examine the emergence of heterosexuality, homosexuality, and bisexuality as predominant categories of sexual experience and identity; the contested boundaries drawn between same-sex sociability, friendship, and eroticism, and between homosexuality and transgenderism; the development of diverse lesbian and gay subcultures; the representation of homosexuality in the mass media and popular culture; the politics of everyday life for lesbians and gay men before and after the emergence of the gay and feminist movements; and the significance of gender, class, racial/ethnic, and generational differences. *G. Chauncey. Autumn.*

17800. Shakespeare's Sonnets. (=ENGL 17701/37001)

This course provides students the opportunity to engage intensively with *Shakespeare's Sonnets* (1609), and especially with the book's treatment of sex, gender relations, and subjectivity. In addition to Shakespeare's poems, we read a number of sonnets from other Elizabethan sequences, including those written by Samuel Daniel, Philip Sidney, Edmund Spenser, and Richard Barnfield. We also supplement each week's readings with essays drawn from the now vast secondary literature both on the Sonnets and on early modern gender categories. Crosslisted courses are designed for advanced undergraduates and graduate students. *B. Cormack. Autumn.*

18000. U.S. Women's History. (=HIST 17902)

This course explores the history of women in the modern U.S. and its meaning for the world of both sexes. Rather than studying women in isolation, it focuses on changing gender relations and ideologies, on the social, cultural, and political forces shaping women's lives, and on the implications of race, ethnic, and class differences among women. Topics include the struggle for women's rights, slavery and emancipation, the politics of sexuality, work, consumer culture, and the rise of the welfare state. *A. Stanley. Winter.*

18200. Postwar American Culture, 1945 to 1970. (=HIST 18200)

This course (a mixture of lecture and discussion) explores the cultural politics of national identity, race, ethnicity, class, gender, and generation in the quarter-century following the Second World War, a period of dramatic social change, political debate, and economic and spatial reorganization. We pay special attention to suburbanization and urban change; postwar modernism, antimodernism, and social criticism; mass culture and the counterculture; McCarthyism, the domestic Cold War, and the debate over the Vietnam War; and the civil rights movement and the rise of the new social movements of the left and right. Throughout, we think about the relationship between the supposed tranquility of the 1950s and the social upheavals of the 1960s and reflect on the contemporary debate over how to remember and judge the "fifties" and the "sixties." *G. Chauncey. Winter.*

21101. Women and Justice: Theories of Gender Equality. (=PLSC 21103) This course examines feminist theories of gender equality and explores various feminist approaches to the concept of equality that have developed significantly in the last decade. Those feminist approaches encompass the equality/difference debate as well as the diversity, dominance, dependency, capability, and structural approaches. While exploring the theoretical bases of feminist perspectives on equality, we also pay close attention to practical issues of gender in which the injustice of gender inequality arises. These issues include sexual harassment, pornography, work/family conflict, race, sexual orientation, the situation of caretakers, and women in the third world. Thus this course provides a theoretical as well as a practical grounding for understanding gender equality. *H. K. Kim. Autumn.*

21201. Women, Fear, and Greek Tragedy. Why is it that personifications of evil were so often, for the ancient Greeks, femininely gendered? Why are female characters in ancient Greek tragedy so often represented by the famous male playwrights, Aeschylus, Sophocles, and Euripides, as sources of fear, that is, as evil murderesses? And what happens when the tables are turned, and women who experience fear are portrayed? What could explain their differing reactions to fearful situations? By looking closely at a number of the famous plays in translation, and by viewing perhaps one or two modern productions of these plays, this course will examine the role of women and the nature of fear in fifth century B.C. Athenian drama. *V. Albritton. Autumn.*

21400/31400. Introduction to Theories of Sex/Gender: Ideology, Culture, and Sexuality. (=ANTH 32900. MAPH 36500) *PQ: Consent of instructor required; GNDR 10100-01200 recommended.* This course examines contemporary theories of sexuality, culture, and society and situates them in a global and historical perspective. Topics and issues are explored through theoretical, ethnographic, popular, and film and video texts. *E. Povinelli. Winter.*

21701. Wage Work, Housework, Sex Work: Labor and Gender in Modern History. (=HIST 15501) If, as some authors argue, gender categories are formed by and through experience, the activity of work represents a primary arena for this process. What can histories of work and working people tell us about the construction of gender differences? Conversely, how do gender theory and history inform our understanding of work and class? The course explores the intersections and tensions between gender and labor in modern Europe and the United States. We focus on activities at the margin of labor history, including housework, sex work, child-raising and unpaid social work. These occupations challenge narrowly-defined conceptions of the wage relation, alienation, and labor power. In addition, we examine images of an active male breadwinner and the role of gender in labor movements. We end with a reflection on theorizing gender and class. *D. Simmons. Winter.*

22001. Caribbean Literature: Charting Landscape and Literary History. (=CMLT 22000, ENGL 22801, ISHU 22302) This course provides students with an overview of Caribbean literature through an exploration of major literary movements from the mid-nineteenth century to the present, including slave narratives, Romanticism, Négritude/Negrismo, realism,

magical realism, feminism, and Créolité. Within each movement, we examine authors' changing imaginations of landscape and explore shifting formulations of Caribbean identity that landscape is mobilized to represent. This course traces a regional literary history both across time and across linguistic divisions. Authors considered include Mary Prince, Aimé Césaire, Nicolas Guillen, Louise Bennett, C. L. R. James, Jacques-Stephen Alexis, Mayotte Capécia, Jean Rhys, Patrick Chamoiseau, and Franck Martinus Arion. Texts in English and the original. *N. Tinsley. Winter.*

22100. The Pre-Raphaelites. (=ARTH 24400/34400, ENGL 22400/42401)

This course offers an introduction to Pre-Raphaelitism across three generations, from the early 1850s through the early 1870s, looking equally at the work associated with the term from both literature and the visual arts (not only painting but also illustration and the design of books, objects, and houses). We consider artists and poets such as Dante Gabriel Rossetti, Holman Hunt, J. E. Millais, William Morris, Edward Burne-Jones, Philip Webb, Algernon Swinburne, Walter Pater, and Oscar Wilde. *E. Helsinger. Spring.*

23200. Women, Writing, and Spirituality in Colonial America. (=ENGL 23900/43900)

We read the works of selected women authors in America, focusing on the relationship between spirituality and literary production. We read a variety of genres, including heresiographies, advice manuals, conversion and captivity narratives, letters, poems, and diaries. Our selections are attentive to such issues as class affiliation, the production of public and "domestic" utterance, and the disciplining of female speech. This course examines the relationship between literature and its cultural context and draws on a variety of critical approaches. *J. Knight. Spring.*

23400. Virginia Woolf. (=ENGL 23400/41400) Readings include *The Voyage Out*, *Jacob's Room*, *Mrs. Dalloway*, *To the Lighthouse*, *The Waves*, *Between the Acts*, and selected essays. *L. Ruddick. Autumn.*

23500. Labor and Desire in Modern Japanese Literature. (=EALC 25505, JAPN 25505)

PQ: Knowledge of Japanese not required. When Paula Rabowitz writes that women's revolutionary narratives frequently dramatize the conflicts and contradictions between labor and desire, she is trying to create terms to think outside the axes conventionally drawn by the juxtaposition of feminist and social thought. "Labor and desire" shifts the sometimes static "class and gender" back into bodies that register these relations in multiple and conflicting ways. In this class, we look at theories of labor and desire, romance, class politics, sexuality, and gender in the context of creative works by modern Japanese male and female writers. *H. Bowen-Stryk. Autumn.*

24000. Love and Eros in Japanese History. (=EALC 24000/34000, HIST 24001/34001, JAPN 24000/34000)

Familiarity with Japanese history and language helpful but not required. An examination of cultural forms of affection and the erotic throughout history on the Japanese archipelago. Materials from ancient mythistorical, aristocratic literary, Buddhistic devout, Confucian chaste, and erotically commercialized imaginations (along with others) are examined. *Several film screenings required. J. Ketelaar. Winter.*

24201. Three African Women Writers. (=ENGL 24405) Although Olive Schreiner, Bessie Head, and Zoë Wicomb belong to different historical periods and write about different geographical spaces, there are important connections between them, not least the attempt each of them made to address and redirect gender relations in Africa. Looking closely at various novels, short stories, and essays, we address these connections as well as the contribution the work of these three writers has made and is making to feminist postcolonial thought. *D. Driver. Autumn.*

24800/44400. Gender and South African Writing. (=AFAM 24800, ENGL 24800/44800) Through reading a variety of Southern African material (e.g., novels, autobiographies, short stories, a few essays), primarily from the 1950s to the present, this course aims to develop (1) a preliminary understanding of Southern African literature, and (2) an awareness of some of the ways in which the textual representations of gender (masculinities and femininities) interact with representations of race, ethnicity, community and nation, as well as with contemporary political ideologies. We read from the work of several of the key Southern African writers. *D. Driver. Autumn.*

25200. Happiness. (=HUMA 24900) From Plato to the present, notions of happiness have been at the core of heated debates in ethics and politics. Is happiness the ultimate good for human beings (the essence of the good life), or is morality somehow prior to it? Can it be achieved by all, or only by a fortunate few? These are some of the questions that this course engages, with the help of both classic and contemporary texts from philosophy, literature, and the social sciences. This course includes various video presentations and other materials stressing visual culture. *B. Schultz. Summer.*

25300. Autobiographical Writings, Gender, and Modern Korea. (=EALC 24305/34305, KORE 24305/34305) *PQ: Advanced standing and consent of instructor.* Following the publication of a Korean rendering of Helen Keller's *The Story of My Life* (1903) in 1925, journals and magazines in colonial Korea published many brief autobiographical accounts by Koreans, many by women. This course explores the relationship among gender relations, the genre of autobiography, and the necessary formal and thematic adaptations of an imported genre under the particular political and cultural constraints of colonial and post-colonial Korea. Students read theoretical writings on autobiography and gender, as well as selected autobiographical writings, while being introduced to Korean historical contexts. *K-H. Choi. Winter.*

25900. Austen: *Emma* and *Pride and Prejudice* (=FNDL 25500, HUMA 21400, IMET 32401, ISHU 22300/32300, LLSO 22401, SOSC 22400) This course considers two novels by Jane Austen in terms of how they treat gender, class, socioeconomic circumstances, family structure, and geographical places as constraining and facilitating the agency of characters. In responding to change, Austen's characters bridge differences of class, gender, family history, and geographical place to form friendships and marriages that change their self-understandings and capacities for productive social and personal activities. We discuss Austen's representations of evolving selves and how they develop or fail to develop growing powers of agency as they respond to historical and socioeconomic circumstances. *W. Olmsted. Winter.*

26101. Sexuality and Human Rights. (=HMRT 25200) This course explores the burgeoning awareness of gender and sexuality in international human rights protection focusing on topics such as sexual orientation, culture and rights, non-discrimination and HIV/AIDS, violence, discrimination in employment, migration and mobility, and sex workers. This course takes an interdisciplinary perspective, examining sexuality and human rights from the social sciences, law, media, literature, and the humanities. *S. Lyke. Autumn.*

26400/33600. The Latin Lover and the Tough Guy: Comparative Screen Masculinities. (=CMST 23600/33600, ITAL 26700/36700) The course analyzes Italian and American male stars who represent types of “the Latin lover” and “the tough guy,” with particular emphasis on Mastroianni and Keitel. We discuss how ethnic and cultural attitudes shape screen masculinities. We also consider what comparisons between Italian and American male types might reveal about the nations and cultures in question. *R. West. Spring.*

26900. Ernst Lubitsch and Hollywood. (=CMST 26300/36300, ENGL 29402/49402) This course examines the Hollywood career of Ernst Lubitsch, one of the most successful directors and producers in the Hollywood studio system (1920s to 1940s). We explore what his career reveals about the studio system and the genre of romantic comedy in which he excelled. We also consider the infamous “Lubitsch touch” and its subversion of the Hays Code, theatrical adaptation, and the representation of national character, politics, class, gender, and sexuality in his films. Screenings include *Rosita*, *The Marriage Circle*, *Design for Living*, *Ninotchka*, *To Be or Not to Be*, *Heaven Can Wait*, and *Cluny Brown*. *R. Gregg. Autumn.*

27100. Sociology of Human Sexuality. (=SOC 20107/30107) *PQ: Prior introductory course in the social sciences.* After briefly reviewing several biological and psychological approaches to human sexuality as points of comparison, we explore the sociological perspective on sexual conduct and its associated beliefs and consequences for individuals and society. Topics are addressed through a critical examination of the recent national survey of sexual practices and beliefs and related empirical studies. Substantive topics include gender relations; life course perspectives on sexual conduct in youth, adolescence, and adulthood; social epidemiology of sexually-transmitted infections (including AIDS); sexual partner choice and turnover; and the incidence/prevalence of selected sexual practices. *E. Laumann. Spring.*

27600/37400. Feminism and the Visual Arts. (=ARTH 27400/37400) *PQ: COVA 10100 or 10200, or 10000-level ARTH course, or consent of instructor.* This lecture/discussion class considers the development of feminist art history from the 1970s on in context of the larger feminist movement, including French feminist theory (Irigaray, Kristeva), feminist film theory, and feminist art production. We use a series of case studies to examine how art historians concerned with gender have approached traditional art historical questions of style; a range of political concerns including ideology, sexuality, and masculinity; the question of “objectification” and the pornography debates; materiality; labor; and identity. *Winter.*

29700. Readings in Gender Studies. *PQ: Consent of instructor and program chairman. Students are required to submit the College Reading and Research Course Form. May be taken P/F with consent of instructor. This course may be used to satisfy major or supporting course requirements for Gender Studies concentrators. Summer, Autumn, Winter, Spring.*

29800. B.A. Paper Seminar. *PQ: Consent of instructor and program chairman. May be taken P/F with consent of instructor. GNDR 29800 and 29900 form a two-quarter sequence for concentrators with fourth-year standing who are writing a B.A. paper. The seminar provides students with the theoretical and methodological grounding in gender and sexuality studies needed to formulate a topic and conduct the independent research and writing of their B.A. essay. Summer, Autumn, Winter, Spring.*

29900. B.A. Essay. *PQ: Consent of instructor and program chairman. Students are required to submit the College Reading and Research Course Form signed by the faculty B.A. essay reader. The purpose of this course is to assist students in the preparation of drafts of their B.A. essay. Summer, Autumn, Winter, Spring.*

35500. Tough Broads. (=ENGL 35501) In this course we read selected works by some of the postwar era's "exceptional women" as Adrienne Rich defined the term: Simone Weil, Hannah Arendt, Elizabeth Hardwick, Mary McCarthy, Susan Sontag, Joan Didion, and more. Great stylists and often brilliant thinkers, these writers, who mostly came of age before feminism and often had a difficult relationship to it, help us to pose some questions to feminism and so-called post-feminism alike—questions about isolation and community, intellectual authority, personal austerity, pain and suffering, and autonomy and self sacrifice. We very likely juxtapose their work with feminists such as Simone de Beauvoir, Adrienne Rich, and Audre Lord. *D. Nelson. Winter.*

62900. Kitsch, Camp, and the Politics of Culture. (=ENGL 55500) This course offers a brief history of bad taste. Beginning with some foundational arguments about the judgment of taste from the eighteenth-century (by Hume and Kant, among others), we then move to some late nineteenth-century arguments about art and culture (by Arnold, Wilde, and Veblen, among others) to establish a frame for exploring a variety of twentieth-century case studies in the practice of producing, destroying, and reclaiming aesthetic value. These case studies include arguments structured by the art/kitsch binary, movements challenging that binary (such as Dada and Pop), and modes of explicitly transcoding taste into symbolic capital (such as Camp and Punk). The course is particularly concerned with understanding personal taste as an intersubjective phenomenon. Major artists include Duchamp, Oldenberg, and Warhol; major critics include Greenberg, Benjamin, Bürger, and Bourdieu; and major writers include James, Breton, Isherwood, Nathaniel West, Genet, and Burroughs. *B. Brown. Autumn.*