

Pink Book 2012

Spring Semester

Courses of Interest to Students in
Gay, Lesbian, Bisexual, Transgender, and Queer Studies

Published by the LGBTQ/Sexualities Research Cluster



Center for Women's and Gender Studies
University of Texas at Austin

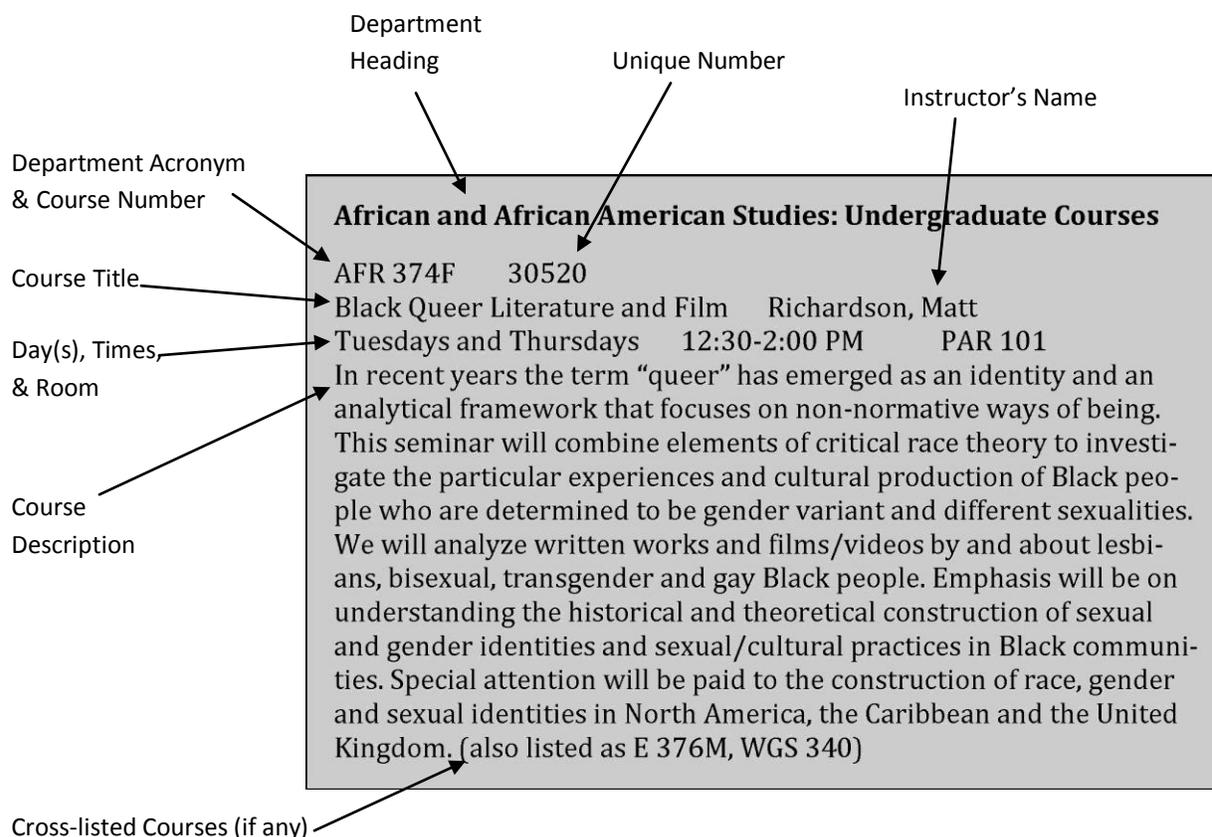
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How to Use the Pink Book

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Information for individual courses is arranged according to the diagram below.



For more information about courses and registration please see the Online Course Schedule at <http://registrar.utexas.edu/>

Clicking on the unique number of a course while viewing the Online Course Schedule will bring up more details, including pre-requisites or meets-with information.

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African and African American Studies: Undergraduate Courses

AFR 374F 30520

Black Queer Literature and Film Richardson, Matt

Tuesdays and Thursdays 12:30-2:00 PM PAR 101

In recent years the term “queer” has emerged as an identity and an analytical framework that focuses on non-normative ways of being. This seminar will combine elements of critical race theory to investigate the particular experiences and cultural production of Black people who are determined to be gender variant and different sexualities. We will analyze written works and films/videos by and about lesbians, bisexual, transgender and gay Black people. Emphasis will be on understanding the historical and theoretical construction of sexual and gender identities and sexual/cultural practices in Black communities. Special attention will be paid to the construction of race, gender and sexual identities in North America, the Caribbean and the United Kingdom. (also listed as E 376M, WGS 340)

AFR 374F 30525

Contemporary African American Women’s Literature Richardson, Matt

Tuesdays and Thursdays 2:00-3:30 PM PAR 204

In this course, we will examine the novels and films of women of African descent produced from the 1970s to the present. We will focus on issues of imagination and the creation of spectacular images of the past and the future. Considering the past violence and violations suffered under systems of racism, misogyny, and homophobia, what would a utopia or a dystopia look like? How does collective experiences of trauma influence our visions of utopia? In this course, we will use the work of history and psychoanalytic theory, cultural, queer, and feminist theories to assist our exploration of these questions and issues. (also listed as E 376M, WGS 340)

AFR 374D 30440

Gender and Slavery in the US Berry, Daina Ramey

Mondays and Wednesdays 11:00-12:30 PM GAR 2.128

How did enslavement affect African American men, women and children? Did their experiences differ based on gender, age, location, or time period? From the 1970s to the present, historians have been in conversation about the ways gender informs the experience of captivity. Some approach the subject by identifying the roles enslaved people played in agricultural, nonagricultural, or industrial work settings. While others, focus on collective and individual forms of resistance to the institution. Enslavement also affected interpersonal relationships despite the fact that African American captives spent most of their time at work. This upper division seminar will examine the gendered experience of chattel slavery in the United States. Through critical analysis, students will engage classic and contemporary texts, films, and songs that focus on slave labor, family, community, sexuality, and the economy. Students will also have the opportunity to analyze primary documents such as slave narratives, plantation records, court documents, and legislation that shaped the lives of bondmen and bondwomen in the United States. (also listed as HIS 350R, WGS 340)

African and African American Studies: Graduate Courses

AFR 381 30594

New Readings in African American Women's History Gross, Kali
Tuesdays 11:00-2:00 PM CAL 21

In the past three decades African-American Women's History has grown exponentially, moving from relative obscurity to a thriving field of study. Historians have explored enslavement, black women's resistance and activism as well as have explored enslavement, black women's resistance and activism as well as charting labor movements and mapping the lives of everyday African-American women. Yet, as a number of recent works demonstrate, there is more to be written--LGBT history, explorations into crime and justice, and studies on violence and vice are only beginning to hit the presses. This course is an exploration into newer works that explore these themes in the lives of working-class black women. In doing so, we consider how African-American women have both participated in and contested violence and vice.

American Studies: Undergraduate Courses

AMS 356 30845

Main Currents in American Culture Since 1865 Lieu, Nhi T.
Tuesdays and Thursdays 11:00-12:30 PM BUR 136

This course surveys U.S. cultural history from the Civil War to the present. We will examine the history of America through the lens of culture using methodology from an interdisciplinary approach grounded in American studies. We will explore major transformations and themes as we work chronologically as well as travel back and forth in time to understand the significant ideas and social and cultural practices that shaped America's national consciousness. In particular, we will explore how the U.S. emerged as a nation from the late nineteenth through the twentieth century and assess the ways in which this nation defined itself vis-à-vis the rest of the world. Along with these questions, we will also investigate the cultural and social trends that shaped intellectual and political debates and analyze the cultural productions that reflect and refract those historical moments. Uncovering various sites of culture, we will attempt to reconstruct and deconstruct different media including books, films, political cartoons, television shows, music, fashion, and other forms to understand their significance. The following themes will be covered in this class: U.S. nationalism, the rise of industrialization and consumer culture; debates over immigration and citizenship; U.S. imperial expansion; race, gender, class, and sexuality in popular representations; and much more. (also listed as HIS 365K)

American Studies: Graduate Courses

AMS 386 30905

Cultural History of the US Since 1865 Lieu, Nhi T.
Wednesdays 1:00-4:00 PM BUR 436B

Note: Students are required to attend undergraduate lectures, AMS 356, T Th 11-12:30. This graduate seminar is taught as a companion to the undergraduate lecture course that surveys U.S. cultural history from the Civil War to the present. We will examine the history

of the United States through the lens of culture using methodology from an interdisciplinary approach grounded in American studies. In the undergraduate class, we will trace major historical transformations and themes as we work chronologically as well as travel back and forth in time to understand the significant ideas and social and cultural practices that shaped America's national consciousness. In particular, we will explore how the U.S. emerged as a nation from the late nineteenth through the twentieth century and assess the ways in which this nation defined itself vis-à-vis the rest of the world. Along with these questions, we will also investigate the cultural and social trends that shaped intellectual and political debates and analyze the cultural productions that reflect and refract those historical moments. Uncovering various sites of culture, we will attempt to reconstruct and deconstruct different cultural artifacts including books, films, popular images, political cartoons, television shows, music, fashion, and other forms to understand their significance. The following themes will be covered in this class: U.S. nationalism, the rise of industrialization and consumer culture; labor and social movements, debates over immigration and citizenship; U.S. imperial expansion; ideologies of race, gender, class, and sexuality in mainstream discourses and popular representations; and much more. The graduate seminar will not only allow us to think about methodologies and models for doing American Studies but it will also give us an opportunity to work through issues of pedagogy.

Anthropology: Graduate Courses

ANT 391 31500
Gender and Masculinities in the Middle East Merabet, Sofian
Mondays 3:00-6:00 PM SAC 4.120

The subject matter of this graduate seminar is the analysis of gender and masculinities in the Middle East. While the methodological focus of the class will be an anthropological one, we will also explore the concepts of sexuality, power, and desire in Arab, Iranian, and Israeli culture through critical readings in history, sociology, journalism, and literature, as well as through feature films and documentaries. While the course does not provide an inclusive overview over the extensive literature on the subject of gender and masculinities, it attempts at communicating important theoretical concepts and understandings that are at the forefront of current debates within the social sciences. This includes the close reading of recently published ethnographies on Arab societies, but also historical works on pre-modern homoeroticism, as well as novels written during the past ten years on the subject of sexuality, authority, and violence in the region. Next to examining some of the major theoretical discussions in anthropology and gender/queer studies, the seminar will consider critically how the issues raised in class can be contextualized in terms of differing understandings of what constitutes gender and gender identities in the contemporary world. (also listed as MES 384, WGS 393)

Art History: Graduate Courses

ARH 386P 20440
Film Cultures of the 1960s: Surrealism Reynolds, Ann
Tuesdays 3:30-6:30 PM ART 3.432

This seminar will introduce students to some of the formal, theoretical, and social circumstances of the integration of various film cultures and surrealism in Europe and the United States during the post-war period by focusing on two central questions: How did this integration transform a contemporary sense of radical or avant-garde artistic practice and its history, and how does an awareness of this integration and transformation alter a sense of the sexual politics of 1960s cultural production and its legacy? We will consider these questions through the lenses of a number of different key events, authors, and texts. We will begin with one of the foundational texts in cinema studies on surrealist film, Linda Williams' *Figures of Desire*, reading it in relation to some primary surrealist documents and films. We will then consider several models for radical, surrealist-inflected film and artistic practice that were proposed during the 1960s: the writings of three individuals associated with the U.S. journal *Film Culture* – Annette Michelson, Parker Tyler, and P. Adams Sitney -- Siegfried Kracauer's revisionist history of film, *Theory of Film*, and Gene Swenson's 1966 exhibition *The Other Tradition*. In the third section of the course, we will look at several examples of surrealism's legacy in 1960's U.S. experimental or underground film -- the work of Kenneth Anger, Stan Brakhage, Shirley Clarke, the Kuchar brothers, Ron Rice, Jack Smith, Andy Warhol, among others -- that played a significant role in redefining avant-garde culture in general and surrealist practice in particular during the decade. This section will be focused by the writings of Parker Tyler. (also listed as WGS 393)

Asian American Studies: Undergraduate Courses

AAS 330 35880

Feminist Theory Rudrappa, Sharmila

Tuesdays and Thursdays 11:00-12:30 PM PAR 306

This undergraduate seminar in feminist theory is an introduction to the ways in which the body—that material reality of our lives— is conceptualized in the social sciences. We will read broadly, right from the deep suspicion of the body in Cartesian thought, which inaugurated the modern scientific method, to the re-birth of the body in social thought with Foucault. This course is not meant to be a comprehensive examination of the topic; instead, it is only a partial investigation with the aim of pushing you into thinking through the importance of feminist theory—so deeply engaged with the materiality of the body—to social theory. The bias in this course is that I am a sociologist, which informs my theoretical orientations. (also listed as WGS 322, SOC 321K)

Communication Studies: Graduate Courses

CMS 390R 07125

Feminist Theory and Rhetorical Criticism Cloud, Dana

Mondays 3:00-6:00 PM CMA A3.128

The purposes of this course are to survey modern variants of feminist theory, to extract the implicit attitudes in feminist theories toward and beliefs about the efficacy of rhetoric in the project of women's liberation, and to read a variety of current feminist works whose primary objects of scrutiny are rhetorical. We undertake these tasks in order to enable you to read rhetorical texts from a feminist standpoint, to be specific about which feminism you

are working with, to recognize implicit rhetorical theories in feminist (and other) discourses, and to determine which feminist approaches are appropriate to various kinds of texts. The course assumes a basic sympathy but welcomes critical engagement with the feminist goals of gender equity, self-determination of women, and sex/gender freedom. We will also how these aims are complicated and challenged in the contexts of racism, nationalism, and class-based exploitation.

Comparative Literature: Undergraduate Courses

C L 323 33770

Twentieth Century Drama Richmond-Garza, Elizabeth M.

Tuesdays and Thursdays 11:00-12:30 PM PAR 308

Drama is necessarily public and commercial, paid for and solicited by bourgeois patrons and therefore interacts dynamically with culture and society. The aim of this course will be two-fold: to give an acceptable overview of the rich textuality and performance potential of modern European Drama and to situate its production within the context of the politics and aesthetics of world literature more generally. The course will focus on the work of six playwrights: Ibsen, Chekhov, Pirandello, Brecht, Beckett, and Pinter. Each of these major playwrights will be paired with other playwrights whose work either continues or disrupts his imperatives. We will begin by looking at the great theatrical explosion of the turn of the century in Ibsen and Chekhov, who will be read, along with Wilde and Shaw, in the context of fin-de-siècle aesthetics and politics. We will then trace the development in the 1920s and 1930s of absurdist theatre in the plays of Pirandello, who will be paired with Ionesco, and of “epic” and political theatre in Brecht. A selection of Beckett’s plays will be read in the contexts of the two World Wars and the deconstruction of a confident European political or artistic order. The canon will be completed with Ionesco’s and Pinter’s plays, Artaud, and a selection of recent radical political plays, including those of Genet, Soyinka, Puig, Petrushevskaya, and Fugard, that reflect the creation and dissolution of the European empires in Latin America and Africa especially. Much of the excitement of looking at theatrical texts derives from their multi-mediality, and we shall pillage the UT and on-line resources for performance material and footage. No previous familiarity with drama is expected or even solicited, and I will provide those introductions to theatre and performance theory that I think might be provocative. (also listed as E 369, REE 325)

English: Undergraduate Courses

E 370W 35435

American Literary Masculinities Barrish, Phillip

Mondays, Wednesdays, and Fridays 9:00-10:00 AM PAR 204

This course will explore constructions of masculinity in American literature, taking a generally but not exclusively feminist perspective. Masculinity, as we will discover, has meant very different things at different times in US history, and has also varied in meaning and significance according to such broad categories of identity as social class, race, region, and queerness. Our primary focus will be on the late nineteenth and early twentieth centuries, but we will also cover more recent materials. (also listed as WGS 345)

E 314L 34610

Banned Books and Novel Ideas Heard, Frederick

Tuesdays and Thursdays 3:30-5:00 PM PAR 208

In this section of Banned Books we will question two facts about books that banning them implies: first, books have real-world power; and, second, sometimes they use that power for evil instead of good. We will ask how books come by whatever power they possess, paying careful attention to their social and historical contexts as well as their own internal workings. We will explore the roles of sex, race and assimilation in writing the American story and ask 1) why taking on these topics is a necessary part of asserting social power and 2) why books that deal with these topics are often considered dangerous. What do sex, violence and obscenity have to do with art and politics, anyways?

E 314L 34635

Banned Books and Novel Ideas Bloom, Emily C.

Mondays, Wednesdays, and Fridays 10:00-11:00 AM FAC 10

The twentieth-century texts that we will study in this course were all considered dangerous enough to be banned by governments and schools. Unlike polemical essays that have been banned for teaching or preaching dangerous ideas, these works are, for the most part, not explicitly didactic. They often avoid condemning or praising their subjects outright. Instead, they are dangerous because they represent sexuality, race, politics, and religion in ways that challenge or subvert the dominant paradigms of their given culture. What, then, is so dangerous about a representation—especially a fictional representation? What are the cultural contexts that make a certain work dangerous at a particular time and how does this danger manifest itself in different genres such as novels (print and graphic) and poems? This course will cover a wide geographic range with writers from the US, South Africa, Ireland, Iran, and Cuba. In exploring this body of work, we will ask not only *why*, but also *how* these works are dangerous—in other words, we will interrogate literary devices such as point of view, metaphor, and diction. How might first-person narration generate moral ambiguity in a novel? What poetic metaphors challenge religious or political pieties? This course is a writing-intensive introduction to literary studies that will prepare students for upper-level English courses. Students will develop familiarity with resources for literary study such as the Oxford English Dictionary, write and revise several essays that demonstrate close attention to specific works and genres, and research the formal, cultural, and historical backgrounds of these controversial texts.

E 376M 35465

Black Queer Literature and Film Richardson, Matt

Tuesdays and Thursdays 12:30-2:00 PM PAR 101

In recent years the term “queer” has emerged as an identity and an analytical framework that focuses on non-normative ways of being. This seminar will combine elements of critical race theory to investigate the particular experiences and cultural production of Black people who are determined to be gender variant and different sexualities. We will analyze written works and films/videos by and about lesbians, bisexual, transgender and gay Black people. Emphasis will be on understanding the historical and theoretical construction of sexual and gender identities and sexual/cultural practices in Black

communities. Special attention will be paid to the construction of race, gender and sexual identities in North America, the Caribbean and the United Kingdom. (also listed as AFR 374F, WGS 340)

E376M 35470

Contemporary African American Women's Literature Richardson, Matt
Tuesdays and Thursdays 2:00-3:30 PM PAR 204

In this course, we will examine the novels and films of women of African descent produced from the 1970s to the present. We will focus on issues of imagination and the creation of spectacular images of the past and the future. Considering the past violence and violations suffered under systems of racism, misogyny, and homophobia, what would a utopia or a dystopia look like? How does collective experiences of trauma influence our visions of utopia? In this course, we will use the work of history and psychoanalytic theory, cultural, queer, and feminist theories to assist our exploration of these questions and issues. (also listed as AFR 374F, WGS 340)

E 379R 35525

Envisioning England: 20th Century Literature and Film Carter, Mia
Tuesdays and Thursdays 3:30-5:00 PM BEN 1.124

This course features ethnic, immigrant, gay, working-class, and canonical British literature and film. A number of the works are concerned with post-imperial and post-colonial legacies, class, English and British tradition and cultural inheritance, and the intricacies, complexities and contradictions of national and personal identity. We will be examining the works aesthetically and formally; we will additionally consider the works in light of their specific social, political, and historical contexts. Some of the assigned works are shaped by critical and theoretical turns; these include Modernism (Woolf, Keiller and, arguably, Naipaul), Documentary realism (Apted, Richardson, Leigh), Poststructuralism and Cultural Studies (Keiller, Steedman, Samuel, Higson), Postcolonial Studies (Naipaul, Selvon, Hollinghurst).

E 314V 34710

Gay and Lesbian Literature and Culture Bourque, Kevin J.
Tuesdays and Thursdays 3:30-5:00 PM PAR 204

"Gay and Lesbian Literature and Culture" will introduce students to some seminal texts in the queer literary canon and expand students' understandings of literature and sexuality. We will be especially attuned to the following questions: Can we accurately identify a "history" of gay and lesbian identity? And how might we read simultaneously through our own cultural lens, and with an understanding of the text's historical period? Our readings will be both historical and contemporary, both overtly and covertly queer; we will read canonical and popular literatures, and expand the terms "literature" and "culture" by likewise considering film, music, and visual art.

Ultimately, students will assess gay and lesbian literatures not merely through their subject matter or the public identity of their authors, but also through methods of reading. (That is: how might one "read queerly?") (also listed as WGS 301)

E 364S 35400

Language and Gender Kimball, Sara E.

Mondays, Wednesdays, and Fridays 10:00-11:00 AM PAR 206

Who talks more, men or women? Who interrupts more often? Which sex uses more proper speech? How do people signal social attitudes in choosing pronouns to refer to mixed-sex groups? How are gender and sexual orientation constructed in linguistic interaction? For thirty years, sex- and gender-related differences in language and communicative styles have been increasingly examined in linguistic studies. Such research indicates that the answers to these questions are more complicated than you might expect. In this course, we will examine some of the research that shows how social expectations and power structures intersect to influence the speech women and men use in particular social situations. We will also look at and discuss current research on how people use language to construct social gender and at how historical, economic, and social situations have shaped the language women and men use.

E 379R 35550

Modernism: Archive Consequences Wilson, Elizabeth S.

Tuesdays and Thursdays 9:30-11:00 AM PAR 302

Archival work yields on occasion the traces of events or small incidents that come to constitute a defining moment in the business of a literary lifetime.

Documents show that Ezra Pound collided in spectacular manner with Marianne Moore when he 'misread' her poem, "Black Earth," as sexual and even as signaling sexual availability. Pound's first letter to Moore is imbued with sexual energy as he plays with her language and brings to the surface something latent in Moore's text. Moore's reply is a rapid almost comic retrenchment, a back-pedaling, the necessity for which has, unbelievably, been of her own making; a text out of control. The extent to which Pound felt subsequently that he had "got it wrong" is measurable by the savagery of the three-page, largely unpublished, tour de force prose/poem diatribe that accompanies his second letter to Moore, where with wit, sexual aggression and erudition Pound rails and rampages against Moore's reply. The extent to which Moore realised that "Black Earth" had voiced something meant to remain unspoken, and her resistance to her own text's volatility - something Pound's response had rendered indisputable - is seen in the way in which over time she 'put the poem away.' This course begins by studying the Moore/Pound exchange described above. These documents in turn will offer us directions for further research.

E 379R 35555

New York School Poets and Artists Bennett, Chad

Tuesdays and Thursdays 11:00-12:30 PM PAR 310

In New York in the 1950s, Frank O'Hara and his fellow poets divided our time between the literary bar, the San Remo, and the artists' bar, the Cedar Tavern. In the San Remo we argued and gossiped: in the Cedar we often wrote poems while listening to the painters argue and gossip. This heady mix of poetry, art, and gossip helped to define the so-called "New York School" of poets, one of many groups that challenged the literary establishment during the postwar years. The label New York School is sometimes taken to refer to a poetic style (marked by a playful, ironic, urban sensibility) and sometimes to a specific social scene (the New York art world in the fifties and sixties, and often the queer contours

of that world). In fact blurring the line between literary styles and social networks, art and friendship, New York School poets variously sought to revitalize the connection between poems and contemporary life, and in so doing helped to reshape the forms, content, and politics of contemporary American poetry. In this seminar we will explore the poetry of the New York School's central figures (John Ashbery, Barbara Guest, Kenneth Koch, Frank O'Hara, and James Schuyler) and the influence their work had on later poets affiliated with the style and community of the New York School. Throughout the course, we will be alert to how the history of New York School poetry illuminates the innovations and impasses of postwar American poetry more generally. Although our emphasis will be on poetry, we will read the poems within their broader aesthetic and social contexts, particularly the context of the New York art world. We will consider poetry in relation to painting, theater, dance, music, and film, studying numerous cross-genre collaborations and the rich interrelationship between these artistic mediums.

E 344L 35310

Representations of Childhood and Adolescence in Literature and Film Carter, Mia
Tuesdays and Thursdays 12:30-2:00 PM PAR 105

In her groundbreaking study of children's psychology *The Psycho-Analysis of Children* (1932), Melanie Klein announced that the mythical paradise of childhood innocence could no longer sustain belief. In the wake of the modern understanding of development and sexuality initiated by Sigmund Freud's psychoanalytic case studies, children like adults, were understood to experience a complex range of fears and desires, anxieties and fantasies. Klein's play experiments were designed to help children articulate the interior world of consciousness; artists would explore children's interior and emotional lives in a range of expressive forms. In this course we will be examining post-Romantic modern and contemporary representations of childhood and adolescence; some of the topical concerns covered in the class will be racial-ethnic, sexual, class, and regional identity formation; genre and narrative experimentation (the *bildungsroman*, autobiographical performance); childhood as a social imaginary for justice and ethical change.

E 369 35430

Twentieth Century Drama Richmond-Garza, Elizabeth M.
Tuesdays and Thursdays 11:00-12:30 PM PAR 308

Drama is necessarily public and commercial, paid for and solicited by bourgeois patrons and therefore interacts dynamically with culture and society. The aim of this course will be two-fold: to give an acceptable overview of the rich textuality and performance potential of modern European Drama and to situate its production within the context of the politics and aesthetics of world literature more generally. The course will focus on the work of six playwrights: Ibsen, Chekhov, Pirandello, Brecht, Beckett, and Pinter. Each of these major playwrights will be paired with other playwrights whose work either continues or disrupts his imperatives. We will begin by looking at the great theatrical explosion of the turn of the century in Ibsen and Chekhov, who will be read, along with Wilde and Shaw, in the context of fin-de-siècle aesthetics and politics. We will then trace the development in the 1920s and 1930s of absurdist theatre in the plays of Pirandello, who will be paired with Ionesco, and of "epic" and political theatre in Brecht. A selection of Beckett's plays will be read in the

contexts of the two World Wars and the deconstruction of a confident European political or artistic order. The canon will be completed with Ionesco's and Pinter's plays, Artaud, and a selection of recent radical political plays, including those of Genet, Soyinka, Puig, Petrushevskaya, and Fugard, that reflect the creation and dissolution of the European empires in Latin America and Africa especially. Much of the excitement of looking at theatrical texts derives from their multi-mediality, and we shall pillage the UT and on-line resources for performance material and footage. No previous familiarity with drama is expected or even solicited, and I will provide those introductions to theatre and performance theory that I think might be provocative. (also listed as C L 323, REE 325)

E 349S 35335

Willa Cather Lee, Julia H.

Tuesdays and Thursdays 3:30-5:00 PM PAR 103

This course will examine the writings of Willa Cather. We will read how her works negotiate a variety of representational issues, including gender, sexuality, national belonging, racial difference, and memory; additionally, the course will consider the pivotal role that Cather's fiction has had in the reformulation of the American literary canon in the late twentieth century. Reading will include Cather's fiction as well as a selection of critical essays and biographical excerpts.

English: Graduate Courses

E 389 P 35615

Queer Poetics Moore, Lisa

Tuesdays and Thursdays 11:00-12:30 PM MEZ 1.104

At the crossroads of queer theory and poetics scholarship lie a number of interesting questions. Is there such a thing as queer form or content in poetry? Queer formalism? Queer voice? Queer content or material? Through close examination of the poetry of such figures as Emily Dickinson, Walt Whitman, Hart Crane, Gertrude Stein, Cyrus Cassels, Carl Phillips, Marilyn Hacker, Rafael Campos, Black Took Collective and Gabrielle Calvocoressi, we will analyze the prosody and poetics of verse that can be said to address queer identities, perspectives, or aesthetics. Class activities will be co-ordinated with the programming of the Texas Institute for Literary and Textual Studies (TILTS), whose 2011-12 theme is "Poets and Scholars." (also listed as WGS 393)

History: Undergraduate Courses

HIS 350R 39405

Gender and Slavery in the US Berry, Daina Ramey

Mondays and Wednesdays 11:00-12:30 PM GAR 2.128

How did enslavement affect African American men, women and children? Did their experiences differ based on gender, age, location, or time period? From the 1970s to the present, historians have been in conversation about the ways gender informs the experience of captivity. Some approach the subject by identifying the roles enslaved people played in agricultural, nonagricultural, or industrial work settings. While others, focus on collective and individual forms of resistance to the institution. Enslavement also

affected interpersonal relationships despite the fact that African American captives spent most of their time at work. This upper division seminar will examine the gendered experience of chattel slavery in the United States. Through critical analysis, students will engage classic and contemporary texts, films, and songs that focus on slave labor, family, community, sexuality, and the economy. Students will also have the opportunity to analyze primary documents such as slave narratives, plantation records, court documents, and legislation that shaped the lives of bondmen and bondwomen in the United States. The primary objective for this course is to help students learn about the gendered nature of enslavement in the United States. In addition, students will participate in the practice of history by reviewing a book, analyzing primary documents, providing an oral presentation, and producing a research paper based on primary and secondary sources. (also listed as AFR 374D, WGS 340)

HIS 350R 39420

History and Illness in American History Mckiernan-González John
Mondays and Wednesdays 2:00-3:30 PM BIO 301

Over the course of the two centuries that are the focus of this course, the United States went from being an unequal predominantly rural, slave-holding agrarian republic to becoming an unequal urban, industrial, market based imperial democracy. In broad terms, as conditions changed, people in the United States worked to survive, shape and understand the implications of new social, economic and political conditions. It is the contention of this course that “health” and “disease” were crucial to the shaping and the understanding of these conditions. Moreover, the terms of the relationships between health and society are open to further exploration and this is the subject of the seminar. The contested nature of ‘health and disease’ is the basis for this seminar in historical research. For the purpose of this course, we will apply particular categories of analysis – race, gender, class, and sexuality – to understand how women and men’s position, experience and understanding of health and disease intersect with local, community-based, regional, and even national histories.

HIS 365K 39505

Main Currents in American Culture Since 1865 Lieu, Nhi T.
Tuesdays and Thursdays 11:00-12:30 PM BUR 136

This course surveys U.S. cultural history from the Civil War to the present. We will examine the history of America through the lens of culture using methodology from an interdisciplinary approach grounded in American studies. We will explore major transformations and themes as we work chronologically as well as travel back and forth in time to understand the significant ideas and social and cultural practices that shaped America's national consciousness. In particular, we will explore how the U.S. emerged as a nation from the late nineteenth through the twentieth century and assess the ways in which this nation defined itself vis-à-vis the rest of the world. Along with these questions, we will also investigate the cultural and social trends that shaped intellectual and political debates and analyze the cultural productions that reflect and refract those historical moments. Uncovering various sites of culture, we will attempt to reconstruct and deconstruct different media including books, films, political cartoons, television shows, music, fashion, and other forms to understand their significance. The following themes will

be covered in this class: U.S. nationalism, the rise of industrialization and consumer culture; debates over immigration and citizenship; U.S. imperial expansion; race, gender, class, and sexuality in popular representations; and much more. (also listed as AMS 356)

Journalism: Undergraduate Courses

J 340C 07500
Mass Media and Minorities Burd, Gene A.
Mondays, Wednesdays, and Fridays 2:00-3:00 PM CMA A3.128
Issues concerning minority or nondominant groups within the United States. Survey of minority communication problems: alienation, fragmentation, media access; criticism and feedback for minority groups based on racial/ethnic background, age, sex, disability, social or economic class, and sexual orientation. (also listed as LAS 322, WGS 340)

Latin American Studies: Undergraduate Courses

LAS 322 40190
Mass Media and Minorities Burd, Gene A.
Mondays, Wednesdays, and Fridays 2:00-3:00 PM CMA A3.128
Issues concerning minority or nondominant groups within the United States. Survey of minority communication problems: alienation, fragmentation, media access; criticism and feedback for minority groups based on racial/ethnic background, age, sex, disability, social or economic class, and sexual orientation. (also listed as J 340C, WGS 340)

Mexican American Studies: Undergraduate Courses

MES 319 35995
Ethnicity and Gender: La Chicana Garcia, Christina
Mondays, Wednesdays, and Fridays 2:00-3:00 PM PAR 101
The purpose of this course is to examine the various experiences, perspectives, and expressions of Chicanas in the United States. This involves examining the meaning and history of the term, "Chicana" as it was applied to and incorporated by Mexican American women during the Chicano Movement in areas of the Southwest U.S., such as Texas and California. We will also explore what it means to be Chicana in the United States today. The course will begin with a historical overview of Mexican American women's experiences in the U.S., including the emergence of Chicana feminism. We will discuss central concepts of Chicana feminism and attempt to understand how those concepts link to everyday lived experiences. Specifically, the relationship between gender, race/ethnicity, and class will be key as we discuss issues that have been significant in the experiences and self-identification of Chicanas, such as: family, gender, sexuality, religion/spirituality, education, language, labor, and political engagement. We will be engaging in interdisciplinary analysis not only concerning cultural traditions, values, belief systems, and symbols but also in relation to the expressive culture of Chicanas, including folk and religious practices, literature and poetry, the visual arts, and music. Finally, we will examine media representations of Chicanas through critical analyses of film and television portrayals. (also listed as SOC 308D, WGS 301)

Middle Eastern Studies: Graduate Courses

MES 384 41780

Gender and Masculinities in the Middle East Merabet, Sofian

Mondays 3:00-6:00 PM SAC 4.120

The subject matter of this graduate seminar is the analysis of gender and masculinities in the Middle East. While the methodological focus of the class will be an anthropological one, we will also explore the concepts of sexuality, power, and desire in Arab, Iranian, and Israeli culture through critical readings in history, sociology, journalism, and literature, as well as through feature films and documentaries. While the course does not provide an inclusive overview over the extensive literature on the subject of gender and masculinities, it attempts at communicating important theoretical concepts and understandings that are at the forefront of current debates within the social sciences. This includes the close reading of recently published ethnographies on Arab societies, but also historical works on pre-modern homoeroticism, as well as novels written during the past ten years on the subject of sexuality, authority, and violence in the region. Next to examining some of the major theoretical discussions in anthropology and gender/queer studies, the seminar will consider critically how the issues raised in class can be contextualized in terms of differing understandings of what constitutes gender and gender identities in the contemporary world. (also listed as ANT 391, WGS 393)

Music: Graduate Courses

MUS 385J 22360

Issues and Representation in Roma Music Seeman, Sonia

Wednesdays 2:00-5:00 PM MRH 3.134

This course surveys the musical traditions of Rom, Dom, Lom, Sinti, Manush and related groups. Through history, Roma and related groups have been highly valued for their entertainment services, while suffering under systematic discrimination. Recently Romani music has become a highly valued and exotic commodity for “world music” and sampling projects. Romani and related groups have also forged their own political and cultural responses in the wake of Romani transnational organizations such as World Romani Congress, and transnational initiatives from the European Union such as the Decade of Roma Inclusion and grass-roots NGOs. Yet harsh social and political realities faced by these communities often contradict such exoticized and romanticized portrayals, as these groups continue to be denied access to economic and educational opportunities, subjected to systematic discrimination, ostracization, and violence. Further, exoticized representation of Romani “otherness” has included stereotypical and distorted representations of Romani gender roles as a means to preserve hegemonic gender values. This course will use perspectives from ethnomusicology, cultural studies and critique of representation in order to examine musical practices of Roma groups and styles that represent “Gypsy” from a variety of cultural groups from Western Europe, Southeastern Europe, the Middle East and North America. We will focus on the role of music in negotiating social, economic and political marginalization. (also listed as WGS 393)

Russian, Eastern European, and Eurasian Studies: Undergraduate Courses

REE 325 44635

Twentieth Century Drama Richmond-Garza, Elizabeth M.
Tuesdays and Thursdays 11:00-12:30 PM PAR 308

Drama is necessarily public and commercial, paid for and solicited by bourgeois patrons and therefore interacts dynamically with culture and society. The aim of this course will be two-fold: to give an acceptable overview of the rich textuality and performance potential of modern European Drama and to situate its production within the context of the politics and aesthetics of world literature more generally. The course will focus on the work of six playwrights: Ibsen, Chekhov, Pirandello, Brecht, Beckett, and Pinter. Each of these major playwrights will be paired with other playwrights whose work either continues or disrupts his imperatives. We will begin by looking at the great theatrical explosion of the turn of the century in Ibsen and Chekhov, who will be read, along with Wilde and Shaw, in the context of fin-de-siècle aesthetics and politics. We will then trace the development in the 1920s and 1930s of absurdist theatre in the plays of Pirandello, who will be paired with Ionesco, and of “epic” and political theatre in Brecht. A selection of Beckett’s plays will be read in the contexts of the two World Wars and the deconstruction of a confident European political or artistic order. The canon will be completed with Ionesco’s and Pinter’s plays, Artaud, and a selection of recent radical political plays, including those of Genet, Soyinka, Puig, Petrushevskaya, and Fugard, that reflect the creation and dissolution of the European empires in Latin America and Africa especially. Much of the excitement of looking at theatrical texts derives from their multi-mediality, and we shall pillage the UT and on-line resources for performance material and footage. No previous familiarity with drama is expected or even solicited, and I will provide those introductions to theatre and performance theory that I think might be provocative. (also listed as C L 323, E 369)

Radio, Television, and Film: Undergraduate Courses

RTF 331K 08115

Cult Movies and Gender Issues Staiger, Janet
Lecture: Mondays, Wednesdays, and Fridays 10:00-11:00 AM CMA 3.116
Screenings: Wednesdays 5:00-7:30 PM CMA 3.116

This course will study general theories of gender and sexuality but with a special focus on the application of those theories to the study of media such as films, television, and popular music. We will survey the writings of Simone de Beauvoir, Julia Kristeva, Luce Irigaray, Laura Mulvey, Mary Ann Doane, Janice Radway, Donna Haraway, bell hooks, Chandra Talpade Mohanty, Judith Butler, Larry Gross, and many others. This course will require close reading of sophisticated texts. (also listed as WGS 345)

RTF 359S 08360

Queer Media Studies Kearney, Mary
Lecture: Mondays, Wednesdays, and Fridays 2:00-3:00 PM CMA 3.120
Screenings: Wednesdays 7:30-10:00 PM CMA 3.116

This course introduces students to the critical analysis of queer media culture. We will explore the dominant strategies used by the media industries to represent members of the

LGBTQI community and their issues, as well as those utilized by LGBTQI folks in practices of self-representation. Important to this project are historical shifts in the representation of LGBTQI individuals, in particular their growing visibility in commercial media culture and the mainstreaming of queerness. In addition, we will examine media reception practices among queer folks, as well as the alternative media economies developed by members of the LGBTQI community. Key to this course is an exploration of the intersections of queer identity, queer politics, and media culture, which will be facilitated by readings on queer, feminist, and gender theory. (also listed as WGS 324)

Radio, Television, and Film: Graduate Courses

RTF 386C 08545

Queer Media Studies Kearney, Mary

Seminar: Wednesdays 9:00-12:00 PM CMA 3.130

Screenings: Mondays 5:00-7:30 PM CMA 3.120

This course introduces students to the critical analysis of queer media culture. We will explore the dominant strategies used by the media industries to represent members of the LGBTQI community and their issues, as well as those utilized by LGBTQI folks in practices of self-representation. Important to this project are historical shifts in the representation of LGBTQI individuals, in particular their growing visibility in commercial media culture and the mainstreaming of queerness. In addition, we will examine media reception practices among queer folks, as well as the alternative media economies developed by members of the LGBTQI community. Key to this course is an exploration of the intersections of queer identity, queer politics, and media culture, which will be facilitated by readings on queer, feminist, and gender theory. (also listed as WGS 393)

RTF 386C 08550

Reception Studies Staiger, Janet

Wednesdays 12:00-3:00 PM CMA A3.108

We will begin our class with a brief survey of the various theories of media effects; I will posit four general causal hypotheses exist in the effects literatures of film and TV studies and mass-communication research. Then I will distinguish "effects" from the broader theoretical problems of "reception" of media that considers how people interpret and use media and media texts in their lives. We will cover fans and fan behaviors; viewers of stars, cult media, and avant-garde; the importance of identities; the complications of violence, horror, and sexually explicit images; and the functions of memories. We will read many of the canonical works on the reception of film, radio, television, and popular music. For instance, I expect to include in part or total: Martin Barker and Kate Brooks, *Knowing Audiences*; Daniel Cavicchi, *Tramps Like Us*; Michel De Certeau, *The Practice of Everyday Life*; Daniel Dayan and Elihu Katz, *Media Events*; Tia DeNora, *Music in Everyday Life*; Alexander Doty, *Making Things Perfectly Queer*; Susan Douglas, *Listening In*; Richard Dyer, *Stars*; Brett Farmer, *Spectacular Passions*; John Fiske; David Gauntlett, *Moving Experiences*; Torben Grodal, *Moving Pictures*; Henry Jenkins, *Textual Poachers*; Tamar Liebes and Elihu Katz, *The Export of Meaning*; David Morley, *Family Television*; Janice Radway, *Reading the Romance*; Murray Smith, *Engaging Characters*; Janet Staiger, *Interpreting Films, Perverse Spectators, and Media Reception Studies*; and numerous essays. While this course is

suitable for new (and advanced) graduate students in studies and it should be accessible to smart students in screen writing and production, it is not a course for people who hold the text sacred. We will be focusing on what people do with films, radio, and television, not necessarily what we as academic scholars might think they ought to do.

Sociology: Undergraduate Courses

SOC 308D 45450

Ethnicity and Gender: La Chicana Garcia, Christina
Mondays, Wednesdays, and Fridays 2:00-3:00 PM PAR 101

The purpose of this course is to examine the various experiences, perspectives, and expressions of Chicanas in the United States. This involves examining the meaning and history of the term, "Chicana" as it was applied to and incorporated by Mexican American women during the Chicano Movement in areas of the Southwest U.S., such as Texas and California. We will also explore what it means to be Chicana in the United States today. The course will begin with a historical overview of Mexican American women's experiences in the U.S., including the emergence of Chicana feminism. We will discuss central concepts of Chicana feminism and attempt to understand how those concepts link to everyday lived experiences. Specifically, the relationship between gender, race/ethnicity, and class will be key as we discuss issues that have been significant in the experiences and self-identification of Chicanas, such as: family, gender, sexuality, religion/spirituality, education, language, labor, and political engagement. We will be engaging in interdisciplinary analysis not only concerning cultural traditions, values, belief systems, and symbols but also in relation to the expressive culture of Chicanas, including folk and religious practices, literature and poetry, the visual arts, and music. Finally, we will examine media representations of Chicanas through critical analyses of film and television portrayals. (also listed as MAS 319, WGS 301)

SOC 321K 45515

Feminist Theory Rudrappa, Sharmila
Tuesdays and Thursdays 11:00-12:30 PM PAR 306

This undergraduate seminar in feminist theory is an introduction to the ways in which the body—that material reality of our lives—is conceptualized in the social sciences. We will read broadly, right from the deep suspicion of the body in Cartesian thought, which inaugurated the modern scientific method, to the re-birth of the body in social thought with Foucault. This course is not meant to be a comprehensive examination of the topic; instead, it is only a partial investigation with the aim of pushing you into thinking through the importance of feminist theory—so deeply engaged with the materiality of the body—to social theory. The bias in this course is that I am a sociologist, which informs my theoretical orientations. (also listed as AAS 330, WGS 322)

SOC 333K 45600

Sociology of Gender Marshall, Susan E.
Tuesdays and Thursdays 9:30-11:00 AM BUR 212

This course examines the social and cultural construction of gender, focusing on women and men in U.S. society. We will explore how gender is experienced by different groups of

men and women, with a focus on race/ethnicity, sexuality, class, and nationality. The course begins with description of current gender stereotypes in popular culture, and differences in the socialization and education of girls and boys. Next we will examine gender differences in the workplace, exploring the reasons for the persistent gap in pay between employed men and women. The third part of the course examines women's changing relationship to the home and work, including changes in the meanings of marriage and motherhood, with a focus on the lives of impoverished women. This section also reviews public policy responses to women's poverty. The final part of the course examines the impact of globalization on men and women around the world. (also listed as WGS 322)

SOC 321K 45545

Sociology of Masculinities González-López, Gloria
Tuesdays and Thursdays 12:30-2:00 PM BUR 208

Why do we study men and masculinity? Isn't traditional academic knowledge male biased, anyway? Yes, most scholarship has been androcentric but women's studies intellectuals have facilitated the emergence of a critical analysis and study of men as men. This course is devoted to a sociological examination of the most important debates and discussions about men's experiences of masculinity in contemporary patriarchal societies. In this course, we will examine social and individual meanings of masculinity, the dominant paradigms of masculinity that we take as the norm, and the problems, contradictions and paradoxes men experience in modern society. We will examine these themes while looking at the social and cultural dynamics shaped by class, race/ethnicity, sexuality, age, and culture in a variety of social contexts and arrangements. Although we will study men representing the diverse cultural groups in the United States, we will pay special attention to the experiences of African American and Latino men. We will examine the privileges as well as the costs of rigid expressions of masculinity. In our discussions we will explore avenues for social justice and change. (also listed as WGS 322)

Theatre and Dance: Graduate Courses

T D 387D 26585

Feminist Performance Theory and History Canning, Charlotte
Wednesdays 9:00-12:00 PM WIN 2.136

Examines feminist theory and performance through a historical lens. The focus is predominantly, although not solely, on U.S. theories and performances, starting with the earliest attempts to create a usable past for women in performance through to current debates over how gender, sexuality, race, and other identity markers intersect to produce performance and lived experience. The readings include both academic works and performance texts, as well as mainstream and popular publications. Emphasis is placed on in-class discussion and there are opportunities for students to present materials beyond those in the syllabus. (also listed as WGS 393)

Women's and Gender Studies: Undergraduate Courses

WGS 345 47090

American Literary Masculinities Barrish, Phillip
Mondays, Wednesdays, and Fridays 9:00-10:00 AM PAR 204

This course will explore constructions of masculinity in American literature, taking a generally but not exclusively feminist perspective. Masculinity, as we will discover, has meant very different things at different times in US history, and has also varied in meaning and significance according to such broad categories of identity as social class, race, region, and queerness. Our primary focus will be on the late nineteenth and early twentieth centuries, but we will also cover more recent materials. Students should be prepared for a significant amount of reading, some of it challenging either in content or in level of difficulty. (also listed as E 370W)

WGS 340 47015

Black Queer Literature and Film Richardson, Matt
Tuesdays and Thursdays 12:30-2:00 PM PAR 101

In recent years the term “queer” has emerged as an identity and an analytical framework that focuses on non-normative ways of being. This seminar will combine elements of critical race theory to investigate the particular experiences and cultural production of Black people who are determined to be gender variant and different sexualities. We will analyze written works and films/videos by and about lesbians, bisexual, transgender and gay Black people. Emphasis will be on understanding the historical and theoretical construction of sexual and gender identities and sexual/cultural practices in Black communities. Special attention will be paid to the construction of race, gender and sexual identities in North America, the Caribbean and the United Kingdom. (also listed as AFR 374F, E 376M)

WGS 340 47025

Contemporary African American Women’s Literature Richardson, Matt
Tuesdays and Thursdays 2:00-3:30 PM PAR 204

In this course, we will examine the novels and films of women of African descent produced from the 1970s to the present. We will focus on issues of imagination and the creation of spectacular images of the past and the future. Considering the past violence and violations suffered under systems of racism, misogyny, and homophobia, what would a utopia or a dystopia look like? How does collective experiences of trauma influence our visions of utopia? In this course, we will use the work of history and psychoanalytic theory, cultural, queer, and feminist theories to assist our exploration of these questions and issues. (also listed as AFR 374F, E 376M)

WGS 345 47155

Cult Movies and Gender Issues Staiger, Janet
Lecture: Mondays, Wednesdays, and Fridays 10:00-11:00 AM CMA 3.116
Screening: Wednesdays 5:00-7:30 PM CMA 3.116

This course will study general theories of gender and sexuality but with a special focus on the application of those theories to the study of media such as films, television, and popular music. We will survey the writings of Simone de Beauvoir, Julia Kristeva, Luce Irigaray, Laura Mulvey, Mary Ann Doane, Janice Radway, Donna Haraway, bell hooks, Chandra

Talpade Mohanty, Judith Butler, Larry Gross, and many others. This course will require close reading of sophisticated texts. (also listed as RTF 331K)

WGS 301 46960

Ethnicity and Gender: La Chicana Garcia, Christina
Mondays, Wednesdays, and Fridays 2:00-3:00 PM PAR 101

The purpose of this course is to examine the various experiences, perspectives, and expressions of Chicanas in the United States. This involves examining the meaning and history of the term, "Chicana" as it was applied to and incorporated by Mexican American women during the Chicano Movement in areas of the Southwest U.S., such as Texas and California. We will also explore what it means to be Chicana in the United States today. The course will begin with a historical overview of Mexican American women's experiences in the U.S., including the emergence of Chicana feminism. We will discuss central concepts of Chicana feminism and attempt to understand how those concepts link to everyday lived experiences. Specifically, the relationship between gender, race/ethnicity, and class will be key as we discuss issues that have been significant in the experiences and self-identification of Chicanas, such as: family, gender, sexuality, religion/spirituality, education, language, labor, and political engagement. We will be engaging in interdisciplinary analysis not only concerning cultural traditions, values, belief systems, and symbols but also in relation to the expressive culture of Chicanas, including folk and religious practices, literature and poetry, the visual arts, and music. Finally, we will examine media representations of Chicanas through critical analyses of film and television portrayals. (also listed as MAS 319, SOC 308D)

WGS 322 46985

Feminist Theory Rudrappa, Sharmila
Tuesdays and Thursdays 11:00-12:30 PM PAR 306

This undergraduate seminar in feminist theory is an introduction to the ways in which the body—that material reality of our lives— is conceptualized in the social sciences. We will read broadly, right from the deep suspicion of the body in Cartesian thought, which inaugurated the modern scientific method, to the re-birth of the body in social thought with Foucault. This course is not meant to be a comprehensive examination of the topic; instead, it is only a partial investigation with the aim of pushing you into thinking through the importance of feminist theory—so deeply engaged with the materiality of the body—to social theory. The bias in this course is that I am a sociologist, which informs my theoretical orientations. (also listed as AAS 330, SOC 321K)

WGS 301 46965

Gay and Lesbian Literature and Culture Bourque, Kevin J.
Tuesdays and Thursdays 3:30-5:00 PM PAR 204

"Gay and Lesbian Literature and Culture" will introduce students to some seminal texts in the queer literary canon and expand students' understandings of literature and sexuality. We will be especially attuned to the following questions: Can we accurately identify a "history" of gay and lesbian identity? And how might we read simultaneously through our own cultural lens, and with an understanding of the text's historical period? Our readings will be both historical and contemporary, both overtly and covertly queer; we will read

canonical and popular literatures, and expand the terms “literature” and “culture” by likewise considering film, music, and visual art. Ultimately, students will assess gay and lesbian literatures not merely through their subject matter or the public identity of their authors, but also through methods of reading. (That is: how might one “read queerly?”) (also listed as E 314V)

WGS 340 47035

Gender and Slavery in the US Berry, Daina Ramey
Mondays and Wednesdays 11:00-12:30 PM GAR 2.128

How did enslavement affect African American men, women and children? Did their experiences differ based on gender, age, location, or time period? From the 1970s to the present, historians have been in conversation about the ways gender informs the experience of captivity. Some approach the subject by identifying the roles enslaved people played in agricultural, nonagricultural, or industrial work settings. While others, focus on collective and individual forms of resistance to the institution. Enslavement also affected interpersonal relationships despite the fact that African American captives spent most of their time at work. This upper division seminar will examine the gendered experience of chattel slavery in the United States. Through critical analysis, students will engage classic and contemporary texts, films, and songs that focus on slave labor, family, community, sexuality, and the economy. Students will also have the opportunity to analyze primary documents such as slave narratives, plantation records, court documents, and legislation that shaped the lives of bondmen and bondwomen in the United States. The primary objective for this course is to help students learn about the gendered nature of enslavement in the United States. In addition, students will participate in the practice of history by reviewing a book, analyzing primary documents, providing an oral presentation, and producing a research paper based on primary and secondary sources. (also listed as AFR 374D, HIS 350R)

WGS 340 47080

Mass Media and Minorities Burd, Gene A.
Mondays, Wednesdays, and Fridays 2:00-3:00 PM CMA A3.128

Issues concerning minority or nondominant groups within the United States. Survey of minority communication problems: alienation, fragmentation, media access; criticism and feedback for minority groups based on racial/ethnic background, age, sex, disability, social or economic class, and sexual orientation. (also listed as J 340C, LAS 322)

WGS 324 47000

Queer Media Studies Kearney, Mary
Lecture: Mondays, Wednesdays, and Fridays 2:00-3:00 PM CMA 3.120
Screenings: Wednesdays 7:30-10:00 PM CMA 3.116

This course introduces students to the critical analysis of queer media culture. We will explore the dominant strategies used by the media industries to represent members of the LGBTQI community and their issues, as well as those utilized by LGBTQI folks in practices of self-representation. Important to this project are historical shifts in the representation of LGBTQI individuals, in particular their growing visibility in commercial media culture and the mainstreaming of queerness. In addition, we will examine media reception practices

among queer folks, as well as the alternative media economies developed by members of the LGBTQI community. Key to this course is an exploration of the intersections of queer identity, queer politics, and media culture, which will be facilitated by readings on queer, feminist, and gender theory. (also listed as RTF 359S)

WGS 322 46980

Sociology of Gender Marshall, Susan E.

Tuesdays and Thursdays 9:30-11:00 AM BUR 212

This course examines the social and cultural construction of gender, focusing on women and men in U.S. society. We will explore how gender is experienced by different groups of men and women, with a focus on race/ethnicity, sexuality, class, and nationality. The course begins with description of current gender stereotypes in popular culture, and differences in the socialization and education of girls and boys. Next we will examine gender differences in the workplace, exploring the reasons for the persistent gap in pay between employed men and women. The third part of the course examines women's changing relationship to the home and work, including changes in the meanings of marriage and motherhood, with a focus on the lives of impoverished women. This section also reviews public policy responses to women's poverty. The final part of the course examines the impact of globalization on men and women around the world. (also listed as SOC 333K)

WGS 322 46975

Sociology of Masculinities González-López, Gloria

Tuesdays and Thursdays 12:30-2:00 PM BUR 208

Why do we study men and masculinity? Isn't traditional academic knowledge male biased, anyway? Yes, most scholarship has been androcentric but women's studies intellectuals have facilitated the emergence of a critical analysis and study of men as men. This course is devoted to a sociological examination of the most important debates and discussions about men's experiences of masculinity in contemporary patriarchal societies. In this course, we will examine social and individual meanings of masculinity, the dominant paradigms of masculinity that we take as the norm, and the problems, contradictions and paradoxes men experience in modern society. We will examine these themes while looking at the social and cultural dynamics shaped by class, race/ethnicity, sexuality, age, and culture in a variety of social contexts and arrangements. Although we will study men representing the diverse cultural groups in the United States, we will pay special attention to the experiences of African American and Latino men. We will examine the privileges as well as the costs of rigid expressions of masculinity. In our discussions we will explore avenues for social justice and change. (also listed as SOC 321K)

Women's and Gender Studies: Graduate Courses

WGS 393 47205

Feminist Performance Theory and History Canning, Charlotte

Wednesdays 9:00-12:00 PM WIN 2.136

Examines feminist theory and performance through a historical lens. The focus is predominantly, although not solely, on U.S. theories and performances, starting with the

earliest attempts to create a usable past for women in performance through to current debates over how gender, sexuality, race, and other identity markers intersect to produce performance and lived experience. The readings include both academic works and performance texts, as well as mainstream and popular publications. Emphasis is placed on in-class discussion and there are opportunities for students to present materials beyond those in the syllabus. (also listed as TD 387 D)

WGS 393 47620

Film Cultures of the 1960s: Surrealism Reynolds, Ann

Tuesdays 3:30-6:30 PM ART 3.432

This seminar will introduce students to some of the formal, theoretical, and social circumstances of the integration of various film cultures and surrealism in Europe and the United States during the post-war period by focusing on two central questions: How did this integration transform a contemporary sense of radical or avant-garde artistic practice and its history, and how does an awareness of this integration and transformation alter a sense of the sexual politics of 1960s cultural production and its legacy? We will consider these questions through the lenses of a number of different key events, authors, and texts. We will begin with one of the foundational texts in cinema studies on surrealist film, Linda Williams' *Figures of Desire*, reading it in relation to some primary surrealist documents and films. We will then consider several models for radical, surrealist-inflected film and artistic practice that were proposed during the 1960s: the writings of three individuals associated with the U.S. journal *Film Culture* – Annette Michelson, Parker Tyler, and P. Adams Sitney -- Siegfried Kracauer's revisionist history of film, *Theory of Film*, and Gene Swenson's 1966 exhibition *The Other Tradition*. In the third section of the course, we will look at several examples of surrealism's legacy in 1960's U.S. experimental or underground film -- the work of Kenneth Anger, Stan Brakhage, Shirley Clarke, the Kuchar brothers, Ron Rice, Jack Smith, Andy Warhol, among others -- that played a significant role in redefining avant-garde culture in general and surrealist practice in particular during the decade. This section will be focused by the writings of Parker Tyler. (also listed as ARH 386P)

WGS 393 47210

Gender and Masculinities in the Middle East Merabet, Sofian

Mondays 3:00-6:00 PM SAC 4.120

The subject matter of this graduate seminar is the analysis of gender and masculinities in the Middle East. While the methodological focus of the class will be an anthropological one, we will also explore the concepts of sexuality, power, and desire in Arab, Iranian, and Israeli culture through critical readings in history, sociology, journalism, and literature, as well as through feature films and documentaries. While the course does not provide an inclusive overview over the extensive literature on the subject of gender and masculinities, it attempts at communicating important theoretical concepts and understandings that are at the forefront of current debates within the social sciences. This includes the close reading of recently published ethnographies on Arab societies, but also historical works on pre-modern homoeroticism, as well as novels written during the past ten years on the subject of sexuality, authority, and violence in the region. Next to examining some of the major theoretical discussions in anthropology and gender/queer studies, the seminar will consider critically how the issues raised in class can be contextualized in terms of differing

understandings of what constitutes gender and gender identities in the contemporary world. (also listed as ANT 391, MES 384)

WGS 393 47230

Issues and Representation in Roma Music Seeman, Sonia

Wednesdays 2:00-5:00 PM MRH 3.134

This course surveys the musical traditions of Rom, Dom, Lom, Sinti, Manush and related groups. Through history, Roma and related groups have been highly valued for their entertainment services, while suffering under systematic discrimination. Recently Romani music has become a highly valued and exotic commodity for “world music” and sampling projects. Romani and related groups have also forged their own political and cultural responses in the wake of Romani transnational organizations such as World Romani Congress, and transnational initiatives from the European Union such as the Decade of Roma Inclusion and grass-roots NGOs. Yet harsh social and political realities faced by these communities often contradict such exoticized and romanticized portrayals, as these groups continue to be denied access to economic and educational opportunities, subjected to systematic discrimination, ostracization, and violence. Further, exoticized representation of Romani “otherness” has included stereotypical and distorted representations of Romani gender roles as a means to preserve hegemonic gender values. This course will use perspectives from ethnomusicology, cultural studies and critique of representation in order to examine musical practices of Roma groups and styles that represent “Gypsy” from a variety of cultural groups from Western Europe, Southeastern Europe, the Middle East and North America. We will focus on the role of music in negotiating social, economic and political marginalization. (also listed as MUS 385)

WGS 393 47240

Queer Media Studies Kearney, Mary

Seminar: Wednesdays 9:00-12:00 PM CMA 3.130

Screenings: Mondays 5:00-7:30 PM CMA 3.120

This course introduces students to the critical analysis of queer media culture. We will explore the dominant strategies used by the media industries to represent members of the LGBTQI community and their issues, as well as those utilized by LGBTQI folks in practices of self-representation. Important to this project are historical shifts in the representation of LGBTQI individuals, in particular their growing visibility in commercial media culture and the mainstreaming of queerness. In addition, we will examine media reception practices among queer folks, as well as the alternative media economies developed by members of the LGBTQI community. Key to this course is an exploration of the intersections of queer identity, queer politics, and media culture, which will be facilitated by readings on queer, feminist, and gender theory. (also listed as RTF 386C)

WGS 393 47245

Queer Poetics Moore, Lisa

Tuesdays and Thursdays 11:00-12:30 PM MEZ 1.104

At the crossroads of queer theory and poetics scholarship lie a number of interesting questions. Is there such a thing as queer form or content in poetry? Queer formalism? Queer voice? Queer content or material? Through close

examination of the poetry of such figures as Emily Dickinson, Walt Whitman, Hart Crane, Gertrude Stein, Cyrus Cassels, Carl Phillips, Marilyn Hacker, Rafael Campos, Black Took Collective and Gabrielle Calvocoressi, we will analyze the prosody and poetics of verse that can be said to address queer identities, perspectives, or aesthetics. Class activities will be co-ordinated with the programming of the Texas Institute for Literary and Textual Studies (TILTS), whose 2011-12 theme is "Poets and Scholars." (also listed as E 389P)

About the Women's & Gender Studies Portfolio Program

The Portfolio Program is an opportunity for graduate students from all disciplines to incorporate Women's and Gender Studies into their coursework.

WGS Portfolio Students are eligible for to apply for the annual WGS Awards and/or travel assistance for presenting relevant work at conferences.

When the program is completed, the student's official UT transcript will read "Portfolio in Women's & Gender Studies." A printed certificate from CWGS is also available upon request.

For more information please visit:

<http://www.utexas.edu/cola/centers/cwgs/academics/Graduate-Portfolio/Portfolios.php>

Iota Iota Iota Women's & Gender Studies Honor Society

The Alpha Chapter of Iota Iota Iota, Triota, at Metropolitan State College of Denver held its first induction ceremony in the fall of 1992 in order to recognize the academic achievements of students in Women's Studies. The Greek letter, iota, was selected for the name to represent the three goddesses Inana, Ishtar, and Isis. Iota Iota Iota strives to maintain the feminist values central to Women's Studies and encourage diversity, egalitarianism, and supportive academic environment for all students.

The University of Texas at Austin joins the nation-wide list as the Beta Iota chapter. If you have completed at least 45 undergraduate hours - or if you are a graduate student, have a GPA of 3.0 or above, and have taken at least 6 credit hours in Women's and Gender Studies (cross-listed courses count), we invite you to join Iota Iota Iota. If you are interested in membership, please fill out the online application and return it along with the membership fee and a copy of your recent academic summary (unofficial transcript) to the University of Texas at Austin Women's and Gender Studies office.

<http://www.utexas.edu/cola/centers/cwgs/academics/Honor-Society.php>