

Program for Study of Women and Gender	24 Hatfield	585-3390
Afro-American Studies	130 Wright Hall	585-3572
Comparative Literature	101 Wright Hall	585-3382
East Asian Languages and Literature	131 Wright Hall	585-3350
English Languages and Literature	101 Wright Hall	585-3302
French Language & Literature	206 Pierce	585-3360
History	13 Wright Hall	585-3726
Music	Sage Hall	585-3150
Religion and Biblical Literature	Dewey II	585-3662
Sociology	12 Wright Hall	585-3520
Theatre	T204 Theatre Building	585-3229

SWG 225

Women and the Law

Gwendolyn Mink

Tuesday, Thursday 10:30-11:50 a.m.

This course will examine U.S. constitutional and statutory developments affecting women's legal rights and gender equality. Through a close reading of judicial opinions, we will consider how the law historically has officiated gender relations; how the law has responded to women's gender-based claims for equality; how inequalities based on class/race/sexuality inform (or not) feminist law reform; and how gendered asymmetries in families, the economy, and society challenge conceptions of and strategies for equality. Readings and lectures will emphasize: 1) constitutional and statutory frameworks for equality; 2) fundamental rights and intimate life; and 3) legal remedies for inequality.

SWG 315

Sexual Histories, Lesbian Stories

Marilyn Schuster

Tuesday, Thursday 1:00-2:50 p.m.

In this seminar we will focus on two moments in twentieth-century gay and lesbian history: the 1920s and the 1950s. The 1920s saw the publication and trial of Radclyffe Hall's *The Well of Loneliness* in England, the Harlem Renaissance in the U.S. and an active cultural life in Paris in which American expatriates played an important role. We will look at historical studies and texts by early sexologists of this period along with fiction, blues lyrics, memoirs and other narratives by sexually transgressive women. The post World War II homophile movement in the U.S. in the 1950s has been the focus of groundbreaking historical studies. In addition to historical narratives we will study the *Daughters of Bilitis* and *The Ladder*, pulp fiction, butch/femme histories, novels and short stories. Throughout the seminar we will ask: What contradictions and continuities mark the expression and social control of female sexualities that were considered transgressive at different moments and in different cultural contexts? Whose stories get told? How are they read? How can the multiple narratives of control, resistance and cultural expression be useful to us in the twenty-first century?

SWG 317

Feminist Legal and Policy Theory

Gwendolyn Mink

Tuesday 3:00-4:50 p.m.

Common reading and discussion will consider U.S. feminist legal theories of subordination and difference as well as feminist legal and policy theories of sex and gender justice. We will pay particular attention to the ways in which intersecting statuses, identities, and interests based on race, class, sexuality, and gender can stratify different women's relationships to the same laws and can undermine the distribution of women's rights to all women. Topics addressed will include work, reproduction, family formation, violence and sexuality as sites of women's oppressions. Throughout the course, students will be asked to theorize the problems posed for law by asymmetries of power and resources among women and between women and men; and on the significance of rights to women's prospects for equality. *Prerequisites: SWG 150 or 225, one additional course in the major and permission of the instructor.*

FYS 114

Turning Points

Marilyn Schuster

Tuesday, Thursday 10:30-11:50 a.m.

How have women (and some men) in the Americas understood defining moments in life? We will read fictional and autobiographical narratives and view films and documentaries that seek to understand different kinds of turning points: coming of age, coming out, coming to freedom, coming to consciousness. We will consider turning points in history (migrations, internment, war) as well as personal turning points (falling in love, leaving home, resisting oppression) and ask how history and memory, the political and the personal define each other. We will ask how these

Wood, we'll read two classic 19th-century boys' books by Stevenson and Verne, then focus on adventure fictions with female protagonists by E.M. Forster, Ursula Le Guin, Frances Hodgson Burnett, Laura Ingalls Wilder among other in order to explore the ways in which this genre has embraced and resisted female heroes.

CLT 268 Latina & Latin American Women Writers Nancy Saporta Sternbach
Monday, Wednesday 11:00-12:10 p.m.

This course examines the last twenty years of Latina writing in this country while tracing the Latin American roots of many of the writers. Constructions of ethnic identity, gender, Latinidad, "race," class, sexuality, and political consciousness are analyzed in light of the writers' coming to feminism. Texts by Esmeralda Santiago, Gloria Anzaldúa, Sandra Cisneros, Judith Ortiz Cofer, Denise Chávez, Demetria Martínez, and many others are included in readings that range from poetry and fiction to essay and theatre. *Knowledge of Spanish is not required, but will be useful.*

EAL 244 Construction of Gender in Modern Kimberly Kono
Japanese Women's Writing
Tuesday, Thursday 1:10-2:30 p.m.

This course will focus on the construction of gender in the writings of Japanese women from the mid-19th century until the present. How does the existence of a "feminine literary tradition" in premodern Japan influence the writing of women during the modern period? How do these texts reflect, resist, and reconfigure conventional representations of gender? We will explore the possibilities and limits of the articulation of feminine and feminist subjectivities, as well as investigate the production of such categories as race, class, and sexuality in relation to gender and each other. *Taught in English, with no knowledge of Japanese required.*

ENG 238 What Jane Austen Read: Elizabeth Harries
The 18th-Century Novel
Monday, Wednesday 2:40-4:00 p.m.

A study of novels written in England from Aphra Behn to Jane Austen and Mary Shelley (1688-1818). Emphasis on the novelists' narrative models and choices, with special attention to novels by and about women.

ENG 276 Contemporary British Women Writers Robert Hosmer
Tuesday, Thursday 1:00-2:20 p.m.

Consideration of a number of contemporary women writers, mostly British, some well-established, some not, who represent a variety of concerns and techniques. Emphasis on the pleasures of the text and significant ideas--political, spiritual, human, and esthetic. Efforts directed at appreciation of individuality and diversity as well as contributions to the development of fiction. Authors likely to include Anita Brookner, Angela Carter, Isabel Colegate, Eva Figs, Penelope Fitzgerald, Molly Keane, Penelope Lively, Edna O'Brien, Barbara Pym, Jean Rhys, Muriel Spark, and Jeanette Winterson; some supplementary critical reading.

ENG 278 Writing Women Topic: Floyd Cheung
Asian American Women Writers
Monday, Wednesday 1:10-2:30 p.m.

The body of literature written by Asian American women over the past one hundred years has been recognized as forming a coherent tradition. What conditions enabled its emergence? How have the qualities and concerns of this tradition been defined? What makes a text central or marginal to the tradition? Writers to be studied include Maxine Hong Kingston, Sui Sin Far, Mitsuye Yamada, M. Eveline Galang, Trinh T. Minh-ha, Paisley Rekdal, Lynda Barry, Lois-Ann Yamanaka, Bharati Mukherjee, and Smith College alumna Frances Chung.

ENG 279 American Women Poets Susan Van Dyne
Monday, Wednesday, Friday 1:10-2:30 p.m.

A selection of poets from the last 50 years, including Sylvia Plath, Elizabeth Bishop, Adrienne Rich, Audre Lorde, Sharon Olds, Cathy Song, Louise Glück, Rita Dove and Diane Gilliam Fisher. An exploration of each poet's chosen

themes and distinctive voice, with attention to the intersection of gender and ethnicity in the poet's materials and in the creative process. *Not open to first-year students. Prerequisite: at least one college course in literature.*

ENG 284 Victorian Sexualities Cornelia Pearsall
Monday, Wednesday 1:10-2:30 p.m.

The Victorians have long been viewed as sexually repressed, but close attention reveals a culture whose inventiveness regarding sexual identity, practice and discourse knew few bounds. This course will explore a range of literary, visual and scientific representations of Victorian sexuality. We will read novels, nonfiction prose and poetry by authors such as Charles Dickens, Lewis Carroll, Charles Darwin, Thomas Hardy, Christina Rossetti and Oscar Wilde. We will make use of visual materials, including Pre-Raphaelite paintings, Aubrey Beardsley illustrations and photographs by Carroll and others. Literary readings will be informed by Victorian sexologists such as Freud, Krafft-Ebing and Havelock Ellis, as well as contemporary historical and theoretical writings. *Writing intensive.*

FRN 320 Topics in Medieval Renaissance Literature: Eglal Doss-Quinby
Women Writers of the Middle Ages
Tuesday, Thursday 1:10-2:30 p.m.

What genres did women practice in the Middle Ages and in what way did they transform those genres for their own purposes? What access did women have to education and to the works of other writers, male and female? To what extent did women writers question the traditional gender roles of their society? How did they represent female characters in their works and what do their statements about authorship reveal about their understanding of themselves as writing women? What do we make of anonymous works written in the feminine voice? Reading will include the love letters of Héloïse, the lais and fables of Marie de France, the songs of the troubairitz and women trouvères, and the writings of Christine de Pizan. *This course is taught in French.*

HST 101 Introduction to Historical Inquiry Topic: Marnie Anderson
Geisha, Wise Mothers, and Working Women
Monday, Wednesday 1:10-2:30 p.m.

Images of Japanese women that are prevalent in the West, and to some extent Japan. Focus on three key figures considered to be definitive representations of Japanese women: the geisha, the good wife/wise mother, and the working woman. Popular treatments including novels such as Arthur Golden's *Memoirs of a Geisha*, primary sources including an autobiography written by a geisha, and scholarly articles. Sorting through these images, distinguishing prescription versus reality.

HST 252 Women in Modern Europe, 1789-1918 Darcy Buerkle
Tuesday, Thursday 1:00 -2:20 p.m.

A survey of European women's experiences from the French Revolution through World War I, focusing on Western Europe. Women's changing relationships to work, family, politics, society, and the body, as well as shifting conceptions of femininity and masculinity, as revealed in treatises, letters, paintings, plays, and various secondary sources.

HST 383 Research in U.S. Women's History: Helen Horowitz
The Sophia Smith Collection
Topic: American Women in the 19th and 20th Century
Wednesday 1:10 p.m.-3:00 p.m.

See Department for description.

MUS 100 Music and Gender in Margaret Sarkissian
Cross-Cultural Perspective
Monday, Wednesday 2:40-4:00 p.m.

This course explores the ways in which music functions in society to reflect or construct gender relations and the degrees to which a society's gender ideology and resulting behaviors affect its musical thought and practice. Using

non-western case studies as points of departure, particular emphasis will be placed upon the ways scholars write about gendered musical lives.

REL 238

Mary: Images and Cults

Vera Shevzov

Tuesday, Thursday 10:30-11:50 a.m.

Whether revered as the Birth-Giver of God or remembered as a simple Jewish woman, Mary has both inspired and challenged generations of Christian women and men. This course focuses on key developments in the "history of Mary" since Christian times to the present. How has her image shaped Christianity? What does her image in any given age tell us about personal and collective Christian identity? Topics include Mary's "life"; rise of the Marian cult; differences among Protestant, Catholic and Orthodox Christians; apparitions (e.g., Guadalupe and Lourdes); miracle-working icons; Mary, liberation and feminism. Liturgical, devotional, and theological texts, art, and film. *Enrollment limited to 30.*

SOC 323

Gender and Social Change

Nancy Whittier

Tuesday 3:00-4:50 p.m.

Theory and research on the construction of and change in gender categories in the United States, with particular attention to social movements that seek to change gender definitions and stratification, including both feminist and anti-feminist movements. Theoretical frameworks are drawn from feminist theory and social movement theory. Readings examine historical shifts in gender relations and norms, changing definitions of gender in contemporary everyday life, and politicized struggles over gender definitions. Themes throughout the course include the social construction of both femininity and masculinity, the intersection of race, class, and sexual orientation with gender, and the growth of a politics of identity. Case studies include feminist, lesbian and gay, right-wing, self help, anti-abortion, and pro-choice movements.

THE 215

Minstrel Shows from Daddy Rice

Andrea Hairston

to Big Mama's House

Tuesday, Thursday 10:30-11:50 a.m.

Lab Wednesday 7:00-9:30 p.m.

This course explores the intersection of race, theatre, film, and performance in America. We consider the history and legacy of minstrel shows from the 1820s to the present. Reading plays by Alice Childress, Lofton Mitchell, Lorraine Hansberry, Douglas Turner Ward, Ntozake Shange, George Wolfe, Pearl Cleage, Carlyle Brown, and Suzan Lori Parks, we investigate the impact of the minstrel performance of blackness on the American imagination. What is the legacy of this most popular of forms in the current entertainment world? How have monumental works such as Uncle Tom's Cabin shaped American performance traditions and identity? How have historical and contemporary films incorporated minstrel images and performances? How have artists and audiences responded to the comedic power of minstrel images? Is a contemporary audience entertained in the same way by Martin Lawrence as they were by say Stepin Fetchit?