### Lesbian, Gay, Bisexual, & Transgender Studies Spring 2014 Courses

#### ASIAN 4415 Representing Eros: Thailand
- **TR 1:25-2:40**
- **A. Fuhrman**
- 4 credits

This course investigates the ways in which gender, sexuality, and desire have been thought of, written about, and depicted in Thailand as well as in the global imaginary about the country. While it draws also on historical cases, the course is primarily interested in examining key questions regarding sexuality, embodiment, and desire in the contemporary public sphere in Thailand. Thematic foci include notions of temporality, globalization, liberalism, space, nationalism, policy, and Buddhism. Students are encouraged to use the course to further develop their own research projects.

#### ENGL 4405 Oscar Wilde
- **W 10:10-12:05**
- **E. Hanson**
- 4 credits

“\text{I was a man who stood in symbolic relations to the art and culture of my age,}” Oscar Wilde once announced in a characteristically immodest, yet accurate, appraisal of his talent. With his legendary wit, his exuberant style of perversity and paradox, and his tendency to scandal, he has come to stand in symbolic relation to our own age as well, and for some of the same reasons he was a delight and a challenge to the Victorians. We will explore his poetry, essays, plays, letters, and fiction, in the context of the Aesthetic, Decadent, and Symbolist movements of the late-nineteenth century and also in the context of current debates in literary criticism and the history of sexuality.

#### FGSS 2010 Intro to Feminist, Gender, and Sexuality Studies
- **TR 10:10-11:25**
- **J. Juffer**
- 4 credits

Feminist, Gender, & Sexuality Studies is an interdisciplinary program focused on understanding the impact of gender and sexuality on the world around us and on the power hierarchies that structure it. In this class we focus mainly on the experiences, historical conditions, and concerns of women as they are shaped by gender, sexuality, and race in the present and the past. We will read a variety of texts, including personal narratives, historical documents, and cultural criticism, across a range of disciplines, and in doing so will consider how larger structural systems of both privilege and oppression affect individuals’ identities, experiences, and options, and simultaneously we will examine forms of agency and action taken by women in the face of these larger systems.

#### FGSS 3000 Feminist Theory
- **TR 11:40-12:55**
- **L. Ramberg**
- 4 credits

This course introduces students to the ways that scholars in different disciplines use theory as a tool for analyzing relations of power. It examines theoretical models for analyzing gender and sexuality at the intersections of class, race, ethnicity, religion and other organizing constructs of modern societies. Theory is approached as a mode of inquiry that aims to expose the cultural, social, and historical assumptions that shape how we think about and inhabit gender and sexuality. Core theoretical essays as well as on-going debates in contemporary feminist and queer theory will be attended to.

#### FGSS 3781 Queer Fiction: Desire & Narrative Form
- **TR 10:10-11:25**
- **K. McCullough**
- 4 credits

What makes queer fiction queer and what impact might that have on both the form and the content of queer fiction? In this course we will examine the ways that queer fiction has dismantled or reshaped both narrative conventions and the representations of sexual identity and desire that these conventions enable. Further, we will examine to what extent narratives of sexuality are structured by other narratives; how might we read a “queer” narrative as reliant on, indeed even produced by, structures of race, ethnicity, or nationality? Conversely, how might the narrative production of queer sexuality trouble received imperialist or nationalist narratives? In this class we will begin from these questions in an effort to tease out the subtle and complex issues at stake in queer fiction. Authors under consideration may include: Allison Bechdel, Elena Dykewoman, Thomas Glave, Jewelle Gomez, Lydia Kwa, Tony Kushner, Audre Lorde, Manuel Muñoz, Achy Obejas, and Monique Truong.

#### COML 4946 Aesthetics and Politics of Nakedness
- **T 2:30-4:25**
- **N. Diabate**
- 4 credits

This course explores representations of the use of nakedness as a form of resistance–protest nudity, genital cursing, and sex strike—in a broad range of cultural products from ancient Greece to 21st-century Africa. Topics include nakedness as symbolic injury, nakedness and queerness, naked protest fatigue, and the work of shame. As we reflect on the differing meanings of nakedness across time and cultures, we will also be attentive to the variables of race, gender, and bodily abilities and how they complicate protest nudity. Primary texts include Devi’s “Drupadi,” Disney’s \textit{Pray the Devil back to Hell}, Echewa’s \textit{I Saw the Sky Catch Fire}, Aristophanes’ \textit{Lysistrata}, images and videos from the Occupy Wall Street Movement, the “Arab Spring,” and gay parades in San Francisco. Through an examination of theoretical texts by Kristeva, Barcan, Ableman, Halperin, Tomkins, and Beaudrillard, students will reflect on the constructedness of sexuality, nakedness, and resistance.

#### PMA 3755 Queer Performance
- **TR 11:40-12:55**
- **S. Warner**
- 3 credits

What constitutes queer performance? Is queer who you are or what you do? Is sexuality all we mean by queer? Has queer performance enhanced or eclipsed gay and lesbian theater? This course investigates the polymorphously perversive relationship between queer theory and performance. Integral to our theoretical discussions are questions of practice and production. Where is queer performance staged and how is it received? How is it produced, for whom, by whom, and with what funds? What is the relationship between politics and performance? Students are expected to attend at least one performance outside of class and to collaborate on an in class performance. **Limited to 15 students.**