Course Description:
Gender and sexuality are fundamental categories of human existence, as well as key analytical, political, and cultural categories that shape everyday life. Just as important as the ubiquity and salience of these categories, is their mutability; while every human being is formed by these categories, their social, political, and ideological valence varies widely according to geographical context and across historical periods. Philosophers, poets, novelists, painters, and composers, as well as scholars from a wide range of disciplines, have addressed these issues, and a substantial corpus of works speak to key themes such as love, sex, citizenship, family, law, violence, religion, culture, creativity, migration, and politics through the lens of gender and sexuality. In this course our objective will be to engage closely with a carefully chosen set of texts, films, and visual objects, in order to open these up to analysis and discussion.

Readings:
The majority of the texts for this course will be provided in a course packet available for purchase in the mailroom of the Social Sciences building (SS 103). Additional texts may be posted on Chalk. You are asked to acquire two texts (available at the Sem Coop), as follows:


If purchasing the coursepack and/or book presents a financial hardship, please contact me.

**Gender and Sexuality as Categories of Analysis**

September 26

September 28

October 3
*History of Sexuality*, vol. 1

October 5


October 10


**Kinship, Sex(uality), Reproduction**

October 12


October 17


October 19


October 24


October 26


October 31


November 2


**Cultural and Knowledge Production**

November 7

Mulvey, “Visual Pleasure and Narrative Cinema”

Screening of Potter’s Orlando [the screening should take place during the previous week]

November 9


November 14


poetry [tbd]

November 16


November 21

Trip to Smart Museum

November 23

No Class – Thanksgiving holiday
November 28

**Course Requirements:**

Participation: This is a seminar, not a lecture course. Students are expected to complete all readings and engage actively with the discussion. See the course policies sheet for details on how lateness/absence will impact your participation grade. The course includes one required film screening. If you are not able to attend, you are expected to view the film on your own. (20%)

Discussion questions: One time over the course of the quarter students, in pairs, will prepare reading and discussion questions for the rest of the class. The subject pair will be responsible for carrying out the readings in advance so that questions can be distributed during the class session before the discussion of the readings will take place. The questions, 4-8 in total, (it depends to some extent on how many different readings we have for a given day) should be designed to help all of us to focus on the most troublesome, useful, striking, or significant portions of the text, and to lead into a productive conversation about the readings that will help to ensure clear understanding of the texts, the problems they raise, and their relationship to ideas/texts previously discussed. Questions might focus on a specific passage, on the main claim/s being made, on the (unacknowledged) assumptions upon which claims might be founded, on the rhetorical strategies employed to make an argument, or other. They might ask for comparison to other texts from the same day, or may refer back to previous reading/s. (20%).

Short Papers:
You will write three papers of 4-6 pages each. Each paper will be oriented towards one of the main thematic clusters of the course. Questions or prompts will be provided in advance of each paper. You will receive comments and suggestions on your paper, as well as (for papers 1 & 2) a provisional grade. If you wish to rewrite paper 1 and/or 2 in order to improve your grade, you are welcome to do so. Revised papers must be turned in within one week of receiving the corrected version. Due to end-of-quarter time constraints, paper 3 may not be re-written. Students are invited to see me and/or the writing intern at any time to discuss papers, readings, etc. (20% each).

ddelogu@uchicago.edu (Best way to reach me. Allow at least 24 hours for a response, more over the weekend).

office phone: 773 702 4115
office location: Wb 105A
office hours: Tues 11-12:45, and by appointment

Writing Intern
Emil Wilson
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