

## HOW TO MAJOR OR MINOR IN GEND

### Major Checklist (40 credits)

- \_\_\_ GEND 101, Introduction to Gender Studies (4 credits)
- \_\_\_ GEND 380, Approaches to Gender Theory (4 credits)
- \_\_\_ GEND 381, Sex and Gender in Global Perspectives (4 credits)
- \_\_\_ GEND 385, Senior Capstone in GEND (4 credits)
- \_\_\_ Experiential Learning Component (0-4 credits)

\*All 5-6 elective courses (20-24 cr) must be cross-listed with GEND. At least 4 (16 cr) of these electives should be at the 300-level. No more than three of these electives (12 cr) can count toward another major and the GEND major. Students need at least 2 electives from Humanities/Fine Arts and Social Sciences/Natural Sciences.

- \_\_\_ Humanities/Fine Arts (4 credits)
- \_\_\_ Humanities/Fine Arts (4 credits)
- \_\_\_ Social Sciences/Natural Sciences (4 credits)
- \_\_\_ Social Sciences/Natural Sciences (4 credits)
- \_\_\_ Humanities/Fine Arts/Social Sciences/Natural Sciences (4 credits)
- \_\_\_ Humanities/Fine Arts/Social Sciences/Natural Sciences (4 credits)

### Minor Checklist (24 credits)

- \_\_\_ GEND 101, Introduction to Gender Studies (4 credits)
- \_\_\_ GEND 380, Approaches to Gender Theory (4 credits)

\*At least three (12 credits) of the four elective must be at the 300-level. No more than two of these three courses, totaling 8 credits, should be taken from the same department.

Gender Studies



# Gender Studies Department



## Spring 2012 Course Descriptions

For additional information visit the Gender Studies Homepage:

<http://www.csbsju.edu/Gender-Studies.htm>

or contact Patricia Bolaños, Gender Studies Chair

Office: Richarda P 17

(320) 363-5061

[pbolanos@csbsju.edu](mailto:pbolanos@csbsju.edu)

# GEND Spring 2012 Course Offerings

## **GEND 101-01A—INTRO TO GENDER STUDIES (4)      GE**

**Instructors:** A. Mercedes      **Days:** 1-3-5 (9:40am-10:50am) QUAD344

All sections of GEND 101 introduce students to a broad range of concepts and issues in the discipline of gender studies. GEND 101 also serves as a practical and theoretical foundation for further courses in the Gender and Women's Studies program. It uses gender as analytical method and explores how race, class, ethnicity, and sexual orientation influence the construction of gender identity. More specifically, this section of GEND 101 takes the prevalence of gender-based violence, particularly in the forms of violence against women and of hate crimes against gay and lesbian persons, as the impetus for study of cultural conceptions of masculinity and femininity, informed by sources from several academic disciplines.

## **GWST 101-02—INTRO TO GENDER STUDIES (4)      GE**

### **Topic: Studies in Masculinities**

**Instructor:** O. Mayers      **Days:** 2-4-6 (1:00pm-2:10pm) HAB 117

What does it mean to be a man or a woman in our society? How does gender influence a person's sense of identity? Does gender constrain life choices of individuals in our society and elsewhere? What kind of gender relations can we visualize for ourselves and for future generations? In this course we will investigate all of these questions, and more.

GWST 101 is a required introductory course for the major and minor in Gender and Women's Studies. The instructors welcome all students, regardless of their major, because this course will help them develop valuable insights and perspectives on gender relations. The course will explore the experiences of women and men and the significance of gender in our society and other parts of the world; however, as the subtitle above suggests, the Spring, 2008 course will focus on issues of masculinities. "**Studies in Masculinities**" challenges the traditional notion that the experiences of men are broadly representational of all human beings; while students in this course will study gender identity of both women and men as unique reflections of gender constructions--often influenced by culture, nationality, sexual orientation, class, and/or race--we will pay particular attention to issues of men and masculinities. In so doing, we will naturally examine the gender identities of women as well; in fact, as feminist scholar Myra Jehlen puts it, "feminists have recast the issue of women's relative identity as equally an issue for men, who, upon ceasing to be mankind, become, precisely, men" (The Adventures of Huckleberry Finn: a Case Study in Critical Controversy 508).

# Why Gender and Women's Studies?

The Gender Studies Program offers an interdisciplinary course of study that examines gender and sexuality from social, cultural, and biological perspectives. The program is founded on close collaboration between academic departments, enabling students and faculty to utilize the perspectives and methodologies of gender studies across traditional disciplines. It is based on a plurality of theoretical approaches and emphasizes the intersections between gender, sexuality, race, class, and ethnicity. The program supports the coordinate mission of the College of St. Benedict / St. John's University by promoting an integrated liberal arts education, leading students to a better understanding of the complexities and diversity of the human condition, and fostering the personal growth of women and men.



## GEND Affiliated Faculty

### Asian Studies

Sophia Geng, Ph.D.  
Yuko Shibata, Ph.D.

### Art

Rachel Melis, Ph.D.

### Communication

Jeanne Cook, Ph.D.  
Karyl Daughters, Ph.D.  
Richard Ice, Ph.D.  
Jenny Kramer, Ph.D.  
Shane Miller, Ph.D.

### Economics

Louis Johnson, Ph.D.  
Meg Lewis, Ph.D.  
Sucharita Mukherjee, Ph.D.

### English

Mara Faulkner, OSB, Ph.D.  
Jessica Harkins, Ph.D.  
Matthew Harkins, Ph.D.  
Cindy Malone, Ph.D.  
Ozzie Mayers, Ph.D.  
Madhu Mitra, Ph.D.  
Michael Opitz, Ph.D.  
Christina Shouse-Tourino, Ph.D.  
Steve Thomas, Ph.D.

### Environmental Studies

Jean Lavigne, Ph.D.  
Diane Veale-Jones, M.S.

### Hispanic Studies

Patricia Bolaños, Ph.D.  
Christina Hennessy, Ph.D.  
Elena Sánchez-Mora, Ph.D.

### History

Annette Atkins, Ph.D.  
Cynthia Curran, Ph.D.  
Martha Tomhave Blauvelt, Ph.D.  
Elisabeth Wengler, Ph.D.

### Mathematics

Jennifer Galovich, Ph.D.  
Kris Nairn, Ph.D.

### Management

Jean Didier, Ph.D.  
Wendy Klepetar, Ph.D.  
Lisa Lindgren, Ph.D.

### Modern & Classical Languages

Karen Erickson, Ph.D.  
Camilla Krone, Ph.D.  
Lisa Ohm, Ph.D.  
Wendy Sterba, Ph.D.

### Peace Studies

Kelly Kraemer, Ph.D.

### Philosophy

Jean Keller, Ph.D.  
Charles Wright, Ph.D.

### Physical Education

Janna LaFountaine, M.S.

### Political Science

Claire Haeg, Ph.D.  
Scott Johnson, Ph.D.  
Manju Parikh, Ph.D.  
Christi Siver, Ph.D.  
Kay Wolsborn, Ph.D.

### Psychology

Pam Bacon, Ph.D.

### Sociology

Janet Hope, Ph.D.  
Shelia Nelson, Ph.D.

### Theatre

Adam Houghton, Ph.D.

### Theology

Kathryn Cox, Ph.D.  
Anna Mercedes, Ph.D.  
Vincent Smiles, Ph.D.  
Kari-Shane Davis Zimmerman, Ph.D.

### Other programs

Mary Jane Berger, Ph.D.  
Kate Costello  
Dianne Johnstone  
John Kendall  
Maureen McCarter

## GEND 101-03A—INTRO TO GENDER STUDIES (4) GE

M. Parikh

Days: 2-4-6 (9:40am-10:50am) HAB 119

All sections of GEND 101 introduce students to a broad range of concepts and issues in the discipline of gender studies. GEND 101 also serves as a practical and theoretical foundation for further courses in the Gender Studies program. It uses gender as an analytical method and explores how race, class, ethnicity, culture, and sexual orientation influence the construction of gender identity.

## GEND 270/370-01, 02—READINGS IN GENDER STUDIES (0-1)

**Instructors:**

S. Miller

Days: TBA

Readings and discussions in specific Gender Studies readings. Topics and texts may be tied to on-campus lectures/presentations given by invited speakers. Approval of faculty moderator required. Gender Studies majors or minors count up to four of credits from this course with permission from the Chair. S-U grading only.

## GEND 290B—CHINESE WOMEN IN LITERATURE (4) GE

**Instructor:** Z. Geng

Days: 1-3-5 (1:00pm-2:10pm) HAB 102B

This course aims to engage students with literature by and about Chinese women and the gender, class, and cultural issues that are intertwined with this intriguing topics. We will read ancient and contemporary Chinese women's writings, including poems, short novels and autobiographies. Notable female authors that we will discuss include Ban Zhao and Quingzhao Li from ancient China and Bingxin and Huiyin Lin from modern China. We will also discuss who the female writers were and the reasons they took up the pen, a practice often discouraged by the traditional patriarchal society. Furthermore, we will read portrayals of women's lives that were confined to the inner quarters of the household and the expectations imposed upon them by the society and customs of their times. Readings include tomb inscriptions for honorable ladies, biographies of deceased concubines, essays on the proper conduct of women, chapters of novels focusing on the domestic life and diaries of foreign missionaries.



## **GEND 290E/MCLT 223A—GENDER & STRUCTURE IN TALES & FAIRY TALES (4) GE, HM**

**Instructor:** L Ohm

Day: 1,3,5 (2:40pm-3:50pm) HAB 003

The learning goals for students in this course are to recognize universal fairy tale motifs, oral and literary tales, and how fairy tales are collected and disseminated; assess how and why men and women in Western culture are imprisoned in the in-out-in circular structure of the fairy tale ending in marriage; analyze how and why modern revisions of tales ("Fractured Fairy Tales," "Politically Correct Bedtime Tales," tales by Angela Carter and others) disrupt that circular pattern; understand how fairy tales fit into their own personal lives and U.S. culture; value the story-telling dimension of other cultures; analyze how fairy tales are adapted into film and what drives changes in the original tales. We will look at structure, heroes/heroines, male/female tasks, family configurations and compare various interpretations of fairy tales, such as anthropological, sociological, biographical, and feminist. The course focuses on European tales (Scandinavian, Brothers Grimm, H.C. Andersen, J.H. Spyri, and modern writers) and selected tales from other cultures. Students view and analyze one or more selected tales from other cultures. Students view and analyze one or more selected films outside of class. Some students may qualify for the creative option to write or revise a fairy tale for the 21<sup>st</sup> century. Texts for the course may include: *Folk & Fairy Tales*, Ed. Martin Hallett and Barbara Karasek; *Tales and Stories by Hans Christian Andersen*. Ed Conroy and Rossel; *Mantengo Folktales* (Tanzania) Ed Joseph L. Mbele; and may include selections from *The Queen's Mirror: Fairy Tales by German Women, 1780-1900*; *The Complete Fairy Tales of the Brothers Grimm*; *The Life of High Countess Griitta von Ratsinourhouse* by von Arnim-Grimm and trans. by Anna Lisa Ohm; *Women Who Run With Wolves: Myths and Stories of the Wild Woman Archetype*; *Iron John*; *The Uses of Enchantment*; and *Fairy Tales and Society*.

## **GEND 360D—GENDER & AMERICAN POPULAR RELIGIONS (4) TU (GE, HM, pending )**

**Instructors:**  
M. Tomhave Blauvelt

Days: 1-3-5 (11:20am-12:30pm) BAC 130

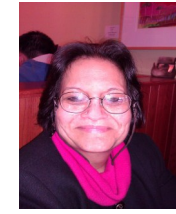
Days: 2-3-4 (11:20am-12:30pm) BAC A106

This course examines both the remarkable variety of spiritual expression and the consistent preoccupation with gender in American popular religions. Our subjects will vary from evangelical Protestants to Italian American and post-Vatican Council Catholics to Mormons to Muslims to New Age devotees to 12-step organizations such as AA which serve religious functions, beginning in 1800 but focusing on the 20<sup>th</sup> and 21<sup>st</sup> centuries. In American Popular religion, concepts of divine and human families have been interconnected, gender roles and imagery of masculinity and femininity have been central to faith concepts and been expressed in a great variety of ways, and faith traditions have alternatively and sometimes simultaneously challenged and reinforced gender norms, class lines, and concepts of race. Our course focuses equally on men and women and masculinity and femininity.

## **GEND Teaching Faculty**



Anna Mercedes



Manju Parikh



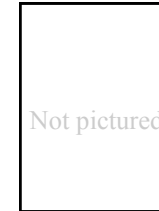
Ozzie Mayers



Sophia Geng



Not pictured  
Scott Johnson



Not pictured  
Shane Miller



Lisa Ohm



Yuko Shibata



Kari-Shane Davis Zimmerman



Martha Tomhave Blauvelt

## **GEND Steering Committee**

Patricia Bolaños (Chair)

Anna Mercedes

Shane Miller

Madhu Mitra

Kris Nairn

Martha Tomhave Blauvelt

Beth Wengler

**GEND Dept Coordinator:** Johanna Davis  
**GEND Dept Office Assistants:** Julia Bates, Stephanie Kaplan

**\*\*\*Summer 2012\*\*\***

**GEND 180—Gender & Culture (GE& IC)**  
**2 credits**  
**Dates: June 2-23**

This credit bearing short-term program abroad offers students the opportunity to learn both in and outside the classroom. It links GEND material with service experience and allows students to attain 2 credits for either GEND or their general education requirement while at the same time developing some competency in the understanding of gender and cultural diversity. This is a unique program which allows students to meet requirements off campus and develop an understanding of gender across cultures by placing students in close contact with the diverse communities through its service-learning requirement. As part of the assessment criteria for this program the Intercultural Personal Index will be used as a tool for measuring the cultural competency that students will have acquired as a result of their participation. It will be administered before their arrival and upon their return to the United States.

From more information contact: Patricia Bolaños [pbolanos@csbsju.edu](mailto:pbolanos@csbsju.edu)  
LuAnn Reif [lreif@csbsju.edu](mailto:lreif@csbsju.edu)  
Judy Purman [jpruman@csbsju.edu](mailto:jpruman@csbsju.edu)



**GEND 360E—CONTEMP JAPANESE WOMEN WRITERS (4) GE, HM**

**Instructor:** Y. Shibata

Day: 2,4,6 (11:20pm-12:30pm) HAB 120

This course introduces entertainment novels, comics, and films created by Japanese female writers and directors since the 1970's. Postwar economic development made it possible for young talented women to go into a variety of cultural fields and become successful. We examine how these contemporary female creators have come to terms with issues of gender, sexuality, race, class, and nation as well as how their products have intersected the changing phases of economic conditions. Their works have created new businesses, not only in Japan but also in the broader Asian market, by being combined with thriving local entertainment industries. We also consider what these phenomena signify, especially when the images of the West, Asia, the US and Japan are diversely reflected in these works.

**GEND 380A — APPROACHES TO GENDER THEORY (4)**

**Instructor:** S. Johnson

Days: 2-4-6 (1:00pm-2:10pm) SIMNS G40

In this course we will begin to examine the many varieties of feminist political theory. We shall examine liberal feminism, Marxist feminism, radical feminism and socialist feminism. We shall look at how feminism has treated minorities of color and sexual preference. We shall seek to understand the relationship between feminist theory and political theory as well as both fields relationships to the study of gender. This course satisfies the theory requirement for the Gender Major and Minor. For GEND Minors, GEND 101 is a prerequisite. For all other students, POLS 221 is highly recommended. I think those who have had some prior work in theory will see more clearly where feminist ideas come from and to what these ideas are a response. For those who have never taken a class in political theory, I hope you enjoy the experience enough to take many more courses in this field, but please don't worry: The course materials will present you with everything you need to know if you work diligently through them.

**GEND 385 — SENIOR CAPSTONE IN GEND (4)**

**GE**

**Instructor:** S. Miller

Days: 2-4-6 (2:40pm-3:50pm) QUAD 341

A seminar in which students develop and complete an independent research project. The project should provide in-depth analysis of gender dynamics in areas such as contemporary social issues, history, the arts, theory or the biological-physical world and should integrate a variety of resources and learning from across the disciplines that comprise Gender Studies. This project will include not only a written component, but an oral presentation of research to faculty and students. Prerequisites: GEND 101 and 380 or permission of instructor. Offered only in the spring.

## GEND Cross-Listed Courses—SPRING 2012

### ART 101 — ART, AESTHETICS AND CULTURE (4) FA

**Instructor:** R. Melis Days: 2-4-6 (2:40-3:50pm) BAC 107

This course examines the basic art themes and issues that are cross-cultural and cross-temporal. It will address aesthetics, style, process, materials, subject matter, etc. It is not an historical survey. It asks students to analyze seven artistic themes in terms of how iterations of the theme are affected by particular cultures and time periods. It also considers the questions of who defines art and determines who gets to be an artist during any given place/time.

### COMM 351 — GENDER AND COMMUNICATION (4) GE

**Instructor:** J. Kramer Days: 1-3-5 (1:00pm-2:40pm) QUAD 457

Examines the impact of socialization on gender roles and the influence of gender roles on communication. Looks at the communication behaviors of women and men in same sex and mixed sex contexts. Introduces students to current theories of gender communication. Examines the function of communication in gender role development. Topics may include language, perception, nonverbal cues, communicative style, gender in intimate contexts, gender in public contexts and gender in the media.

### ENGL 120E — GROWING UP IN LITERATURE (4) GE, HM

**Instructor:** O. Mayers Days: 1-3-5 (1:00-2:10 pm) BAC 130

The “Bildungsroman,” the novel of human development, traditionally traces the growth of a young person usually from adolescence to maturity. In this course, you will examine the evolution of this genre from its German origins through its manifestations in contemporary times, keeping in mind the essential influences on human growth: ethnicity, race, gender, sexualities, and class. By analyzing examples of the “Bildungsroman” by both women and men from various centuries, countries, and classes, we will expand and modify the traditional definition of this genre so that the very patterns of what constitutes growth will be understood contextually. This will provide you with the means whereby to know the drama of human development for others but ultimately for what these dramas tell you about your own development. Thus, you will not just read, discuss, and analyze these novels, but you will also explore your own patterns of growth. “Growing Up in Literature” will provide you with ample opportunities to discuss these novels as fictions and as realities of human development.

### PSYC 308-01A — PSYCHOLOGY OF GENDER (4) GE

**Instructor:** L. Platt Days: 2-4-6 (1:00pm-2:10pm) PENGL 375

This course will cover the broadest areas of academic and applied psychology viewed through the lens of gender. All topics will be explored with gender as the salient variable of analysis. The course will begin with the development of psychology as a science with inherent scientific gender biases. Major psychological principles and theories will be analyzed by gender in the areas of human development, physiological processes, social relationships, applied psychology in the workplace, mental health and illness issues, and psychotherapy. Prerequisite: 111. Typically offered every other year.

### SOCI 329-01A — FAMILY AND SOCIETY (4)

**Instructor:** J. Hope Days: 2-4-6 (11:20am-12:30pm) SIMNS G10

Examines the historical development of the family as a social institution, the relationship between families and social class, interpersonal relationships within families, changes in family structure, and the impact of public policy on families. The exact topics covered may vary by instructor.

### THEO 329A-02A—WOMEN'S THEOLOGICAL PERSPECTIVE (4) TU

**Instructor:** A. Mercedes Days: 2-4-6 (11:20am-12:30pm) PENGL 373

This course introduces students to the critiques and alternative reconstructions that feminist/womanist/mujerista theologians present with respect to traditional Christian understandings of scripture, God, human personhood (including the body and sexuality), and the church using scriptural, historical, cultural, social, and spiritual approaches.

### THEO 349A — FAMILY, CHURCH AND SOCIETY (4) GE,TU

**Instructor:** K. Zimmerman Days: 2-4-6 (1:00pm-2:10pm) BAC A104

Drawing on historical, sociological, and religious sources, this course introduces students to a range of perspectives concerning the intersection of family, church and society, focusing on issues such as dating, cohabitation, marriage, divorce and annulments, sexuality and homosexuality, and gender roles in the family.

### MCLT 365/THEO 309C — READING BIBLICAL WOMEN (4)

GE, HM, TU

**Instructor:** K. Erickson

Day: T (6:00pm-9:00pm) QUAD 261

An exploration of the Bible as sacred text, cultural document and literary masterpiece, with special attention to the women of scripture. In addition to close readings of texts such as Genesis, Exodus, The Song of Songs, the Gospels and Revelation, class members will become acquainted with a range of techniques of biblical and literary analysis, from historical and textual criticism to mysticism and feminist theory. In the final unit of the course, students will explore, as interpreters and creators, artistic responses to scripture (the study or creation of translation, stained-glass, theatre, poetry, mystical writings, prose fiction, etc., based on the biblical text).

### PHIL 325 — FEMINIST ETHICS (4)

GE, ES

**Instructor:** J. Keller

Days: 2-4-6 (2:40pm-3:50pm) HAB 119

The U.S. women's movement is deeply indebted to the values of western liberalism. In the 1960s and 70s, the concept of equal rights fueled feminist activism with regard to a range of diverse issues—from ending gender segregated job ads, to ensuring that boys' and girls' sports received equal funding, activism to ensure that men and women would receive for equal pay for equal work, and working to end violence against women. Despite these many ways in which the women's movement has been predicated on the concepts of individual rights, impartiality, autonomy, freedom, and fairness embedded in the justice tradition of western liberalism, in the past 30 years the field of feminist ethics has increasingly challenged liberalism's basic premises. Feminist ethicists have argued that the conceptual tools of this tradition are inadequate to bring about the fundamental conceptual and social changes necessary to eradicate the oppression of women. In this course, we'll first familiarize ourselves with the basic presuppositions of feminist thought and the premises of western liberalism. Then we'll engage and critically examine a range of feminist ethical perspectives that fundamentally challenge and provide alternatives to this tradition. These feminist ethical approaches include: multiculturalism, care ethics and the dependency critique, global feminist concerns, and ecofeminism. As we'll see, while there are a few common presuppositions to these feminist ethical theories, they are also marked by conflict and disagreement, allowing us to develop a rich and complex understanding of the state of feminist thinking today.



The novels for this course are: *The Samurai's Garden* by Gail Tsukiyama, *The Bluest Eye* Toni Morrison, *Portrait of the Artist as a Young Man* by James Joyce, *Annie John* by Jamaica Kincaid, *Villette* Charlotte Bronte, *The Year of Ice* by Brian Malloy, *Nectar in a Sieve* by Kamala Markandaya, *The Dark Child* Camara Laye, *Sons and Lovers* by D. H. Lawrence, and *The Catcher in the Rye* by J. D. Salinger. All of these novels are available for purchase at the CSB bookstore. There will also be additional readings through handouts.

### ENGL 221C—WORLD LITERATURE: VOLTAIRE/NABAKOV (4)

GE, HM, IC

**Instructor:** C. Shouse Tourino

Days: 1-3-5 (9:40am-10:50am) QUAD 247

In this course we will read some Masterworks of Western literature and drama in translation. Our reading list includes some very famous texts, and other equally fascinating reads that may be less familiar to you. Our texts come from Europe, Mexico, Colombia, and Brazil and may include: Voltaire's *Candide*, Flaubert's *Madame Bovary*, Machado de Assis' *The Posthumous Memoirs of Bras Cubas*, Chekov's *Uncle Vanya*, Kafka's *The Trial*, Freud's *Civilization and its Discontents*, Camus' *The Plague*, De Beauvoir's *The Second Sex*, Rulfo's *Pédro Páramo*, García Márquez' *Chronicle of a Death Foretold*, Lispector's *Hour of the Star*, and Calvino's *Once upon a winter's night a traveler*.

### ENGL 382 — RACE & ETHNICITY IN U.S. LIT (4) GE, HM, IC

**Instructor:** C. Shouse Tourino

Days: 2-4-6 (11:20am-12:30pm) QUAD 365

This course is an introductory survey of race and ethnicity in the literatures of the United States. Ethnic literatures are generally produced out of cultural, political, and/or economic crises by members of a marginalized group. We will think about how texts respond to such crises, paying special attention to recurring themes such as assimilation, inter-generational conflict, slavery, borders, translation, memory, and witnessing. In addition to race, color, class and ethnicity, gender and sexuality are important categories of analysis for this course. Our discussions will be grounded in the historical, cultural, and theoretical contexts of each text.

Texts may include: Israel Zangwill "The Melting Pot," Alan Crosland "The Jazz Singer," Gordon Parks "Shaft," Anzia Yezierska *Bread Givers*, Charles Chesnutt "The Wife of His Youth," Pietro Di Donato "Christ in Concrete" (selection), Ralph Ellison *The Invisible Man*, Spike Lee "Bamboozled," Melvin Van Peebles "Classified X," Tomás Rivera *And the Earth Did Not Devour Him*, Gloria Anzaldúa *Borderlands/La Frontera: The New Mestiza*, Guillermo Gomez-Peña "Border Brujo" Richard Rodriguez *Hunger for Memory*, Joy Kogawa *Obasan*, unot Diaz *Drown*, and Joshua Marston, *Maria Full of Grace*. Theoretical writers include Rosaura Sánchez, Tomás Rivera, Cornel West, Henry Gates, Anthony Appiah, Lisa Lowe and Toni Morrison.

**ETHS 390-03A— ETHICS, ADOPTION & THE FAMILY ES pending****Instructor:** Jean Keller

Days: 1-3-5 (1:00pm-2:40pm) HAB 002

Nearly 6 out of 10 Americans have a personal experience with adoption—meaning that they, a family member, or a close friend were either adopted, adopted a child, or placed a child for adoption (Evan B. Donaldson Adoption Institute). This widespread and increasingly accepted social practice nonetheless raises a number of ethical questions. Should adoptees have the legal right to access their original birth records, or should such records be sealed, as a way to protect the privacy of birthmothers? Is international adoption a benevolent practice that serves the best interests of children, or an exploitative practice in which privileged (usually white) first world persons selfishly satisfy their desire to have children? Why are so many African American children in foster care and do present day social policies in the U.S. serve the well-being of these children or perpetuate a history of U.S. racism? Should gay and lesbian couples have the legal right to adopt?

This course will address these questions and more. Rather than understanding adoption as “good” or “bad”, adoption will be examined as a complex and multifaceted social practice informed by deeply entrenched systems of power, privilege, and disadvantage. Using adoption as our lens, we will investigate some of the legacies of gender inequality, racism, and global inequality and how they structure the modern day family. Adoption will be studied from a range of personal, theoretical, historical, and ethical perspectives, highlighting the voices of adoptees, but also addressing the perspectives of birthmothers, adoptive parents and adoption researchers.

**HIST 362 — AMERICAN WOMEN SINCE 1920 (4) GE, HM****Instructor:** Tomhave Blauvelt

Days: 1-3-5 (9:40am-10:50am ) BAC 130

American women's experiences, roles and images since winning the vote in 1920. Examines women's work, the evolution of new images through film, changes in women's status during the Depression, World War II and the 1950s, challenges to traditional views through the development of feminism, and the role of gender in recent public policy.

**HONR 325A — GENDER & COMMUNICATION (4) GE, HM****Instructor:** J. Kramer

Days: 1-3-5 (2:40pm-3:50pm ) QUAD 457

Examines the impact of socialization on gender roles and the influence of gender roles on communication. Looks at the communication behaviors of women and men in same sex and mixed sex contexts. Introduces students to current theories of gender communication. Examines the function of communication in gender role

development. Topics may include language, perception, nonverbal cues, communicative style, gender in intimate contexts, gender in public contexts and gender in the media.

**MGMT 302-01 — WORK & VALUES IN A DIVERSE SOC (4) GE, IC****Instructor:** J. Didier

Days: 2-4-6 (2:40pm-3:50pm) QUAD 447

The increasing diversity of the workforce, both globally and within the United States, requires knowledge of the impact of diversity on workforce behavior on the part of managers. Diverse segments of society, here and abroad, are distinguished by diverse sets of values. Furthermore, these different sets of values lead to different behaviors in the workplace. This course will help prospective managers understand that the behaviors which distinguish various groups of employees are a reflection of the different values held by these employees.

**MCLT 223/GEND290E— GENDER, STRUCTURE & THE FAIRY TALE (4) GE, HM****Instructor:** L. Ohm

Day: 1,3,5 (2:40pm-3:50pm) HAB 003

See page 3 for course description.

**MCLT 316A— CONTEMPORARY JAPANESE WOMEN WRITERS (4) GE, HM****Instructor:** Y. Shibata

Day: 2,4,6 (11:20pm-12:30pm) HAB 120

This course introduces entertainment novels, comics, and films created by Japanese female writers and directors since the 1970's. Postwar economic development made it possible for young talented women to go into a variety of cultural fields and become successful. We examine how these contemporary female creators have come to terms with issues of gender, sexuality, race, class, and nation as well as how their products have intersected the changing phases of economic conditions. Their works have created new businesses, not only in Japan but also in the broader Asian market, by being combined with thriving local entertainment industries. We also consider what these phenomena signify, especially when the images of the West, Asia, the US and Japan are diversely reflected in these works.