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Summer 2014 Courses



Summer Session 1

CGS 102 – Women’s Comics, 1980s-Present

Anna Joy Springer, Department of Literature

In “Ten Things to Know About the Future of Comics: Being a Manifesto Based on Talking About Comics with the Young People of Today, Sometimes in the Classroom, Usually Not, Occasionally Sober,” Shaenon K. Garrity lists ten predictions about the genre’s near-future. The end of the list is directed toward publishers: “8. The line between creators and fans is razor-thin... 9. They are mostly girls... 10. They are very good at making comics.” Of this last prediction she writes, “This too. It is going to be wonderful.” (Comixology 10/25/10) It’s going to be, yes. And also, it already is. Growing numbers of comics and graphic novel titles have been created by women whose stories illustrate the dangers not only of childhood, but specifically of girlhood. This course will look at childhood and some rather twisted coming-of-age stories in comics format, drawn and written by women. The course will also teach the cross-disciplinary skills necessary in analysis of this unique form, which is both accessible and experimental at the same time.

Hillary Chute, author of our text book GRAPHIC WOMEN, writes of this genre:

"[C]omics is a powerful form precisely because it is also invested in accessibility, in print. Comics works can deliberately disrupt the surface texture of their own pages – often invoking aesthetic practices of the historical avant-garde – yet they model a post-avant-garde praxis in the very fact of their popular availability, in the “mass appeal” of the medium....It is because comics is both a sophisticated and experimental form, and because it has a popular history, that the current work in the field feels so hopeful and invigorating. (11)"

CGS 112 – Sexuality & Nation

Marilisa Navarro, Department of Ethnic Studies

(Cross-listed with ETHN 127) This course explores the nexus of sex, race, ethnicity, gender and nation and considers their influence on identity, sexuality, migration, movement and borders, and other social, cultural, and political issues which these constructs affect. In this course, we will pursue questions such as: How do sexuality and nation mutually constitute each other? In other words, how does sexuality define nation and how does nation define sexuality? How do these concepts change over different historical contexts and political climates? In what ways are understandings of sexuality and nation defined by every day peoples and the state and how do these understanding overlap and/or contradict? We will analyze the ways in which the meanings of sexuality and nation are always fluid, contingent, negotiated, and contested.

Summer Session 2

CGS 105 – Queer Theory/Queer Cinema

Ashvin Kini, Department of Literature

This course will offer an introduction to some of the key debates and questions in the study of lesbian, gay, trans, and queer sexualities. We will approach the field of queer studies by viewing a handful of iconic queer films of the past few decades: Isaac Julien's *Looking For Langston*; Dee Rees' *Pariah*; Jennie Livingston's *Paris is Burning*; and Wong Kar-Wai's *Happy Together*. These films will allow us an opportunity to engage a range of issues addressed in the various critical essays we will read by queer studies scholars and activists including the history of sexuality; family, kinship, and marriage; representation and performance; queer subcultures; and migration, citizenship, and globalization. Throughout our study, we will consider how gender and sexuality intersect with issues of race, class, nationality, and culture.

CGS 111 – Gender & the Body

Jillian Hernandez, Critical Gender Studies & Department of Ethnic Studies

What theories and social processes generated dominant notions of masculinity and femininity? How does gender, race, sexuality, and class shape our embodied experiences? Can we imagine bodies as potential sites of creative social transformation? This transdisciplinary course explores these questions by engaging feminist, queer, and critical race scholarship in addition to film, literature, popular culture, and contemporary art.

Departmental Courses Applicable/Petitionable to CGS Major and Minor

Course is eligible for major/minor credit, but must be petitioned. Please see CGS advisor for assistance with the petition.

Some departmental courses may require prerequisites. If you have not met the prerequisites you may contact the department directly to ask for preauthorization.

Arts & Humanities

HIUS 157 – American Women, American Womanhood 1870-Present

LTEN 150 – Gender, Text, & Culture: Racialized Hauntings, Ghosted Embodiments

PHIL 169 – Feminism & Philosophy

VIS 128C – Women & Modern Art

Social Sciences

#ETHN 155 – U.S. Militarism

ETHN 165 – Sex & Gender in African American Communities

#HDP 160 – Special Topics Seminar in Human Development: Human Sexuality

PSYC 134 – Eating Disorders

#PSYC 147 – Gender

SOCI 132 – Gender & Work

SOCI 139 – Social Inequality: Class, Race, & Gender

For additional information, please contact the Critical Gender Studies Program Office in the Social Sciences Building, Room 201A or e-mail cgs@ucsd.edu.

You can also visit our website at <http://cgs.ucsd.edu>.