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Winter 2014 Courses



CGS 101 – Gender, Modernity, & Globalization

M.G. Renu Cappelli, Critical Gender Studies Program

This course examines the critical tensions that are brought to bear on each of the terms—gender, modernity, and globalization—when they are thought together. Each of the three terms destabilizes how we understand the one next to it: if gender is thought in terms of geography and of time, how does this revise our understanding of how it shapes bodies, identities, and social movements? If we think of modernity not as a monolithic story of “progress” in time but rather as a force that produces social identities (particularly of race, gender, and sexuality), how does this recast our sense of the modern? If globalization is not only the movement of bodies and of capital across the globe, but also the production of vulnerabilities and interdependence, how does this refine our sense of the global, and of

place? Through scholarly articles, films, and memoir, this course studies some of the ways in which global movements shape the intersection of race, gender, and sexuality.

CGS 102 – Selected Topics in CGS – Activist/Academia: The Story of CGS at UCSD

Fatima El-Tayeb, Department of Ethnic Studies

This class is meant for CGS majors interested in activist archives and oral history. We will create an accessible archive of the more than 40 year history of Critical Gender Studies at UCSD. This includes interviews, a website and an exhibit. Contact instructor if you would like to enroll, but are not a CGS major or minor.

CGS 102 – Selected Topics in CGS – Feminist Theatres

M.G. Renu Cappelli, Critical Gender Studies Program

Bodies are the primary sites where gender congeals and its meanings are made visible. Thus live art and performance are profoundly liable practices for *both* the policing of gendered conventions *and* for their dissolution. This course brings us, the learners, to read plays written by women, some of which are directly aligned with social justice movements and some of which make interventions in a different voice. Reading plays is fundamentally an act of imagination: beyond the comprehension and interpretation of the words in the text, plays also invite their readers to actively imagine those words embodied, and therefore re-done. There are different modes of feminist action and thought, but the unifying premise is that representation is ideological: that to represent (to make present again) is to reform, reshape, repeat, possibly to intervene in the values and beliefs that determine the vulnerabilities and possibilities available to differently gendered selves. Art is thus a vehicle for feminist practice. The plays we will read in this course suggest an intersectional analysis of gender: a study of how race, class, and sexuality fundamentally inform how we see and do gender. Each of the plays we read in this course, while telling individual stories, explores hybrid states of being, multiple ethnicities, and a variety of historical and social contexts against which gender and sexuality play.

CGS 150 – Visuality, Sexuality & Race

Daphne Taylor-Garcia, Department of Ethnic Studies

(Cross-listed with ETHN 150) Visuality is a specific term to refer to the way in which power relations construct our visual field. In other words, how we make sense of what we “see” is mediated by existing power relations. Visuality classifies through the power to name, categorize and define, thus producing what is legible. This system of classification is a

means of social organization that began with the caste system and plantation slavery, but is now transhistoric in its reproduction and expansion of colonial effects such as racial profiling and the colonality of gender. Visuality also speaks to the *naturalization* of this system of classification that has serious immediate and long-term material consequences: it functions to both renew power relations and preempt colonial subjects from organizing for their collective interests. For this reason presenting a counterhistory to visibility has been central to decolonization.

CGS 196A – Honors Seminar

Patrick Anderson, Critical Gender Studies Program Director

A program of independent study providing candidates for Critical Gender Studies honors to develop, in consultation with an advisor, a preliminary proposal for the honors thesis. Prerequisites: admission to Critical Gender Studies Honors Program and department approval required.

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.

Social Sciences

- #ANSC 154 – Gender & Religion
- #ANSC 174 – Sex/Money: The Anthropology of Sex Work
- COMM 114G – Gender & Science
- LIGN 174/ SOCI 116 – Gender & Language in Society
- #SOCI 120T – Gender & Crime
- SOCI 139 – Social Inequality: Class, Race, & Gender
- SOCI 184 – Gender & Film
- PSYC 134 – Eating Disorders
- #ETHN 115 – Monsters, Orphans, & Robots
- #ETHN 182 – Race, Gender, & Sexuality in Fantasy & Sci-Fi

Arts & Humanities

- HIEA 137 – Women & Family in Chinese History
- HIEU 147 – Women & Gender in Early Modern Europe
- HIUS 157 – American Women, American Womanhood 1870-Present
- #LTEN 117 – Topics in the 17th Century: Gender/Sex, Restoration Drama

For additional information, please contact the Critical Gender Studies Program Office in the Social Sciences Building, Room 201A at (858) 534-9982 or e-mail cgs@ucsd.edu.

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