



UCSD Critical Gender Studies

Spring 2003 Volume X, No. 2

Faculty Director Message

Dear Colleagues,

The 2002-2003 academic year has been a very eventful year for CGS. We embarked on a second year of hiring tenure track faculty who would be jointly appointed to Critical Gender Studies and the Ethnic Studies Department. The search brought five distinguished candidates to campus this fall and we hope to be able to announce the final outcome of this endeavor fairly soon.

This year four CGS majors participated in the Honors program and wrote ambitious honors theses. Their projects were written under the guidance of CGS affiliated faculty: Steve Epstein, Camille Forbes, Judith Halberstam, George Lipsitz, Lisa Lowe, and Cynthia Walk. I would like to especially thank these faculty members for their willingness to share their time and expertise with our majors.

In Fall 2003, I will be teaching CGS 190, the honors seminar. I strongly urge those CGS majors who qualify (or would like to petition to qualify) for the Honors program next year to come speak with me this quarter. Doing an Honors Thesis can be the most meaningful academic work that you undertake as an undergraduate. It reflects positively on your maturity as a scholar, intellectual curiosity, ability to think critically-- all impressive attributes to have as you step out into the real world or apply to graduate school. So if you are a CGS major and are considering doing an honors thesis, come discuss it with me. I can be reached at rmgeorge@ucsd.edu. See the article by our newly minted Honors thesis writer, Marnie Tumulo, in this newsletter.

Our Spring Quarter classes are well underway. Visiting Professor Beheroze Shroff has been teaching CGS 100. Conceptualizing Gender:

Theories and Methods, though the analysis of postcolonial film. Professor Paula Chakravarty's CGS 101. Gender, Modernity and Globalization, focuses on how men and women are affected differently by modernization and globalization. Professor Stephanie Jed is teaching our first CGS course on fairy tales: CGS 103 Feminist Theory: Feminist Fairy Tales.

For next year, we have planned a wide range of class offerings that satisfy the CGS core curriculum and at the same time expand the boundaries of "coursework as usual." We hope to have new faculty on board who will no doubt bring new interests and energy to our program.

Also, our newly designed Website is up and running. Check it out at: <http://www-muir.ucsd.edu/instructional/critical-gender/index.html> Now you can now learn about our new courses, about CGS affiliated faculty and their areas of research interest, about CGS sponsored events -- even read this newsletter, on the web.

If you are interested in taking a CGS class, writing an honors thesis, majoring in or doing a CGS minor, please drop by my office or drop me a note via email or come chat with Nancy Hatch. We have the answers to all your questions.

In Peace,

Rosemary

Rosemary Marangoly George
Faculty Director
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Summer Session CGS Courses

SESSION ONE

CRITICAL GENDER STUDIES 102

TOPICS/GENDER AND ADVERTISING

DENISE WARREN, Lecturer

MW 11:00-1:50

In what ways is gender coded, embedded in and transmitted through advertising images? How might these images, understood as a complex system of representation, be viewed as normative constructs of "masculine/feminine" paradigms and gender relations? This course will address these questions through the examination of related commercial media: print ads; fashion layouts and photography; the television commercial; advertising's appropriation of art forms and artists' work in advertising; and finally, the meld of advertising, marketing and entertainment which characterize music videos, programs and promotions, and increasingly, cinema as well. Students will learn to do close analysis of advertising's word/image interplay, study strategies of storytelling and visual persuasion, and gain an understanding of how gender representations evolve historically and respond to cultural change. Course readings include work on methods of advertising analysis, gender and advertising, branding and logos, and the production of meaning in commercial forms. The class will consist of lectures, slide and video presentations, film clips and discussion.

CRITICAL GENDER STUDIES 111

GENDER AND THE BODY

RAMIE TATEISHI, Lecturer

T TH 11:00-1:50

In what ways can the various tropes of science fiction (such as artificial intelligence, genetic engineering, and extra-terrestrial life) be used to articulate notions of gender construction in a more imaginative way, provoking a reconsideration of these notions? This course will examine representations of gender-related issues in science fiction film, focusing on the characteristics of the genre can be applied to this subject. We will look at various international cinemas (U.S., U.K., Japan) through a range of historical periods (from the 1950s to the 1990s), to see how these factors also contribute to the perception and construction of gender.

SESSION TWO

CRITICAL GENDER STUDIES 102

SELECTED TOPICS/WOMEN AND FILM NOIR

Denise Warren

MW 11:00-1:50

This course examines the representation of women in one of the richest groups of film in American cinema: film noir, the visual pairing of the American hard-boiled detective novels of

Hammett, Cain, Chandler, et al., with the directorial, cinematic and production design sensibilities of European filmmakers in post World War II Hollywood. This highly stylized cinematic world populated by streetwise detectives, brutal thugs, seedy losers, wealthy degenerates and criminality produced the "dangerous woman"--a code name for the independent, seductive and often murderous characters of film noir known as femmes fatales. For 20-some years, feminist film theorists have debated the status of these female characters. They may lie, steal, betray and commit murder, but they are also strong, exciting, sexual, completely drawn and central to the noir narrative. This course brings together the films, the film analysis and their historical context in order to revisit the debate. It also considers the reemergence of the transgressive female protagonists in contemporary neo-noir films. The class consists of film viewings, lectures and discussion.

CGS Fall Quarter Courses

CRITICAL GENDER STUDIES 2A

INTRODUCTION TO CRITICAL GENDER STUDIES: SOCIAL MOVEMENTS

CYNTHIA TRUANT, Department of History

Lecture: T TH 12:30-1:50 WLH 2204

Sections: 475568 W 2:00-2:50 HSS 2154

475569 W 3:00-3:50 APM 2301

This course aims to investigate and compare social movements, from the late 20th century to the present, that have negotiated, contested, and/or changed the nature of ideas and institutions related to gender and sexuality. We will attempt to define what a social movement is, how it mobilizes, what makes it successful, and to understand its short and long-term results. Course readings will address the theory and practice of social activism and its relationship to gender by drawing on a wide range of literature and visual media on such topics as: feminism and anti-feminism; race and ethnicity; AIDS, reproductive rights, and health and environmental activism; lesbian, gay, bisexual and transgendered movements; and, generally, movements focused on social justice, human rights, and peace. The scope of the course will be comparative, interdisciplinary, and set in a global context.

CRITICAL GENDER STUDIES 104

ADVANCED TOPICS IN COMPARATIVE PERSPECTIVES:

BRITISH AND NORTH AMERICAN CINEMATIC

PERSPECTIVES ON RACE, GENDER AND SOCIAL CHANGE

BEHEROZE SHROFF, Lecturer

475571 T TH 3:30-4:50 CSB 005

In this class we examine the social significance of film and video by ethnic minorities and independent film makers in Britain and North America in a comparative framework. In our analysis of cinematic texts, we pose the following questions: How do the film makers represent women and men within specific socio-historical



and political contexts and define them as historical subjects? How is gender redefined from the point-of-view of the racialized, sexualized person of color? How are the boundaries of national, cultural and personal identity renegotiated? What are some of the oppositional strategies by which film makers contest traditional structures of cultural value and identity and present alternative strategies of representation and subjectivity? We will also critically interrogate representations of minorities in the dominant media. Selected films will include Nisha Ganatra's Chutney Popcorn, Gurinder Chada's Bend It Like Beckham, Charles Burnett's Killer of Sheep and Arlene Bowman's Navajo Talking Picture.

CRITICAL GENDER STUDIES 190

HONORS SEMINAR

ROSEMARY GEORGE, Critical Gender Studies, Department of Literature
475573 W 1:00-3:50 HSS 2025

Interdisciplinary readings in feminist theory and research methodology to prepare students for writing an honors thesis. Open to critical gender studies majors who have been admitted to Critical Gender Studies Honors Program. Prerequisites: admission to Critical Gender Studies Honors Program and department stamp required.

CRITICAL GENDER STUDIES 196A

HONORS RESEARCH

ROSEMARY GEORGE, Critical Gender Studies, Department of Literature
475574 TBA

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. An IP grade will be given at the end of the quarter; a final grade for both quarters will be given upon completion of Critical Gender Studies 196B,

Honors Program

Participation in the honors program is highly recommended for those students who are considering graduate school or other forms of postgraduate work in which research is involved. To be eligible for the program, a student should be

a CGS major and have senior standing by fall quarter 2003 with a 3.5 grade-point average in the major's upper-division courses. Interested and committed students who do not quite meet the grade requirement may be admitted at the discretion of the Critical Gender Studies Steering Committee.

Preparation begins during Fall Quarter in Critical Gender Studies 190, an honors seminar, and in CGS 196A, through which students research and identify thesis topics and find thesis directors. Work continues in Winter Quarter's CGS 196B: the production of the thesis itself. At graduation the identification of their Critical Gender Studies majors on diplomas and transcripts will include the notation "with distinction."

Marnie Tumulo, who participated in the current honors program, had this to say about the experience:

Taking part in the CGS Honors Program was one of the most challenging and rewarding experiences I have had as an undergraduate at UCSD. While the task of writing such a long paper seemed overwhelming at first, once I actually got writing, it was pretty amazing to see how much I was able to say. Writing an honors thesis is an opportunity to work independently on a topic of your choosing, while at the same time to have a space to share ideas with, and get guidance and support from, other students in the honors program, as well as from CGS faculty. For me, the hardest part of writing a thesis was narrowing down my topic since there are just so many possibilities of what to explore. In writing my thesis I not only learned a lot about the topic I researched, but I also learned much about the writing process and about myself as a writer. Also, while there are stressful moments in the course of writing the thesis, having the final paper complete is extremely rewarding. I definitely recommend the honors program because it is an excellent way to further develop and refine your writing and thinking skills and will end up being a memorable part of your CGS major.

Students interested in entering the program or learning more about it should see CGS director Rosemary George or Nancy Hatch (2073 HSS).

