



Faculty Director Message

Dear Colleagues,

As we approach the end of the academic year, it is time to reflect on our accomplishments, and think about what lies ahead. I have been faculty director for nearly a year now, finding the work rewarding as well as challenging. I hail from the Sociology Department, where I teach courses in political economy, science studies, and social history (with a strong focus on Central Europe). Prior to becoming director, I was a member of the CGS Steering Committee on and off for 10 years. I am proud to serve the faculty and students associated with CGS, whose intellectual curiosity and scholarly audacity win praise. More than once this year faculty have taken me aside to congratulate CGS for the high caliber of students in our program. (We were recently featured in an article in the New York Times discussing the advantages of enrolling in an academic "boutique" at a large state school). We do our best to offer a range of courses to satisfy the varied interests of our students, and to give faculty the opportunity to discuss their most current work. This year we are adding a new course rubric, "Gender, Sexuality and the Arts"; we hope to have final approval from the Committee on Educational Policy soon. Possible foci for this class include: music, theater, dance, performance, visual arts and new media. In Winter Quarter, Professor Anne Seshadri taught "Hitting the Groove: Music, Gender, and Sexuality" with great success.

Three other tasks await our attention in the coming year.

- CGS will be reviewed by the Committee of Educational Policy in Winter Quarter, 2006. It has been ten years since we were last reviewed, and many important and positive changes in CGS have taken place in the interim. This will give us an opportunity to blow our own horn, and to receive valuable advice on ways to improve our program.
- Ethnic Studies and CGS will be mounting a search to hire another faculty member whose teaching obligations would be split between us. We can look forward to a series of interesting lectures as job candidates visit the campus next year.

- Finally, we are in the process of developing a graduate specialization in Critical Gender Studies. This would make it possible for graduate students to augment their studies in specific disciplines with the interdisciplinary approaches that characterize our undergraduate courses.

I hold office hours every week during the academic year. Please stop by if you have any questions or concerns about the program, or simply want to introduce yourself.

Martha Lampland
Faculty Director
2061 H&SS, 0106
(858) 534-0995

Honors Program Reminder

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."

Students interested in entering the program or learning more about it should see CGS director Martha Lampland or Nancy Hatch (2073 HSS; 858-534-3589, nhatch@ucsd.edu).



Notes from a Graduating CGS

Major

“CriticalMechanicalGenderEngineeringStudies”
By Thomas Sarmiento

Two years ago, I became a student in the Critical Gender Studies major. Up until that point, I did not know such a progressive major existed at this research institution. Although I had been exposed informally to race, class, and gender studies through my college writing courses, I was unaware of a major where I could explore further issues that were important to me.

Unlike most people, I declared this major at the beginning of my third year. Furthermore, I declared the major as an addition to my major in Mechanical Engineering. At the time, deciding to double major in two seemingly divergent disciplines did not seem so monumental. However, as I began to immerse myself in both majors, I soon realized that my academic profile was more of an exception than the norm. In many ways, tying my two majors together has been impossible; yet, this perspective is often situated in a practical/post-undergraduate context.

Personally, these two majors serve as reflective fragments of the multiple interests I possess. I came to UCSD to pursue a degree in Mechanical Engineering—and that is what I am still doing today. More importantly, I came to UCSD to learn more about myself—and that is also what I am doing today. I wanted to read analytical texts that I could identify with; I wanted to engage in critical dialogue; I wanted to be a part of social change. In this way, majoring in CGS has enabled me to contextualize my personal experience as an underrepresented citizen of the United States. I am a queer Pinoy, and the personal is political.

Throughout my experience as a double major, I have encountered several obstacles in attempting to explain my choices and make sense of it to myself as well as to others. I have taken CGS classes where I have been the only male, and I have taken Engineering classes feeling like the only queer. Although I have felt this isolation, I have negotiated my right to claim these spaces as my own; and in doing so, I will be leaving UCSD with a tremendously rich, well-informed educational experience that few people can maintain. I am an Engineer AND I am a Scholar of Gender. One identity does not take precedence over the other; they exist simultaneously.

Office Notes

As many of you know, I will be retiring in August. My thanks go out to students and faculty associated with Critical Gender Studies: working here has been a marvelous experience in every way, and I'm very grateful for all that you have helped me to learn.

My successor hasn't yet been named, but I promise to leave you in good hands!

Nancy Hatch

Summer Session CGS Courses

SESSION ONE

CGS 102: Topics/Hitting the Groove: Music, Gender and Sexuality

Anne Seshadri, Lecturer, Critical Gender Studies Program, Music Department

Section ID 542572, Section B00, MW 2:00-4:50, Sequoia 147

In the past two decades, the study of music and its relationship to issues of gender and sexuality has become an important field of inquiry. This course seeks to explore the musical activities of women and men, to examine how concepts of gender and sexuality shape and are shaped by musical practices and discourses, and to investigate the construction of desire and sexuality through music. Issues of representation, identity and subjectivity are also addressed. Musical examples are selected from art music and popular music traditions from around the world. Course readings are drawn from musicology and ethnomusicology as well as various sub- or interdisciplines like women's and gender studies, feminist and queer theory, ethnic studies, cultural studies, cinema and media studies, and postcolonial and globalization theory.



CGS 102: Topics/ Writing Medieval Women

Lisa Lampert, Associate Professor, Department of Music
Section ID 542502, Section A00, MW 11:00-11:50, Solis
111

How did medieval women perceive their world? What sorts of lives did they lead and how did they manage to express themselves in a time when education and opportunity for women was often extremely limited? To answer these questions we'll read a range of texts written by women, including poetry, fables, autobiography, dream visions and mystical writings. We will also look at some texts written by men about women, including some of the so-called anti-feminist or misogynist tracts, as well as selections from fictional and non-fictional texts, including medical tracts discussing women's bodies and health. Throughout the course we will question the importance of medieval contexts to women's issues today.

No previous background in medieval studies is required for this course. All texts in translation.

Lisa Lampert is an Associate Professor in the Literature Department. Her work focuses on medieval England and Germany, with a special emphasis on gender and its relation to representation of Jews and the history of anti-Semitism

CGS 102: Topics/Horror Film and Gender

Denise Warren, Lecturer, Critical Gender Studies
Program

Section ID 542503, Section C00, TuTh 11:00-1:50, Solis
111

The course will examine the interplay and permutations of gender and genre in the classic horror film. The horror genre combines and intersects with a number of genres and themes such as thrillers and sci-fi, uncanny/ghost narratives, slasher and stalker films, vampire, cannibal and zombie films, and alien/monster end of the world

apocalyptic narratives. The conventions and excesses of the horror film allow a complex exploration of primordial fears from without and within, and the class will look at how questions of gender figure into the logic and strategies of the films under study. Films, film clips and sequences will include recent films and earlier classics such as American Psycho (Harron 2000), The Silence of the Lambs (Demme 1991), The Shining (Kubrick 1980), Alien (Ridley Scott 1979), Psycho (Hitchcock 1960), The Invasion of the Body Snatchers (Siegel 1956), The Cat People (Tourneur 1942) as well as sequences from other horror films across the history of the genre. The class will consist of lectures, films and clips, and discussion.

SESSION TWO

CGS 102: Topics/Advertising and Gender

Denise Warren, Lecturer, Critical Gender Studies Program

Section ID 542720, Section A00 TuTh 11:00-1:50, Solis
111

How is gender coded, embedded in and transmitted through advertising images? How might these images be understood as normative constructs of "masculine/feminine" paradigms, gender relations or gender identity? This course will address these questions through the study of various forms of advertising: mainstream and niche magazine ads; fashion photography; the television commercial; the appropriation of art forms (painting, sculpture, film, music, etc.); and the meld of advertising, marketing and entertainment which characterize contemporary pop culture. Students will learn to do close analysis of advertising's word/image interplay, composition and use of color as well as study strategies of story-telling and visual persuasion. The course will also address how the representations of gender evolve historically and respond to cultural change. The class will consist of lectures, slide and video presentations, film clip and discussion.

