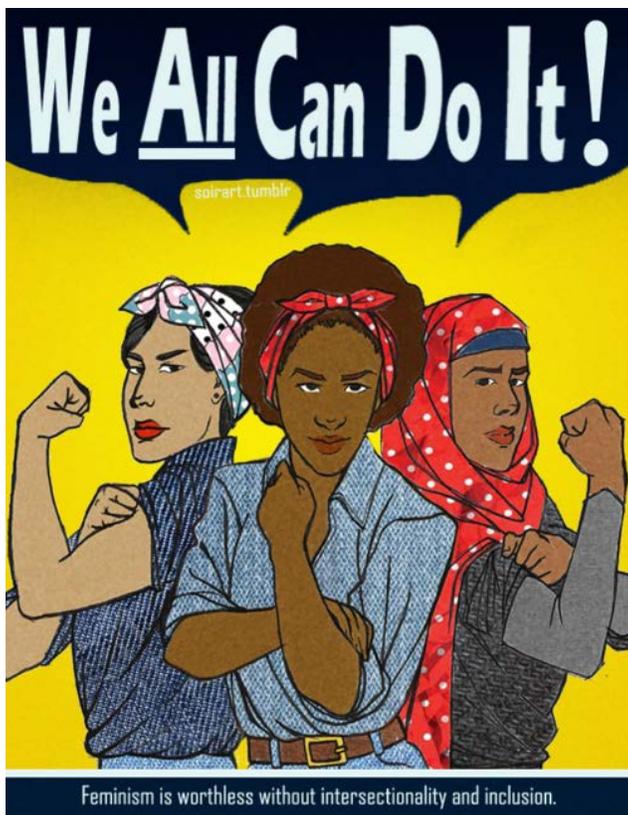




Critical Gender Studies

Summer 2016



Summer Session I

CGS 104 – Advanced Topics: Transfeminism and/as Women of Color Feminism

June Ting, Department of Literature

This course explores the relationship and rupture between the emerging framework of transfeminism and the genealogy of Black feminism, Native feminism, and women of color feminism. Beside engaging with the imminent tensions in between as well as the racial disavowals the former holds against the latter, this class seeks to build a critical hermeneutic that rigorously historicizes gender formations and deformations as racializations (and vice versa) under the dissimilar colonial regimes of chattel slavery, land dispossession and genocide, and imperialist wars of conquest. It does not mean simply to approach gender (and transgender) as racialized, or at the "intersection" with race. Rather, this course begins with the premise that blackness or indigeneity, for instance, is a gender. In doing so, the course sets out to reckon with the stakes in risking transfeminism at the moment when it can no longer take refuge in the deracialized sign of "trans" from the historical-material relations of

"ungendering" (Hortense Spillers), "gendercide" (Deborah Miranda), and the "coloniality of gender" (María Lugones)—relations that make racialized deaths the conditions of possibility for gender discreteness as well as gender transgression. Course readings will include texts from Spillers, Miranda, Lugones, Toni Cade Bambara, Sylvia Rivera, Reina Gossett, Emi Koyama, Kalaniopua Young, Saylesh Wesley, Shaadi Devereaux, b. binaohan, Morgan Collado, Kai Cheng Thom, and others, as well as cultural productions from Mark Aguhar, Juliana Huxtable, Shigeyuki Kihara, Jamal Lewis, Kiley May, Dane Figueroa Edidi, Luna Merbruja, Wu Tsang, and others.

CGS 105 – Queer Theory

Roshanak Kheshti, Ethnic Studies Department

Gay and Lesbian Studies formed as a response to demands by activists who sought to "queer" cultural texts like film, music, literature cultural phenomena like the nuclear family and cultural practices like sex. LGBT studies formed as a response to the omissions of this prior movement and evolved Queer Theory as a unique (un)disciplinary practice in the 1990s US. In response to the omissions of this field Queer of Color Critique intervened by insisting upon the intersectionality of all embodiment, including queer sexuality. And trans studies has continued to interrogate many of the assumptions on which this history has formed. Come learn about the activist and academic interventions mounted by this radical, late 20th century intellectual movement.

Summer Session II

CGS 2A – Intro to CGS: Social Movements

Vineeta Singh, Department of Ethnic Studies

This course will examine the role of social movements in contesting rights and representation in comparative and historical contexts. Historical examples may include: civil rights, anti-racist feminist, trans rights, immigrant rights, labor, and transnational women's movements. The course will pay particular attention to how US-based collective organizing has theorized gender and sexuality as they are constructed and lived in constant interaction with race, class, and national status.

CGS 113 – Gender & Sexuality in the Arts: Self-Representation & Photography

Eunsook Angela Kim, Department of Literature

This course will engage with the gendered history of photography, examining experiments in self-representation. We will largely focus on woman-identified and queer photographers whose archive of work interrogates questions of the body and the performance of gender. The course will look at photographers and photographs chronologically, as material/technology and access will be an essential focus of our question. We will look at figures ranging from 19th-century Countess Castiglione to 20th-century artists Francesca Woodman and Ana Mendieta, as well as contemporary photographers such as Carrie Mae Weems, Rene Cox, Nikki S. Lee, Yayoi Kusama; hashtags such as #sayhername and #iftheygunnedmedown; and the politics of digital photography apps like Instagram and Snapchat to ask: Are images of self-representation vehicles in which Western, gendered binaries are formed, learned and repeated? Are self-representations ruptures of dominant narratives? Or both and more? How do self-representations become associated with honesty? How does it function as a political tool? The course will pay particular attention to the circulation of white self-representation (due to its mass circulation), in both historical photography exhibitions and contemporary selfie culture. We will also be problematizing the racialized dynamics of self-portraiture: who gets to play, who is literal/multiple, who is criminalized, whose fantasy, whose performance?

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

ETHN 128 – Hip Hop: The Politics of Culture
PSYC 172 – Psychology of Human Sexuality
SOCI 113 – Sociology of the AIDS Epidemic
SOCI 139 – Social Inequality: Class, Race, and Gender

Humanities

#LTAM 110 – Latin American Literature in Translation: Latin American Women Writers
LTSP 175 – Gender, Sexuality, and Culture

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>.