

CUS586 Gender and Performance 性別與展演

Course Title : Gender and Performance 性別與展演

Course Code : CUS586

No. of Credits : 3 credits

Mode of Tuition : 3 hours of lecture

Class Contact Hours : 3 hours per week, 42 hours for the whole course

Category : Elective course

Discipline : Cultural Studies

Prerequisite(s) : Nil

Co-requisite(s) : Nil

Exclusion(s) : Nil

Exemption Requirements : Nil

Brief Course Description : This course picks up the wide-ranging postmodern challenges to preconceptions of the male/female gender bipolarity and addresses the theories and debates in the contexts of the performing arts, different historical temporalities, and everyday performance. Beginning with the conceptual assumption of “gender is performance,” the course examines theories of gender performativity, differences in gender constructions, and how femininity and masculinity were performed in different historical moments in different cultures. Attention will be paid to transgender performance in social life at large and in a variety of theatrical contexts specifically, with special reference to the theatrical performance of male and female cross-dressing in Euro-America, China, Japan, and other cultural locations, focusing on the figures of drag, nandan and nüsheng, and onnagata.

Aims	: 1. To incubate students' theoretical knowledge in gender performativity/gender as performance; 2. To familiarize students with the important historical constructions of the male-female bipolar concepts of gender and the challenges to this gender binary in different cultures; 3. To deepen students' intellectual understanding of and critical reflection on female impersonation, male impersonation, the third gender, and the transgender in social and artistic/theatrical performance.
Learning Outcomes	: On completion of the course, students will able to: 1. LO1: elucidate the concepts of theories of gender performativity and to argue in debates around this topic; 2. LO2: delineate various historical constructions of gender and expose the constructedness of those gender notions; 3. LO3: outline the artistic characteristics and discuss the cultural politics of gender impersonation and transgender performance in Asian and Euro-American theatrical contexts, including but not limited to the artistic traditions of onnagata and nandan, and drag performance in show business.
Indicative Contents	: 1. Judith Butler, Eve Kosofsky Sedgwick, and theories of gender performativity; 2. History of cross-dressing in Europe and China; 3. Nandan and nüsheng in Chinese opera; 4. Onnagata in Kabuki; 5. Drag performance; 6. Female masculinity; 7. Masculine constructions; 8. Body, embodiment, gender, and performance; 9. Queer performance.
Teaching Methods	: 1. Class participation / discussion by students with instructor's critical intervention to hone students' critical and analytic skills;

2. Expository teaching in the form of short lecture to enhance students' understanding of conceptual tools and to facilitate their reading of the required texts;
3. Students' oral presentations with optional creative/performative elements to improve students' faculty of formulating questions and presenting arguments.

Measurement of Learning Outcomes:

LO \ Assessment	Class participation and discussion	Presentation	Term paper
	(20%)	(30%)	(50%)
LO1	v	v	v
LO2			v
LO3		v	v

- Measurement of Learning Outcomes :
1. Class Participation/ Discussion and oral presentation to evaluate students' theoretical knowledge of and critical competence in the academic topic of gender performativity; (LO1)
 2. Presentation to assess students' research competence, organizational ability, and speech skills in discussing issues in performing gender; (LO1, LO3)
 3. Written assignment to test students' competence in formulating productive topics, questions, and arguments in performance and transgender studies. (LO1, LO2, LO3)

- Assessment :
- Continuous Assessment (100%):
1. Presentation 30%
 2. Term Paper 50%
 3. Class participation and discussion 20%

The presentation can be conducted individually or in a group and it ranges from 30 to 45 minutes. Term paper: Of approximate length of 6,000 characters in Chinese or 4,000 words in English. Class participation /discussion: If a particular student is keen on answering questions and expressing one's views, course teacher will give additional marks for that student.

Criteria for presentation

- Quality of Interpretation of the readings
- The relevance of the case to the arguments raised

- Organization of flow
- Clarity of the presentation/ commentary
- Relevance of questions raised
- Response to classmates' questions

Assessment Rubrics

1a) Individual presentation (30%) OR

Criterion	Excellent (90-100%)	Good (60-89%)	Pass (30%-59%)	Failure (0-29%)
Content (30%)	Identifies clearly the main issues to be addressed Examines the issues from all important perspectives. Overall logic is clear.	Identifies most of the main issues to be addressed Examines the issue / problem from most of the important perspectives but not all relevant arguments and counter arguments are fully examined.	Identifies an issue area, but without specific delineation of the main issues to be addressed Examines the question/ issue/ problem from some of the important perspectives.	Fail to identify an issue area and the main issues to be addressed No critical engagement with issues, and themes. Presentation characterized by serious inaccuracies and misunderstanding
	Presenter(s) engage the audience at all times, actively seeking for suggestions from the audiences and incorporate these insights into the final project in thoughtful ways	Presenter(s) engage the audience most of the time, consistently seeking for suggestions from the audiences, and incorporate these insights into the final project	Presenter(s) attempts to engage the audience, tries to seek for suggestions from the audiences, and to incorporate these insights into the final project	Presenter(s) seem to make little attempt to engage the audience.

1b) Group presentation (30%)

***Peer assessment will be conducted as a reference for assessment of one's contribution to the group presentation or project.**

Criterion	Excellent (90-100%)	Good (60-89%)	Pass (30%-59%)	Failure (0-29%)
Content (24%)	Identifies clearly the main issues to be addressed Examines the	Identifies most of the main issues to	Identifies an issue area, but without specific delineation	Fail to identify an issue area and the main issues to be addressed No critical

	issues from all important perspectives. Overall logic is clear.	be addressed Examines the issue / problem from most of the important perspectives but not all relevant arguments and counter arguments are fully examined.	of the main issues to be addressed Examines the question/ issue/ problem from some of the important perspectives.	engagement with issues, and themes. Presentation characterized by serious inaccuracies and misunderstanding
	Presenter(s) engage the audience at all times, actively seeking for suggestions from the audiences and incorporate these insights into the final project in thoughtful ways	Presenter(s) engage the audience most of the time, consistently seeking for suggestions from the audiences, and incorporate these insights into the final project	Presenter(s) attempts to engage the audience, tries to seek for suggestions from the audiences, and to incorporate these insights into the final project	Presenter(s) seem to make little attempt to engage the audience.
Team-work (6%)	Excellent performance of teamwork. Demonstrates full communication with formal roles for each group member. Equal distribution of workload.	Good performance of teamwork. Demonstrates some communication with roles for each group member. Moderate distribution of workload.	Fair performance of teamwork. Demonstrates limited communication with informal roles for each group member. Some distribution of workload.	Poor performance of teamwork. Demonstrates no communication with unclear roles for each group member. Unequal distribution of workload.

2) Term paper (50%)

Criterion	Excellent (90-100%)	Good (60-89%)	Pass (30%-59%)	Failure (0-29%)
Understanding of Topic (12%)	Comprehensive understanding	Clear discussion of relevant issues.	Shows some coverage and	Very little or no understanding of

	and coverage of issues. Insightful and well-informed. Clearly answers the question.	Shows good insight into the subject. Answers the question.	understanding of main issues. Does not answer the question fully/directly enough.	the issues. Does not answer the question.
Use of evidence (17%)	Wide range of evidence used to support arguments. Thoroughly researched. Use of primary sources.	Good use of evidence to support arguments. Have researched and drawn on some evidence.	Adequate range of evidence used. Could have drawn on more suitable evidence.	Inadequate use of evidence to support argument. No use of evidence to support argument
Critical analysis (17%)	Excellent critical awareness of subject matter and current issues. Shows original thinking and analysis.	Goes beyond description. Analyses material to develop argument.	More description than analysis in content. Needs to draw material together to develop argument.	Describes the issues but shows significant misunderstanding of basic issues.
Structure of Argument (2%)	Clear structure. Presents a convincing and well developed argument.	Clear structure. Develops a sound argument.	Argument needs further development. Structure needs more clarity.	Poor structure. No clear argument. No clear linkage from point to point.
Writing & Referencing (2%)	Uses references correctly. Demonstrates excellent writing skills.	Generally uses references correctly but some parts less well referenced. Competent writing skills.	Some parts not referenced correctly. Writing skills could be improved.	Not referenced correctly. Poor writing skills. Needed proof reading.

3) Class Participation / Discussion (20%)

Criterion	Excellent (90-100%)	Good (60-89%)	Pass (30%-59%)	Failure (0-29%)
-----------	---------------------	---------------	----------------	-----------------

Level of participation (3%)	Participates actively and constructively all the time.	Participates actively most of the time	Participates most of the time but sometimes requires prompting.	Student does not attend tutorial.
Engagement with course materials (4%)	Engages constructively with, all course material (assigned readings, issues, concepts).	Demonstrates a good understanding of, and engages constructively with course material.	Demonstrates a basic understanding of most of the course material and engages with it, though not always successfully.	Student demonstrates little or no understanding of course material, lacks engagement with it
Quality of analysis and discussion (10%)	Provides insightful analyses, raises critical points, and advances and deepens group discussion.	Frequently provides helpful points or asks questions that advance and deepen group discussion.	Sometimes makes positive contributions that advance group discussion.	Little or no engagement / participation in group discussion even with prompting.
Engagement with others (3%)	Consistently appreciates others' contribution and engages with their ideas sensitively.	Generally appreciates others' contribution and engages with their ideas sensitively.	Attempt to appreciate others' contribution and to engage with their ideas sensitively, with some success.	Shows no appreciation of others' knowledge and skills.

Important Notes:

1. Students are expected to spend a total of 9 hours (i.e. 3 hours of class contact and 6 hours of personal study) per week to achieve the course learning outcomes.
2. Students shall be aware of the University regulations about dishonest practice in course work, tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations and Course Work. In particular, plagiarism, being a kind of dishonest practice, is "the presentation of another person's work

without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even footnotes/citations, whether protected by copyright or not, as the student's own work". Students are required to strictly follow university regulations governing academic integrity and honesty.

3. Students are required to submit writing assignment(s) using Turnitin.
4. To enhance students' understanding of plagiarism, a mini-course "Online Tutorial on Plagiarism Awareness" is available on <https://pla.ln.edu.hk/>.
5. Students must adhere to the University's guidelines and practices when using Generative Artificial Intelligence (AI) tools. The official documents "*Guidelines for Using GAI Tools at Lingnan University*" and "*Best Practices for Ethical and Responsible Use of GAI Tools in Course Assessments*" can be found here: <https://www.ln.edu.hk/tlc/generative-artificial-intelligence/gai-guidelines-best-practices>.

Required/Essential Readings:

- Butler, J. (1990). *Gender trouble: Feminism and the subversion of identity*. Routledge.
- Campbell, A., & Farrier, S. (Eds.). (2016). *Queer dramaturgies: International perspectives on where performance leads queer*. Palgrave Macmillan.
- Foster, S. (1998). Choreographies of gender. *Signs: Journal of Women in Culture and Society*, 24(1), 1–33.
- Migdalek, J. (2015). *The embodied performance of gender*. Routledge.

Recommended/Supplementary Readings :

- Ackroyd, P. (1979). *Dressing up: Transvestism and drag: The history of an obsession*. Simon & Schuster.
- Aspden, S. (2013). *The rival sirens: Performance and identity on Handel's operatic stage*. Cambridge University Press.
- Baker, R. (1968). *Drag: A history of female impersonation on the stage*. Triton.
- Barbin, H. (1980). *Herculine Barbin: Being the recently discovered memoirs of a nineteenth-century French hermaphrodite* (R. McDougall, Trans.; M. Foucault, Intro.). Pantheon Books.
- Berger, M., Wallis, B., & Watson, S. (Eds.). (1995). *Constructing masculinity*. Routledge.
- Besnier, N., & Alexeyeff, K. (Eds.). (2014). *Gender on the edge: Transgender, gay, and other Pacific Islanders*. University of Hawai'i Press.
- Buikema, R., & van der Tuin, I. (Eds.). (2007). *Doing gender in media, art and culture*. Routledge.
- Bullough, V. L., & Bullough, B. (1993). *Cross dressing, sex, and gender*. University of Pennsylvania Press.
- Bulman, J. C. (2008). *Shakespeare re-dressed: Cross-gender casting in contemporary performance*. Fairleigh Dickinson University Press.
- Campbell, A., & Farrier, S. (Eds.). (2016). *Queer dramaturgies: International perspectives on where performance leads queer*. Palgrave Macmillan.
- Ekins, R. (1997). *Male femaling: A grounded theory approach to cross-dressing and sex-changing*. Routledge.
- Fisher, J., & Shay, A. (Eds.). (2009). *When men dance: Choreographing masculinities across borders*. Oxford University Press.
- Ferris, L. (Ed.). (1993). *Crossing the stage: Controversies on cross-dressing*. Routledge.
- Garber, M. (1992). *Vested interests: Cross-dressing and cultural anxiety*. Routledge.
- Goodman, L., & de Gay, J. (Eds.). (1998). *The Routledge reader in gender and performance*. Routledge.
- Halberstam, J. (1998). *Female masculinity*. Duke University Press.
- Li, S. L. (2006). *Cross-dressing in Chinese opera* (Paperback ed.). Hong Kong University Press.
- Lim, E.-B. (2014). *Brown boys and rice queens: Spellbinding performance in the Asias*. New York University Press.
- Marlow, C. (2013). *Performing masculinity in English university drama, 1598–1636*. Ashgate.
- Parker, A., & Sedgwick, E. K. (Eds.). (1995). *Performativity and performance*. Routledge.
- Purvis, P. (Ed.). (2013). *Masculinity in opera: Gender, history, and new musicology*. Routledge.
- Senelick, L. (Ed.). (1992). *Gender in performance: The presentation of difference in the performing arts*. University Press of New England.
- Shakespeare and gender in practice*. (2015). Macmillan International Higher Education.
- Solomon, A. (1997). *Re-dressing the canon: Essays on theatre and gender*. Psychology Press.
- Spatz, B. (2015). *What a body can do: Technique as knowledge, practice as research*. Routledge.
- Suthrell, C. (2004). *Unzipping gender: Sex, cross-dressing and culture*. Berg.
- Wu, C.-J. (2008). *Performing postmodern Taiwan: Gender, cultural hybridity, and the male cross-dressing show* [Doctoral dissertation, Wesleyan University].
- Xie, W. (2010). *Female cross-dressing in Chinese opera and cinema* [Doctoral dissertation, Yale University].

Peer Assessment Form

Team: _____

Instruction: Evaluate your peer team members on their participation in the course group work. This is due on the submission day along with the group work.

Name	Criterion	Ratings (1-10)	Further comments (optional)
1	Participation in project activities		
	Fulfilment of her/his roles		
	Leadership		
	Overall		
2	Participation in project activities		
	Fulfilment of her/his roles		
	Leadership		
	Overall		
3	Participation in project activities		
	Fulfilment of her/his roles		
	Leadership		
	Overall		
4	Participation in project activities		

