

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/Term : 3

Mode of Tuition : Seminar

Class Contact Hours : 3 hours per week

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 be 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 Content : 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 Method : 1. Class 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 :
1. Discussion and oral presentation to evaluate students' theoretical knowledge of and critical competence in the academic topic of gender performativity; (LO1)
 2. Tutorial/performative 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. One tutorial presentation 30%
 2. One journal essay length paper 50%
 3. Class discussion 20%

The tutorial presentation can be conducted individually or in a group and it ranges from 30 to 45 minutes. Journal Essay length paper: Of approximate length of 5,000 characters in Chinese or 4,000 words in English. Class 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 : **1a) Individual tutorial presentation (30%) OR**

Rubrics

A, A-	B+, B, B-	C+, C, C-	F
Identifies and addresses clearly the main question(s). Examines the question /issue/ problem from all important perspectives. Overall logic is clear. Presenter(s) engage the audience at all times.	Identifies and addresses most of the main question(s). Examines the question/issue/ problem from most of the important perspectives but not all relevant arguments and counter arguments are fully examined. Presenter(s) engage the audience most of the time.	Identifies and addresses most of the main question(s). Examines the question/ issue/ problem from some of the important perspectives. Presenter(s) engage the audience most of the time	Lacks an understanding of what the question requires. No critical engagement with issues, and themes. Presentation characterized by serious inaccuracies and misunderstandings. Presenter(s) seem to make little attempt to engage the audience

1b) Group tutorial presentation (30%)

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

8%

A, A-	B+, B, B-	C+, C, C-	F
Excellent performance of teamwork. Demonstrates full	Good performance of teamwork. Demonstrates some	Fair performance of teamwork. Demonstrates limited	Poor performance of teamwork. Demonstrates no communication

communication with formal roles for each group member. Equal distribution of workload.	communication with roles for each group member. Moderate distribution of workload.	communication with informal roles for each group member. Some distribution of workload.	with unclear roles for each group member. Unequal distribution of workload.
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22%

A, A-	B+, B, B-	C+, C, C-	F
Identifies and addresses clearly the main question(s) Examines the question /issue/ problem from all important perspectives. Overall logic is clear. Presenter(s) engage the audience at all times.	Identifies and addresses most of the main question(s). Examines the question/issue/ problem from most of the important perspectives but not all relevant arguments and counter arguments are fully examined. Presenter(s) engage the audience most of the time.	Identifies and addresses most of the main question(s). Examines the question/ issue/ problem from some of the important perspectives. Presenter(s) engage the audience most of the time	Lacks an understanding of what the question requires. No critical engagement with issues, and themes. Presentation characterized by serious inaccuracies and misunderstandings. Presenter(s) seem to make little attempt to engage the audience

2) One journal essay length paper (50%)

A, A-	B+, B, B-	C+, C, C-	F
Ability to proficiently demonstrate	Showing satisfactory ability to relate	Includes description of events, and a	Only includes mere descriptions of

<p>reflection and deep thinking of acquired knowledge and concepts, and integrate them into different issues from wide range of perspectives (e.g. different contexts, cultures, disciplines etc.); creative solutions and critical thinking skills demonstrated in the writing</p>	<p>acquired knowledge to previous experiences; demonstrating attempt to analyze the issues from a number of different perspectives</p>	<p>little further consideration behind the events using a relatively descriptive style of language; no evidence of using multiple perspectives in analyzing the issues</p>	<p>theoretical knowledge; no reflection is demonstrated beyond the descriptions</p>
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3) Class Discussion (20%)

A, A-	B+, B, B-	C+, C, C-	F
<p>Participates actively and constructively all the time. Engages constructively with, all course material (assigned readings, issues, concepts). Provides</p>	<p>Participates actively most of the time. Demonstrates a good understanding of, and engages constructively with course material. Frequently provides helpful points or asks</p>	<p>Participates most of the time but sometimes requires prompting. Demonstrates a basic understanding of most of the course material and engages with it, though</p>	<p>Student does not attend tutorial. Or if student does attend, he or she demonstrates little or no understanding of course material, lacks engagement with it, or makes little or no effort</p>

<p>insightful analyses, raises critical points, and advances and deepens group discussion. Consistently appreciates others' contribution and engages with their ideas sensitively.</p>	<p>questions that advance and deepen group discussion. Generally appreciates others' contribution and engages with their ideas sensitively.</p>	<p>not always successfully. Sometimes makes positive contributions that advance group discussion. Attempt to appreciate others' contribution and to engage with their ideas sensitively, with some success.</p>	<p>to contribute to group discussion. Little or no engagement / participation in group discussion even with prompting. Shows no appreciation of others' knowledge and skills.</p>
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- 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/>.

Required Readings:

- Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 1990.
- Campbell, Alyson, and Stephen Farrier, eds. *Queer Dramaturgies: International Perspectives on Where Performance Leads Queer*. New York: Palgrave Macmillan, 2016.
- Foster, Susan. "Choreographies of Gender." *Signs: Journal of Women in Culture and Society* 24.1 (1998): 1-33.
- Migdalek, Jack. *The Embodied Performance of Gender*. New York: Routledge, 2015.

Recommendation Readings:

- Ackroyd, Peter. *Dressing Up: Transvestism and Drag: The History of an Obsession*. New York: Simon & Schuster, 1979.
- Aspden, Suzanne. *The Rival Sirens: Performance and Identity on Handel's Operatic Stage*. Cambridge: Cambridge University Press, 2013.
- Baker, Roger. *Drag: A History of Female Impersonation on the Stage*. London: Triton, 1968.
- Barbin, Herculine. *Herculine Barbin: Being the Recently Discovered Memoirs of a Nineteenth-Century French Hermaphrodite*. Introduced by Michel Foucault. Trans. Richard McDougall. New York: Pantheon Books, 1980.
- Berger, Maurice, Brian Wallis and Simon Watson, eds. *Constructing Masculinity*. New York: Routledge, 1995.
- Besnier, Niko, and Kalissa Alexeyeff, eds. *Gender on the Edge: Transgender, Gay, and Other Pacific Islanders*. Honolulu: University of Hawai'i Press, 2014.
- Buikema, Rosemarie, and Iris van Dertuin, eds. *Doing Gender in Media, Art and Culture*. London: Routledge, 2007.
- Bullough, Vern L. and Bonnie Bullough. *Cross Dressing, Sex, and Gender*. Philadelphia: U of Pennsylvania P, 1993.
- Bulma, James C. *Shakespeare Re-dressed: Cross-gender Casting in Contemporary Performance*. Madison, NJ: Fairleigh Dickinson University Press, 2008.
- Campbell, Alyson, and Stephen Farrier, eds. *Queer Dramaturgies: International Perspectives on Where Performance Leads Queer*. New York: Palgrave Macmillan, 2016.
- Ekins, Richard. *Male Femaling: A Grounded Theory Approach to Cross-dressing and Sex-changing*. New York: Routledge, 1997.
- Fisher, Jennifer, and Anthony Shay, eds. *When Men Dance: Choreographing Masculinities Across Borders*. Oxford: Oxford University Press, 2009.
- Ferris, Lesley, ed. *Crossing the Stage: Controversies on Cross-Dressing*. New York: Routledge, 1993.
- Garber, Marjorie. *Vested Interests: Cross-dressing and Cultural Anxiety*. New York: Routledge, 1992.
- Goodman, Lizbeth, and Jane de Gay, eds. *The Routledge Reader in Gender and Performance*. New York: Routledge, 1998.
- Halberstam, Judith. *Female Masculinity*. Durham: Duke University Press, 1998.
- Li, Siu Leung. *Cross-dressing in Chinese Opera*. Paperback edition. Hong Kong: Hong Kong University

Press, 2006.

Lim, Eng-Beng. *Brown Boys and Rice Queens: Spellbinding Performance in the Asias*. New York: New York University Press, 2014.

Marlow, Christopher. *Performing Masculinity in English University Drama, 1598-1636*. Burlington, VT: Ashgate, 2013.

Parker, Andrew, and Eve Kosofsky Sedgwick, eds. *Performativity and Performance*. London: Routledge, 1995.

Purvis, Philip, ed. *Masculinity in Opera: Gender, History, and New Musicology*. New York: Routledge, 2013.

Senelick, Laurence, ed. *Gender in Performance: The Presentation of Difference in the Performing*. Hanover, NH: UP of New England, 1992.

Shakespeare and Gender in Practice. Macmillan International Higher Education, 2 déc. 2015_

Solomon, Alisa. *.Re-dressing the Canon: Essays on Terri Power*. Theatre and Gender. Psychology Press, 1997

Spatz, Ben. *What a Body Can Do: Technique as Knowledge, Practice as Research*. New York: Routledge, 2015.

Suthrell, Charlotte, *Unzipping Gender: Sex, Cross-dressing and Culture*. New York: Berg, 2004.

Wu, Chao-Jung. "Performing Postmodern Taiwan: Gender, Cultural Hybridity, and the Male Cross-dressing Show." PhD Diss., Wesleyan University, 2008.

Xie, Wei. "Female Cross-dressing in Chinese Opera and Cinema." PhD Diss., Yale University, 2010.