

2024-2025 Term 2
Wednesdays 2:30pm - 4:15pm
Lai Chan Pui Ngong LT

CURE3007 Gender and Sexuality in Cultural Studies

Instructor: Prof. TAN Jia 譚佳

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Course padlet page:

Course Description

What are gender and sexuality and why do they matter? What are the significances and limitations of gender and sexuality as analytic categories? How are dominant understandings and practices of gender and sexuality constructed and contested in different cultural forms and social contexts? This course is divided into three sections. The first section introduces the basic vocabulary of gender studies and how gender and sexuality intersect with other forms of differences. The second section explores gender and sexuality through various cultural products and media such as literature, film, video games, theatre, and social activism. The final section examines key debates in relation to gender and sexuality in specific social contexts. Upon completion of this course, students would understand basic theoretical concepts for gender and sexuality analysis and gain critical thinking skills on gender and sexuality.

何為性別？性別為何重要？性別作為分析範疇有何重要性和限制？在不同的文化形式和社會脈絡中對性別的主流理解和主流的性別實踐如何被建構和挑戰？此課程分為三部分。第一部分介紹性別研究的基礎概念以及性別和其他社會分類的互為關係。第二部分透過不同的文化產物及媒介如文學、電影、電子遊戲、劇場、社會行動探索性別的不同面向。第三部分審視特定社會脈絡中關於性別的重要爭論。此課程旨在讓學生掌握分析性別的基本理論和概念，以及了解關於性別的重要討論，從而促進學生對性別的批判性思考。

Learning outcomes

Upon successful completion of this course, students should be able to:

- 1) understand basic theoretical concepts for gender analysis and debates on gender and sexuality
- 2) analyze how gender and sexuality intersect with other forms of differences
- 3) use the key concepts and theories to analyze a specific cultural phenomenon from a gendered perspective
- 4) critically think about gender and sexuality

Assessment

1. Participation and Presentation

10%+20%

Participation includes weekly class discussion and exercise. Presentations should be a pitch of your group creative project in the second half of the term.

2. Mid-term writing assignment.

30%

Details will be announced later. The student is required to either do a small writing project (to be announced later) or respond to at least one reading from course material in one piece of writing. The response should NOT be a mere repetition of the main points in the readings. Rather, please use the concepts in the readings to comment on phenomenon in your everyday life. You can compare the main points from the readings or use them selectively to reflect on everyday life critically. It is ideal that the reflection paper can use theory as what Bell Hooks called “liberatory practice” or practice of “healing” (English: double-spaced, less than 4 pages, Chinese: less than 2000 words). **Due on Feb 26 in class.**

3. Take Home Final: Group Creative Project

40%

At the end of the course, you will complete a take home final group project. Group project can be 3-4 students per group. It should be **a creative project (creative writing, photo-essay, video, animation, etc.) accompanied by a written statement with academic analysis and references (English: double-spaced, 4 – 5 pages. Chinese: 2,000 – 3,000 words). Creative projects will be graded for their originality, creative presentation, academic relevance, and critical thinking skills.**

All projects (written words part) will be submitted via VeriGuide and on Padlet. Please note that late submissions will be graded one grade down every 3 days. More specific instructions will be distributed later. **Due on April 27 online.**

Required Readings

All readings will either be distributed as class handout or they will be available online in pdf format. Most volumes are also available in the University Library. Please finish weekly readings before coming to class.

Weekly Schedule

Week 1 Jan 8

1. Introduction: Why Gender and Sexuality?

Reading: 1. Nochlin, Linda. 1988. “Why Have There Been No Great Women Artists?” In *Women, Art, and Power*, 145–77. New York: Harper and Row.

Recommended Readings: 2. “Introduction” in *Cinderella's Sisters: a Revisionist History of Footbinding*, University of California Press, 2005; 高彦颐，《缠足：“金莲崇拜”盛极而衰的演变》苗延威译，南京：江苏人民出版社，2009。

3. Hooks, Bell. 2014. “Theory as Liberatory Practice” in *Teaching to Transgress*. New York and London: Routledge. 59-76.

Part One Terms

Week 2 Jan 15

2. Intersectionality

Reading: 1. Crenshaw, Kimberle. 1991. "Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color." *Stanford Law Review* 43 (6): 1241–99.

Recommended Readings: 2. Lindio-McGovern, Ligaya. 2004. "Alienation and Labor Export in the Context of Globalization: Filipino Migrant Domestic Workers in Taiwan and Hong Kong." *Critical Asian Studies* 36 (2): 217–38.

Week 3 Jan 22

3. Sex Hierarchy and Transgender

Reading: 1. Gayle S. Rubin. *Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality*

2. Stryker, Susan, and Talia M. Bettcher. 2016. "Introduction: Trans/Feminisms." *TSQ: Transgender Studies Quarterly* 3 (1–2): 5–14.

Recommended Readings:

3. Leung, Helen Hok-Sze. 2012. "Trans on Screen." In *Transgender China*, edited by Howard Chiang, 183–98. New York: Palgrave Macmillan.

Week 4 Jan 29

PUBLIC HOLIDAY. NO CLASS.

Week 5 Feb 5

5. Masculinity Studies

Reading: 1. Connell, Robert W., and James W. Messerschmidt. "Hegemonic masculinity: Rethinking the concept." *Gender & society* 19, no. 6 (2005): 829–859.

Recommended Readings: 2. Song, Geng. 2021. "Little Fresh Meat": The Politics of Sissiness and Sissyphobia in Contemporary China. *Men and Masculinities*.

3. Pang, Laikwan. 2005. "Introduction: The Diversity of Masculinities in Hong Kong Cinema." In *Masculinities and Hong Kong Cinema*, edited by Laikwan Pang and Day Wong, 1–14. Hong Kong: Hong Kong University Press.

Part Two Cultural Texts

Week 6 Feb 12

6. Male Gaze and Racialized Femininity

Reading: 1. Mulvey, Laura. 1975. "Visual Pleasure and Narrative Cinema." *Screen* 16 (3): 6–18.

Recommended Readings:

2. Cheng, Anne Anlin. "Ornamentalism: A Feminist Theory for the Yellow Woman." *Critical Inquiry* 44, no. 3 (2018): 415–446.

3. 上野千鶴子，《厭女：日本的女性嫌惡》節選

Week 7 Feb 19

7. Gender Ambiguity and Female Masculinity

Reading: 1. selections in Halberstam, Jack. *Female Masculinity*. Duke University Press, 1998, 13–43.

Recommended Readings:

2. Li, Eva Cheuk-yin. 2015. "Approaching Transnational Chinese Queer Stardom as Zhongxing ('Neutral Sex/Gender') Sensibility." *East Asian Journal of Popular Culture* 1 (1): 75–95.

Week 8 Feb 26

Midterm Assignment Due

8. Gender and Fantasy Media

Reading: 1. Roblou, Yann. 2012. "Complex Masculinities: The Superhero in Modern American Movies." *Culture, Society and Masculinities* 4 (1): 76–92.

Recommended Readings:

2. Liang Luo, "The White Snake in Hong Kong Horror Cinema," in *Hong Kong Horror Cinema*, edited by Daniel Martin and Garry Bettinson, Edinburgh University Press, 2018, 34–51

Week 9 Mar 5

READING WEEK. NO CLASS.

Week 10 Mar 12

10. Fandom and Fitcosexuality

Reading: 1. "translator' introduction" in Saitō, Tamaki. *Beautiful fighting girl*. University of Minnesota Press, 2011.

Recommended Readings: 2. 臺灣獸迷的主體困境與書寫職權——反思臺獸研 NTUGC 社課網路論戰 (徐亦靈、楊剛, 2022)

3. 這個角色是我老公：夢女世界觀之探討, <https://www.u-acg.com/archives/25453>

Week 11 Mar 19

11. Feminist Theater, Art, and Activism

Reading: 1. Cheng, Sealing. 2009. "Questioning Global Vaginahood: Reflections from Adapting *The Vagina Monologues* in Hong Kong." *Feminist Review* 92: 19–35.

Recommended Readings: 2. Mendes, Kaitlynn, Jessica Ringrose, and Jessalynn Keller. 2018. "#MeToo and the Promise and Pitfalls of Challenging Rape Culture through Digital Feminist Activism." *European Journal of Women's Studies* 25 (2): 236–46.

3. Tan, Jia. 2017. "Digital Masquerading: Feminist Media Activism in China." *Crime, Media, Culture* 13 (2): 171–86.

Part Three Debates and Social Contexts

Week 12 March 26

12. Economy, Labor, and Feminist Approach to Political Economy

Reading: 1. selections in Gibson-Graham, J. K. (2006). *The End of Capitalism (As We Knew It): A Feminist Critique of Political Economy* (Vol. 31). Minneapolis: Minnesota University Press.

Recommended Readings: 2. 陳鳳儀, "女工合作新天地", 《不一樣的香港社會經濟：超越資本主義社會的想像》, 111–130。

Week 13 April 2

***Guest lecture or field trip may be arranged.**

Week 14 Apr 9

14. Gender and Human Rights

Reading:

1. Merry, Sally Engle. 2006. "Transnational Human Rights and Local Activism: Mapping the Middle." *American Anthropologist* 108 (1): 38–51.

Recommended Readings:

2. Cheng, Sealing. 2011. "The Paradox of Vernacularization: Women's Human Rights and the Gendering of Nationhood." *Anthropological Quarterly* 84 (2): 475–505.

Week 15 Apr 16

15. Debates on Sex Work and Pornography and Objectification Theory

Reading: 1. Attwood, Feona, and Clarissa Smith. 2021. "Sexual Objects, Sexual Subjects and Certified Freaks: Rethinking 'Objectification'", *MAI: Feminism and Visual Culture*.

Recommended Readings: 2. 何春蕤編，〈性工作：妓權觀點〉節選，巨流，2001。

Reference:

Brownell, Susan, and Jeffrey N. Wasserstrom, eds. 2002. *Chinese Femininities/Chinese Masculinities: A Reader*. Berkeley: University of California Press.

Connell, R. W. 1995. *Masculinities*. Cambridge: Polity Press.

Halberstam, J. Jack. 2012. *Gaga Feminism: Sex, Gender, and the End of Normal*. Boston: Beacon Press.

Hodgson, Dorothy L, ed. 2015. *The Gender, Culture, and Power Reader*. Oxford: Oxford University Press.

Mulvey, Laura. 1989. *Visual and Other Pleasures*. New York: Palgrave.

Nicholson, Linda, ed. 1997. *The Second Wave: A Reader in Feminist Theory*. London: Routledge.

Nochlin, Linda. 1988. *Women, Art, And Power*. New York: Harper and Row.

Pang, Laikwan, and Day Wong, eds. 2005. *Masculinities and Hong Kong Cinema*. Hong Kong: Hong Kong University Press.

Stryker, Susan, and Stephen Whittle, eds. 2006. *The Transgender Studies Reader*. New York: Routledge.

Trier-Bieniek, Adrienne, and Patricia Leavy, eds. 2014. *Gender & Pop Culture: A Text-Reader*. Rotterdam: Sense Publishers.

Yau, Ching, ed. 2010. *As Normal as Possible: Negotiating Sexuality and Gender in Mainland China and Hong Kong*. Hong Kong: Hong Kong University Press.

Barlow, Tani E. 2004. *The Question of Women in Chinese Feminism*. Durham, NC: Duke University Press.

Chow, Rey. 1991. *Woman and Chinese Modernity: The Politics of Reading between West and East*. Minneapolis: University of Minnesota Press.

Gilbert, Sandra M., and Susan Gubar. 2000. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. New Haven, CT: Yale University Press.

- Grewal, Inderpal, and Caren Kaplan, eds. 1994. *Scattered Hegemonies: Postmodernity and Transnational Feminist Practices*. Minneapolis: University of Minnesota Press.
- Haraway, Donna J. 1991. *Simians, Cyborgs, and Women: The Reinvention of Nature*. New York: Routledge.
- Harcourt, Wendy. 2009. *Body Politics in Development: Critical Debates in Gender and Development*. London: Zed Books.
- Hooks, bell. 1984. *Feminist Theory: From Margin To Center*. Boston: South End Press.
- Hsiung, Ping-Chun, Maria Jaschok, Cecilia Milwertz, and Red Chan, eds. 2001. *Chinese Women Organizing: Cadres, Feminists, Muslims, Queers*. Oxford: Berg.
- Kuhn, Annette. 1982. *Women's Pictures: Feminism and Cinema*. London: Routledge & Kegan Paul.
- McLaughlin, Lisa, and Cynthia Carter, eds. 2014. *Current Perspectives in Feminist Media Studies*. London: Routledge.
- Radway, Janice A. 1984. *Reading the Romance: Women, Patriarchy, and Popular Literature*. Chapel Hill: University of North Carolina Press.
- Robertson, Pamela. 1996. *Guilty Pleasures: Feminist Camp from Mae West to Madonna*. Durham, NC: Duke University Press.
- Van Zoonen, Liesbet. 1994. *Feminist Media Studies*. London: Sage Publications.
- Yu, Zhongli. 2015. *Translating Feminism in China: Gender, Sexuality and Censorship*. Abingdon, UK: Routledge.

Honesty in Academic Work: A Guide to Students

The Chinese University of Hong Kong places very high importance on honesty in academic work submitted by students, and adopts a policy of zero tolerance on cheating and plagiarism. Any related offence will lead to disciplinary action including termination of studies at the University. All student assignments in undergraduate and postgraduate programmes should be submitted via VeriGuide with effect from September 2008: https://academic.veriguide.org/academic/login_CUSCS.jsp

Although cases of cheating or plagiarism are rare at the University, everyone should make himself/herself familiar with the content of this website and thereby help avoid any practice that would not be acceptable.

Section 1 What is plagiarism

[https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_\(2013-14\)/p01.htm](https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p01.htm)

Section 2 Proper use of source material

[https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_\(2013-14\)/p02.htm](https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p02.htm)

Section 3 Citation styles

[https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_\(2013-14\)/p03.htm](https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p03.htm)

Section 4 Plagiarism and copyright violation

[https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_\(2013-14\)/p04.htm](https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p04.htm)

Section 5 CUHK regulations on honesty in academic work

[https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_\(2013-14\)/p05.htm](https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p05.htm)

Section 6 CUHK disciplinary guidelines and procedures

[https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_\(2013-14\)/p06.htm](https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p06.htm)

Section 7 Guide for teachers and departments

[https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_\(2013-14\)/p07.htm](https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p07.htm)

Section 8 Recommended material to be included in course outlines

[https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_\(2013-14\)/p08.htm](https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p08.htm)

Section 9 Electronic submission of assignments via VeriGuide

[https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_\(2013-14\)/p09.htm](https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p09.htm)

Section 10 Declaration to be included in assignments

[https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_\(2013-14\)/p10.htm](https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p10.htm)