

**HL316/HL3016—Gender and Sexuality Studies
(Cinema and Embodiment)**

Instructor Information

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Module Description

This course addresses the intersection of gender, sex, sexuality, embodiment (desire and Corporeality), and the cinema through a functional (rather than representational) framework. It approaches this intersection through the functions of desire & disgust, ideals and norms, sex, carnality, anatomy, pathology, location in time & place, ability, status, race, class, ethnicity, and transnational relations between bodies in film and on film. Throughout the semester, we will consider the rhetoric of mainstream, side-stream and independent, transnational and local filmmaking and other visual arts in order to ask after the wondrous, the sentimental, the exotic, the realistic, the inscrutable, and the repulsive in regard to different bodies and embodiment. More than just looking at “images of...” and “identities,” we will concentrate on theories of the production and perpetration of the bodies we see and how we see them in the light of the personal and institutional structures that regulate which bodies matter and which do not matter. Our goal is to put these concepts and conceptualizations into play and learn from their intersections rather than pre-determine and dictate how they should behave.

Print Texts

Required Readings:

Jane Pilcher and Imelda Whelehan, *50 Key Concepts in Gender Studies* (Sage, 2004).
Timothy Corrigan, *A Short Guide to Writing About Film* (Longman, 2010).

Recommended Readings:

Chris Beasley, *Gender & Sexuality: Critical Theories, Critical Thinkers* (Sage, 2005).

Recommended Readings with Local Focus:

WTF! Zine.

Mandakini Arora, ed., *Small Steps, Giant Leaps: A History of AWARE and the Women's Movement in Singapore* (AWARE, 2007).

Jerome Kugan and Pang Khee Teik, eds., *Body 2 Body: A Malaysian Queer Anthology* (Matahari, 2009).

Ng Yi-Sheng, Dominic Chua, Irene Oh, and Jasmine Seah, eds., *GASPP: A Gay Anthology of Singaporean Poetry and Prose* (The Literary Centre, 2010).

Ng Yi-Sheng, Jason Wee, ed., *SQ21: Singapore Queers in the 21st Century* (Oogachaga, 2006).

Audrey Yue & Jun Zubillago-Pow, editors. *Queer Singapore: Illiberal Citizenship and Mediated Cultures* (Hong Kong University Press, 2013).

Lynette J. Chua. *Mobilizing Gay Singapore: Rights and Resistance in an Authoritarian State* (Temple University Press, 2014).

Course Assessment

Engagement & Discussion—20%
 Reader Responses—20%
 Group Worksheets—20%
Final Test—40%
 TOTAL—100%

This course asks students to engage with a number of complex theoretical paradigms describing gender, sexuality, and embodiment in relation to the cinema. Its primary goal is to help students develop a sense of the relation among global, local, corporal, and psychological aspects of the display of bodies on screens before bodies in front of screens. They are guided through this process by a set of theoretical questions and conceptual texts as well as a list of readings and screenings to choose from, but ultimately must demonstrate their competence through individual and collaborative argumentative research projects that they publish in part each week and as a whole at the end of the term. Thus, this course is designed to help students understand a research problem, engage with primary sources addressing that problem, analyze already existing secondary sources, and organize and integrate those primary and secondary sources into their own proposals and arguments regarding historical, cultural, and conceptual aspects of the original research problem.

Discussion—20%

This component includes in-class discussion and online discussion. Because each week's meeting centers on students presenting their own syntheses of films, readings, and global and local history and culture, and then arguing for and against each others' readings, this course is especially centered on student engagement. While they are provided prompts to respond to, overall, students are responsible for generating class discussion.

Reader Responses—20%

Each week, prior to the class meeting, students are asked to prepare a reader response sheet where they answer four questions: 1. What is the argument of the reading selected? 2. What is the argument of the film selected? 3. What is the argument of a local example? 4. How do the reading, film, and local experience confirm and/or challenge each other. Students are required to prepare these materials in writing before each class and to summarize them orally to a team that then compares and contrasts all the team member's responses.

Group Quizzes—20%

Each week, in class, then, after comparing and contrasting their written and oral presentations, teams must respond orally and in writing to a series of prompts to which no one of them has the answers. Since they prepare different materials before class, they must work as a team to synthesize answers to the prompts. This helps students practice summary, synthesis, and debate skills as they often must argue for the best direction to take in responding to the prompts. This component requires an exceptional amount of team and collaborative learning skills.

Final Test 40%

At the end of term, students are required to complete a final test that asks them to synthesize an argumentative essay built from their course work to directly address a major concern in contemporary cinema and embodiment studies.

Plagiarism and collusion are not acceptable. Evidence of undocumented use of sources or unauthorized collaboration will incur heavy grade penalties and may result in failure of this module.

Module Schedule

[You should prepare to respond to any 1 reading and any 1 screening per week.]

Week	Topic	Readings and Screenings
1	Desire and Embodiment	<ul style="list-style-type: none"> • <i>WTF! Zine.</i> • <i>Casablanca</i> • <i>Bringing Up Baby</i> • <i>Some Like it Hot</i> • <i>The Crying Game</i> • <i>Farewell my Concubine</i>
2	Gender: Female/Feminine/Femininity	<ul style="list-style-type: none"> • Leonardo & Lancaster, “Introduction: Embodied Meanings, Carnal Practices” • Rose, “Sexuality in the Field of Vision” • Williams, “Film Bodies: Gender, Genre, and Excess” • Butler, “Desire” • Bordo, “Unbearable Weight” • <i>Craig’s Wife</i> • <i>All About Eve</i> • <i>All that Heaven Allows</i> • <i>Far From Heaven</i> • <i>All About My Mother</i>
3	Gender: Male/Masculine/Masculinity	<ul style="list-style-type: none"> • Adams & Savran, “Introduction to <i>Masculinity Studies</i>” • Tuss, “Deconstructing and Reconstructing Masculinity” • Fausto-Sterling, “How to Build a Man” • Powrie, Babington, and Davies, “Introduction: Turning the Male Inside Out” • Dowsett & Carbado, “Differences” • Connell, “History of Masculinity” • <i>Kiss of the Spiderwoman</i> • <i>Merry Christmas, Mr. Lawrence</i> • <i>M. Butterfly</i> • <i>Brokeback Mountain</i> • <i>Tasuma (Great African Films—Vol. 2)</i>

4—5—6	Sexuality: Heterosexuality & Homosexuality	<ul style="list-style-type: none"> • Foucault, “We Other Victorians” • Rich, “From Repressive Tolerance to Erotic Liberation” • Kinsman, “The Creation of Homosexuality as a ‘Social Problem’” • Sullivan, “Queering ‘Straight’ Sex” • Smelik, “Lara Croft, Kill Bill, and the Battle for Theory in Feminist Film Studies” • <i>Gentlemen Prefer Blondes</i> • <i>The Marriage of Maria Braun</i> • <i>Love, Actually</i> • <i>Lust, Caution</i> • <i>Moolaadé</i>
7	Race, Class, and Nation	<ul style="list-style-type: none"> • Heng & Devan, “State Fatherhood: The Politics of Nationalism, Sexuality, and Race in Singapore” • Gopinath, “Nostalgia, Desire, Diaspora: South Asian Sexualities in Motion” • Boellstorff, “The Perfect Path: Gay Men, Marriage, Indonesia” • Marchetti, “<i>The Wedding Banquet</i>: Global Chinese Cinema and the Asian American Experience” • <i>Babel</i> • <i>Smoke Signals</i> • <i>The Wedding Banquet</i> • <i>Bhaji on the Beach</i> • <i>My Magic</i>
8	Reading Week	

9	Cyborgs, Virtual Bodies, and the Post-Human	<ul style="list-style-type: none"> • Haraway, “Cyborg Manifesto” and other selections (see website) • Wolfe, from <i>What is Posthumanism?</i> • Boomen, “Hacking Barbie in Gendered Computer Culture” • <i>Man with a Movie Camera</i> • <i>Ghost in the Shell</i> • <i>T2</i> • <i>Blade Runner</i> • <i>Aliens</i> • <i>Inception</i>
10	A Queer Time	<ul style="list-style-type: none"> • Doty, “There’s Something Queer Here” • Dyer, “From and For the Movement” • Erhart, “Laura Mulvey Meets Catherine Tramell Meets the She-Man” • <i>The Celluloid Closet</i> • <i>Fabulous!: The Story of Queer Cinema</i> • <i>The Bitter Tears of Petra von Kant</i> • <i>My Beautiful Laundrette</i> • <i>Spider Lilies</i>
11	A Queer Place	<ul style="list-style-type: none"> • Edelman, from <i>No Future</i> • Hall, from <i>Reading Sexualities</i> • <i>The Lavender Lens: 100 Years of Celluloid Queers</i> • <i>Looking for Langston</i> • <i>Go Fish</i> • <i>Poison</i> • <i>East Palace, West Palace</i> • <i>Solos</i>

12	In a Trans Time and Place	<ul style="list-style-type: none"> • Halberstam, “Boys Will Be Bois” • Sullivan, “Transsexual Empires and Transgender Warriors” • Benschhoff & Green, from <i>Queer Images</i> • Bruhm & Hurley, <i>Curiouser: On the Queerness of Children</i> • <i>Finding Nemo</i> • <i>Hedwig and the Angry Inch</i> • <i>Boys Don’t Cry</i> • <i>By Hook or By Crook</i> • <i>Bugis Street</i>
13	Disability Studies	<ul style="list-style-type: none"> • Davis, “Enforcing Normalcy” • Snyder and Mitchell, “Body Genres and Disability Sensations” • Enns, from <i>Screening Disability</i> • Norden, from <i>Cinema of Isolation</i> • Chivers and Markotic, from <i>The Problem Body</i> • <i>Angels in America</i> • <i>Freaks</i> • <i>The Elephant Man</i> • <i>The Idiots</i> • <i>Be with Me</i>
14	Crip Theory	<ul style="list-style-type: none"> • Shapiro, “Introduction: You Just Don’t Understand” • McRuer, “As Good as it Gets” • Fries, “Disability Made me do it, or Modeling for the Cause” • Luczak, “It’s All in the Eye: A Deaf Gay Man Remembers His Icons” • <i>As Good as it Gets</i> • <i>Vital Signs</i> • <i>Breaking the Waves</i> • <i>The Diving Bell and the Butterfly</i> • <i>The Sea Inside</i>
Final Test		