ORIGINAL COURSE IMPLEMENTATION DATE: September 2019

REVISED COURSE IMPLEMENTATION DATE:

COURSE TO BE REVIEWED (six years after UEC approval)**:** February 2025

Course outline form version: 10/27/2017

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Note: The University reserves the right to amend course outlines as needed without notice.

Course Code and Number: THEA 303	**Number of Credits:** 4 Course credit policy (105)

Course Full Title: Gender and Performance

Course Short Title:

(Transcripts only display 30 characters. Departments may recommend a short title if one is needed. If left blank, one will be assigned.)

Faculty: Faculty of Humanities	**Department (or program if no department):** Theatre

Calendar Description:

Considers gender as constructed and displayed in performance, exploring theories of gender and their application to the analysis of performance practices. Historical, theoretical, and artistic perspectives from the fine arts, humanities, and social sciences are included.

Prerequisites (or NONE):	One of the following: THEA 203, THEA 204, THEA 205, THEA 206, or 45 university-level credits.
Corequisites (if applicable, or NONE):	NONE
Pre/corequisites (if applicable, or NONE):	NONE

Antirequisite Courses *(Cannot be taken for additional credit.)*

Former course code/number:

Cross-listed with:

Dual-listed with:

Equivalent course(s):

(If offered in the previous five years, antirequisite course(s) will be included in the calendar description as a note that students with credit for the antirequisite course(s) cannot take this course for further credit.)

Typical Structure of Instructional Hours

Lecture/seminar hours	35
Tutorials/workshops	25
Supervised laboratory hours	
Experiential (field experience, practicum, internship, etc.)	
Supervised online activities	
Other contact hours:	
Total hours	**60**

Labs to be scheduled independent of lecture hours: ☒ No ☐ Yes

Special Topics

This course is offered with different topics:

☒ No ☐ Yes *(Double-click on box to select it as checked.)*

If yes, different lettered courses may be taken for credit:

☐ No ☐ Yes, repeat(s) ☐ Yes, no limit

(The specific topic will be recorded when offered.)

Transfer Credit

Transfer credit already exists: *(See **bctransferguide.ca**.)*

☒ No ☐ Yes

Submit revised outline for rearticulation:

☐ No ☒ Yes *(If yes, fill in transfer credit form.)*

Grading System

☒ Letter Grades ☐ Credit/No Credit

Expected Frequency of Course Offerings:

Every other year.

Department / Program Head or Director: Heather Davis-Fisch	**Date approved:**	August 29, 2018
Faculty Council approval	**Date approved:**	September 14, 2018
Dean/Associate VP: Jacqueline Nolte	**Date approved:**	September 14, 2019
Campus-Wide Consultation (CWC)	**Date of posting:**	November 30, 2018
Undergraduate Education Committee (UEC) approval	**Date of meeting:**	February 1, 2019

Learning Outcomes:

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

- Apply theories of gender studies to examples;
- Situate performances in historical, theoretical, aesthetic, and cultural contexts;
- Demonstrate self-reflexivity and intellectual curiosity in relation to course material;
- Employ praxis-based methods to answer questions, solve problems, and explore theories of gender;
- Discuss major theoretical works in gender and sexuality studies;
- Describe the relationships between gender and performativity;
- Analyze the representation and embodiment of gender in a range of performances and plays;
- Identify how gender intersects with other social identities and structures;
- Write a research paper, following a process that includes identifying a research question, locating and evaluating source material, and synthesizing multiple sources effectively;
- Apply research methods as relevant to gender and performance (e.g. textual analysis, close reading, archival analysis); and
- Communicate arguments orally and in writing, demonstrating fluency with scholarly voice and conventions.

Prior Learning Assessment and Recognition (PLAR)

☒ Yes ☐ No, PLAR cannot be awarded for this course because

Typical Instructional Methods *(Guest lecturers, presentations, online instruction, field trips, etc.; may vary at department's discretion.)*

Lectures, seminars, readings, discussions, audio-visual materials, guest speakers, presentations, and research projects.

NOTE: The following sections may vary by instructor. Please see course syllabus available from the instructor.

Typical Text(s) and Resource Materials *(If more space is required, download Supplemental Texts and Resource Materials form.)*

	Author (surname, initials)	Title (article, book, journal, etc.)	Current ed.	Publisher	Year
1.	Lizbeth Goodman and Jane de Gay, Eds.	The Routledge Reader in Gender and Performance	☒	Routledge	1999
2.	Qwo-Li Driskill, Daniel Heath Justice, Deborah Miranda, and Lisa Tatonetti, Eds.	*Sovereign Erotics: A Collection of Two-Spirit Literature*	☒	UA Press	2011
3.			☒		

Required Additional Supplies and Materials *(Software, hardware, tools, specialized clothing, etc.)*

Coursepack. See Typical Course Content and Topics for examples of coursepack reading.

Typical Evaluation Methods and Weighting

Final exam:	-%	Assignments:	55%	Field experience:	-%	Portfolio:	-%
Midterm exam:	-%	Project:	35%	Practicum:	-%	Participation:	10%
Quizzes/tests:	-%	Lab work:	-%	Shop work:	-%	Total:	100%

Details (if necessary): Assignments may include: reading responses, performance analysis, and praxis-based presentations. Project is a research project culminating in a research paper.

Typical Course Content and Topics

1. Historical Perspectives

Week 1: Impersonations/Representations

Jean E. Howard "Cross-Dressing, The Theatre and Gender Struggle in Early Modern England"
Sara E. Gorman "The Theatricality of Transformation: Cross-Dressing and Gender/Sexuality Spectra on the Elizabethan Stage"

Week 2: Women on Stage

Elizabeth Howe "English Actresses In Social context: Sex and Violence"
Tracy Davis "The Social Dynamic and 'Respectability'"

Week 3: Performing Feminism

Sue-Ellen Case "Feminism and Performance: A Post-Disciplinary Couple"
Sue-Ellen Case "Performing Feminism on the International Stage"
How to generate and articulate research questions

2. Foundational Theories

Week 4: Performativity of Gender

Judith Butler "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory"
Eve Kosofsky Sedgwick "Shame, Theatricality, and Queer Performativity"

Week 5: Queer Theory

Teresa de Lauretis "Queer Theory: Lesbian and Gay Sexualities"

Teresa de Lauretis “Sexual Indifference and Lesbian Representation”
Qwo-Li Driskill, Daniel Heath Justice, Deborah Miranda and Lisa Tatonetti (Eds) *Sovereign Erotics: A Collection of Two-Spirit Literature*
How to develop a working bibliography

Week 6: Feminist Approaches to Gender and Performance
Elizabeth Grosz “Feminist Theory and the Politics of Art”
Jill Dolan “The Discourse of Feminism: The Spectator And Representation”

Week 7: Intersections: Race, Class, Culture, Sexuality, Technology
Barbara Smith “Toward a Black Feminist Criticism”
Reina Lewis “Cross-Cultural Reiterations: Demetra Vaka Brown and the Performance of Racialized Female Beauty”
Synthesizing sources

Week 8: Visibility and Visual Pleasure
Laura Mulvey “Visual Pleasure and Narrative Cinema”
Stephen Regan “Reception Theory, Gender and Performance”
Outlining complex arguments; using workshop activities to fine-tune ideas

3. Gendering Performer Bodies
Week 9: Performance Art
Amelia Jones “The Rhetoric of the Pose: Hannah Wilke and the Radical Narcissism of Feminist Body Art”
Rebecca Schneider “Radical Sex Activism, Satiability, and the Commodity”
Communicating research to others

Week 10: Drag
Leila Rupp, Verta Taylor, and Eve Shapiro “Drag Queens and Drag Kings: The Difference Gender Makes”
Diane Torr “Sex, Drag, and Male Roles: Investigating Gender as Performance”
Editing and revising strategies

Week 11: Camp/Self-Objectification as Strategy
Pamela Robertson “Does Feminist Camp Make a Difference? or, What We Talk About When We Talk About Madonna”
David Bergman “Strategic Camp: The Art of Gay Rhetoric”
Peer review

Week 12: Representations of Sex(uality)
Linda Williams “Fetishism and Hard Core: Marx, Freud, and the ‘Money Shot’”
Katherine Liepe-Levinson “Strip Show: Performances of Gender and Desire”

Week 13: Sports
Iris Marion Young “Throwing Like a Girl: A Phenomenology of Feminine Bodily Comportment, Motility and Spatiality”
Kenneth Dutton “Sexuality and the Muscular Male Body”