Gender and Performance
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Course Description
Fiona Shaw, who played the title role in Deborah Warner's controversial production of King Lear, states: "gender (and its experiments) and performance are merely another metaphor for the unknown. Our confusion in this area will flower into something else. This moment will pass and I am very pleased to have been part of it, but I look forward to the next phase where the inconclusion of gender is embraced and accepted, and the imagination can dance elsewhere."

What is this "unknown" that we use the language of gender and performance to explain to ourselves? Am I the only one who feels that, in this attempt to explain the unknown, we keep inventing new mysteries? When will this "next phase" arrive?

This course investigates the question of gender as performance, gender in performance, performance of gender and performance as gendered. Or perhaps it is more accurate to say that this course will scratch the surface of the ongoing discourse on gender and performance, which is vast and extensive. We will read a wide range of literature, ranging from novels to comic books to theoretical essays, and examine them collaboratively in class, through discussions, workshops, and performances. These texts will be the foundation onto which we each build our own innovations, twists, and understanding — until the moment when it becomes all inevitable, and our imagination will finally "dance elsewhere."

This course is a Doyle Seminar, part of the Doyle Engaging Difference Program, a new campus-wide curricular initiative, and gives faculty the opportunity to enhance the student research component of upper-level seminars that address questions of national, social, cultural, religious, moral, and other forms of difference. The Doyle seminars are intended to deepen student learning about diversity and difference through enhanced research opportunities, interaction with thought leaders, and dialogue with the Georgetown community and beyond.

Notes on classroom performance
This course regards performance as the subject, method, and expression of study. This means that we will explore the texts by "performing" them. If you have limited experience in the performing arts, you must NOT feel pressured. This has very little to do with "acting." Your performances will never be judged on the basis of "acting." I will say, however, that "production value" is important. Your text should be tightly memorized and impeccably rehearsed. Your "tech" person (if you have any) should be given proper instruction and training before the performance date.

Requirements
Reading
All reading materials are available on the course blog site.

Performance and Prep Meeting
Once during the semester, you will be assigned, in small groups, to craft a performance that is inspired by the week’s text. You can choose a specific section of a specific text, or you can do an "intertextual" performance.

On Thursday or Friday of the week BEFORE you are assigned to perform, you will meet with me to discuss your performance. This is crucial, because I will be tailoring the lecture/discussion around your performance. This means that you need to settle on the performance by that date; you will spend the weekend refining what you have already written/rehearsed, NOT coming up with new ideas. This meeting will be graded on the basis of your preparedness.

The performance can be of any genre... image-based performance, storytelling, a scene, etc. It is important that you are also prepared to talk about it in class in a critically engaged way.

Course Blog
You are required to post an entry on our course blog site NO LATER THAN midnight on Sunday before the class on Tuesday. Blog entries should be equivalent to one- to two-page, double-spaced paper, but it can be written loosely. I will give a specific prompt every week. You are OFF DUTY from the blog the week you are a blog monitor.

Blog Monitor
Once this semester, you will serve as our blog monitor. As the blog monitor, you will read everyone’s blog entry for the week, and give a five-minute presentation in the class. These presentations should not simply be a summary of everyone’s posts; it should synthesize, compare, identify debates, and present central questions. More instructions will be given in class.

Final Project
In this course, you will take on an independent project on the topic of your choice, dealing with gender, sex, sexuality or any of the issues raised in the class. It should result in an equivalent of 15- to 20-page paper, but other formats (performance, creative writing, installation, artwork) are also welcome. If you choose a creative option, I will ask you to do a short (5-7) page companion paper.

It is always better to be specific rather than vague. This could be an analytical paper (i.e. book review, close textual analysis of a film), small-scale original research paper (i.e. changes of gender expressions in the Hoya articles 1980 to the present, etc). If you have trouble coming up with a topic, make an appointment with me and we will discuss it. It is important that you do something that you feel strongly about. It is equally important that you use the theoretical frameworks introduced in the class.
Your papers are due Tuesday, May 7.

**Attendance at Performances**
You are required to attend the plays in Davis Performing Arts Center’s mainstage season. Make your arrangements NOW!!! NO excuses for not attending the performances. If you are short on cash, attend the open dress rehearsals (usually the night before the opening) or plan to usher.

*BOGED: An Enemy of the People*
January 12-February 3
By Boaz Gaon and Nir Erez
Based on the play by Henrik Ibsen
Directed by Joseph Megel

*wanderland*
Thursday-Saturday, February 14-16 at 8 p.m.
Original works by Alice Cash (COL ‘13) and Swedian Lie (COL ‘13)
Advised by Profs. Derek Goldman and Maya E. Roth

*Trojan Barbie*
Thursday-Saturday, April 11-13 at 8 p.m.
Sunday, April 14 at 2 p.m.
Wednesday-Saturday, April 17-20 at 8 p.m.
By Professor Christine Evans
Directed by Professor Maya E. Roth
**Grades and Evaluation**

Grades are the least interesting (but necessary) aspect of the teaching/learning situation. While I insist on collaborative learning, I also know that students are grade-conscious. Here’s a chart you can use to estimate your grade at any point of the semester. (I know the chart is a little high school, but I am trying to make grading as transparent as possible.) Projects with * are “required but ungraded.” You will automatically get the full points if it is completed on time (unless, of course, it is staggeringly low in quality). You will not get a chance to make them up, or turn them in late.

<table>
<thead>
<tr>
<th>Performance (20)</th>
<th>Initial Meeting and Discussion (preparedness, ideas, etc)</th>
<th>5</th>
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<tbody>
<tr>
<td>Performance</td>
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<td>15</td>
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<td>Blogs (30)</td>
<td>Blogs</td>
<td>25</td>
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<tr>
<td>Blog Report</td>
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<td>5</td>
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<td>Final Project (40)</td>
<td>Three-sentence Proposal</td>
<td>5</td>
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<td>Methods and Resources</td>
<td></td>
<td>5</td>
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<tr>
<td>In-Progress #1 (mini presentations)</td>
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<td>5</td>
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<tr>
<td>In-Progress #2 (performances or presentations)</td>
<td></td>
<td>25</td>
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<tr>
<td>Finished Product</td>
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<tr>
<td>Participation in class, attendance/ discussion of plays (15)</td>
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<td>15</td>
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<td><strong>TOTAL</strong></td>
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<td><strong>105</strong></td>
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**Negative points**

| Unexcused absence | -10 |
| Complaints from the DPAC tech staff in regard to equipment or prop/costume rental | -10 or more |
| Cell phone or internet use in the class | -10 or more |

A= 105-96; A-=95-91; B+=90-86; B= 85-81; B- 80-76; C+= 75-71; C= 70-66; C-= 65-61 D+= 60-56; D= 55-51; F=50 and below
## Schedule (subject to change)

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Readings</th>
<th>Viewings</th>
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<tr>
<td>1/15</td>
<td>Introduction</td>
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| 1/22  | Performance/ Gender    | Chrys Ingraham. "Heterosexuality: It's Just Not Natural!"  
Judith Butler, "Performativity and Gender Constitution"  
Riki Wilkins "Butler and the Problem of Identity"  
Skim *The Craft of Research* pp 35-72 | *Ma Vie en Rose*                                                                                     |
|       |                        | Final Project topic discussion                                                                      |                                                                                                    |
| 1/29  | Children/ Identity     | MEET AT IMAGINATION STAGE, BETHESDA, at 4pm for the final dress rehearsal of ANIME MOMOTARO (ends at 5:30pm)  
Reading: Messner, “Barbie Girls and Sea Monsters: Children Constructing Gender”  
Kane, “No Way My Boys Are Going to Be Like That!” | *Mickey Mouse Monopoly* http://www.youtube.com/watch?v=byaMd_PNyIY  
Final Project three-sentence proposal due |
|       |                        | Final Project methods and resources due                                                              |                                                                                                    |
| *2/5  | Femininity/ Gaze       | Laura Mulvey, "A Visual Pleasure and Narrative Cinema"  
John Berger, *Ways of Seeing*, excerpt  
Ibsen, *A Doll’s House* http://www.gutenberg.org/files/2542/2542-h/2542-h.htm  
Mark Kalesniko, *Mail Order Bride*, a graphic novel | Discussion of *BOGED*                                                                                     |
| *2/12 | Masculinity/ Power     | Sean Nixon "Exhibiting Masculinity"  
Judith Haberstram, “An Introduction to Female Masculinity” | *Venus Boyz*                                                                                          |
|       |                        | Final Project methods and resources due                                                              |                                                                                                    |
| *2/19 | Sex/ Intersex          | Anne Fausto-Sterling, "That Sexe Which Prevaileth"; "Of Gender and Genitals"; "Should There Be Only Two Sexes?" from *Sexing the Body* | *XXY*                                                                                               |
|       |                        | Discussion of *wanderland*                                                                                   |                                                                                                    |
| *2/26 | Sexuality/ Discourse   | Sinobhan Somerville, "Scientific Racism and the Invention of the Homosexual Body"  
Wilkins, "Homosexuality: Foucault and the Politics of Self’ and 'Foucault and the Disciplinary Society" |                                                                                                    |
3/5 **SPRING BREAK**

3/12 **Final Projects in-progress #1**

*3/19**
**Dressing/ Passing**

**Reading:** Amy Bloom, “Conservative Men in Conservative Dresses: Heterosexual Crossdressers”
Marjorie Garber, “Cross Dress for Success” in *Vested Interests: Cross-Dressing and Cultural Anxiety*

**Viewing:** *Paris is Burning*

*3/26**
**Cross-Dressing/ Theatre**

**Reading:** Laurence Senelick, “Orientations” and “China Trade”
Leiter, *Four Interviews with Kabuki Actors*
David Henry Hwang, *M. Butterfly*

**Viewing:** *Farewell My Concubine*

*4/2**
**Transgender/ Activism**

**Reading:** Leslie Feinberg, "Transgender Liberation"
Amy Bloom, "The Body Lies: Female-to-Male Transsexuals"

**Viewing:** *Clocked: An Oral History*

*4/9**
**Gender/ Justice**

**Reading:** NPR Talk of the Nation “Gender Bias in Theatre”
Judith Butler, “Doing Justice to Someone: Sex Reassignment and Allegories of Transsexuality”
The Passion of John Wojnowski
http://www.washingtonian.com/articles/people/one-mans-crusade-against-pedophiles-in-the-catholic-church/
Optional: Emily Sands, *Opening the Curtain on Playwright Gender: An Integrated Economic Analysis of Discrimination in American Theater*

**Viewing:** Almodovar, *Bad Education*

4/16 **Final Project in-progress #2 (Presentations)**
**Discussion of Trojan Barbie**

4/23 **Final Project in-progress #2 (Presentations)**
**Wrap-up**