

THEATRE 3211F / GSWS 3345F
IN YOUR SKIN: SEXUALITIES IN PERFORMANCE
FALL 2025
T 10:30-11:30; TH 9:30-11:30
UC 3220

1. Course Description (+ Some Key Intel About What We Are Doing Here...)

Gender and sexuality. Intersectional experiences of gender identity. Trans, non-binary, queer lives. At this unprecedented moment in modern history, these once-taboo topics are not only being spoken about openly, in the social mainstream, but are being taken up and explored with rigour, kindness, and hot, sweaty desire in all manner of theatrical and performance forms. At the same time, over the last couple of years, rights we thought had been enshrined and were no longer at risk – like the right to marry your partner of the same biological sex, or the right to live a safe trans life with dignity and honour – have come under scrutiny and attack the world over, including in the USA and the United Kingdom.

In Your Skin explores the ways in which theatre and performance intervene to advocate for sexual rights and dignity, to dissect some of our most basic assumptions about our sexual selves, and to push boundaries in order to admit more human beings into the sexual mainstream. **This year, our theme is *bodies in (com)motion***, and we will pay special attention to this question:

How do our fragile human bodies, in all of their radical differences, experience and express feelings of love and desire, for both themselves AND for and with others?

2. Meet Kim (and contact her for help!)

Your instructor is **Professor Kim Solga**. (Call me Kim.) Kim's office is UC3425, above the north stairwell. It is a safe space – you can bring yourself to Kim's room, and she will be there to offer support, care, and kindness. But, because Kim does her best to make her office a welcoming and supportive space, she also needs time alone to regroup, to breathe mindfully, and to eat her lunch. *So, please come – but if you need to drop in outside scheduled office hours, please make an appointment by email at least 24 hours in advance.*

Office: UC3425

Contact: ksolga@uwo.ca*

Office Hours: in person **THURSDAYS 12:30-2:30**; on Zoom **WEDNESDAYS 11am-12pm**. No appointment necessary; use meeting ID 568 965 9592.

*Kim does not check email on the weekends; that is, after 6pm on Fridays until 9am on Mondays. There isn't anything for our class so pressing that you should need to reach Kim on the weekend; nothing will ever be due on a Monday.

3. Land Acknowledgement

Western's land acknowledgement and information about Indigenous initiatives on campus can be found at this link: <https://indigenous.uwo.ca/archives/initiatives/land-acknowledgement.html>.

Land acknowledgements can often be perfunctory, standing in for more direct or meaningful action toward reconciliation with the Indigenous communities and nations that are the traditional stewards of Turtle Island. But they can also be made meaningful by using them as an opportunity to reflect on our own relationships to the land, and our own knowledge – or knowledge gaps – about our land's history, and the needs of its keepers today.

In the context of *In Your Skin*, Kim invites us all to think about the way settler colonial structures have impacted the bodies of Indigenous folks, especially women, queer, and two-spirit folks. We'll have time to talk about this in class, but as you begin your course journey, take some time to reflect. Not sure where to start? It Starts With Us can help: <https://itstartswithus-mmiw.com>.

4. Course Objectives

Objectives are our shared goals, a promise to try to achieve a thing. We may not get all of them, or all of them perfectly, but we can strive toward them.

If you commit to our shared labour and come prepared to class each week, you can expect:

1. To be introduced to a range of different performance forms that focus on gender and sexuality, made by artists who use their bodies as key source material for their work;
2. To explore some of the theory and history of sexuality in performance;
3. To explore how intersections of race, gender, ability, sexuality, and Indigeneity shape artists' approaches to sexuality in performance;
4. To understand theatre and performance "as a public practice," and to be able to discuss the risks and benefits of theatre and performance as tools for public engagement in matters of gender and sexuality.

But wait! There's more. Above are our intellectual goals – things we hope to learn about the subject of our course. But every class also comes with some "meta" – some new skill development, some learning *about how to learn*, some improvement of our capacity to handle conflict, utter raging disaster, overwhelm, and uncertainty.

SO, if you engage with Kim, with each other, and with our course work whole-heartedly, you might also, by term's end, expect:

5. To be able to reflect critically on your own studenting experience, including by engaging independently with class material, and reflecting in and outside of class time on key ideas circulating in our classroom, and between it and other classrooms you attend;

6. To build on your existing collaboration and teamwork skills;
7. To build on your existing analytical and critical thinking skills;
8. To try something new, even a bit scary, like making a performance (or two!);
9. To make plenty of useful mistakes and have a lot of fun *not being perfect*.

Beyond these basics, what else would constitute a meaningful take away from our class FOR YOU? Create some objectives for yourself – and put them in your Workbook!

5. Course Materials

1. READING AND VIEWING

We will use OWL Brightspace as our virtual classroom environment, and all readings and viewings for our class are linked in Brightspace via the Course Readings tool.

That means that, in theory, you need not purchase any books or video material to fully participate in *In Your Skin*.

However, you may know from other classes that sometimes e-book licenses and streaming access using our digital platforms restrict the number of users who can engage at any one time. This means you may sometimes find yourself locked out of a reading or viewing at busy times of the week, and you may have to wait to access a reading or a viewing accordingly.

You therefore have the option of purchasing many of our readings via the bookstore, in e-copy or hard copy form, should you wish to do so.

2. FIELD TRIP

In the week of 29 September, we will travel as a class to Toronto, to Buddies in Bad Times Theatre, to see Makram Ayache's *The Green Line* – a brand new play, and a world premiere. Makram will also be able to join us in class on 2 October!

The cost of Makram's visit is borne by Theatre Studies, but students will need to spend between \$20 and \$40 to cover the cost of their ticket to the play and the journey to Toronto. If this is a concern, for any reason, just let Kim know.

6. Grading and Assessment

Your grade in our course will be composed of the following elements:

- ✓ Class Workbook (30% of final grade)
- ✓ Group Response Performance (20% of final grade)
- ✓ Critical Reflection(s) (20% of final grade – see below for options)
- ✓ Final project (30% of final grade)

There is no “participation” grade in our class; this is because, in order to do well on the heavily weighted Workbook assignment, you will need to be in class regularly, you will need to engage with the course material both on your own time and in class, and you will need to be present to the conversations we develop together. You may be *very* talkative in class and not actually all that engaged with others’ ideas; conversely, you may be a quiet person who is radically engaged with our class conversation in their own, quiet way. Your Workbook is a measure of your engagement, and when Kim offers you formative feedback on your Workbook periodically through the term, she will offer advice on how you can deepen your engagement and your presence with others in the class. Be open to that feedback!

Assessment Details

1. Class Workbook (30%)

DUE: 23 October at the end of class; 4 December at the end of class

LENGTH: you decide. (Let it be organic; let it evolve.)

(Citation: adapted from an assignment designed and built by Dr Stephanie Dennie, University of Alberta, sdennie@ualberta.ca)

The Workbook is a comprehensive collection of your notes, reflections, and observations. Basically, it is a “show your work” exercise, where you let Kim in on your journey through our class and all its twists and turns. It offers a place for you to actively deepen your reading comprehension skills, your performance-reading skills, your critical thinking skills, your reflective writing skills, and to explore your range of thoughts on the course material. The Workbook is a place to be curious, to be thoughtful, to be contrarian if you wish to be (respectfully!), and above all to be creative. There should not be a line in the sand between “art” and “criticism”: they work together to make the world a better place. Let your Workbook have no such line in the sand.

The Workbook is a process, not a product. It models the messy, exhilarating, sometimes discouraging, sometimes dream-like way we explore hard new ideas. It’s a place for those who hate writing to write just for themselves (and for Kim, but not for grades, in the usual way anyway, see below). It’s a place for those who fear making art to make art out of their ideas! We have good empirical evidence to show that “writing” (in its broadest sense – using our bodies to make things with ideas) is a form of “thinking”; in this sense, the Workbook is a personal thinking/writing space, where you do cool things with the stuff our class has got you thinking about.

For this reason, I VERY STRONGLY encourage you to get a physical notebook to act as your Workbook. A physical book will allow you to explore in a different way, enabling writing but not limiting yourself to the physical act of typing. I do not recommend an electronic-only Workbook, but I welcome thoughtful hybrids: you could include some typed material or recorded audio or video, for example, within your Workbook, as long as you are not “defaulting” to a medium because it’s easier or familiar. Remember that the media we use shape how we respond, what we make, of our ideas; creative use of media contributes to the emergence of fresh, provocative new ways of thinking.

And, of course, please resist the pull of AI in this assignment. This is not a “write good thing for Kim” exercise; it’s a “write stuff that matters to me in my voice and figure stuff out along the way creatively and non-robotically” kind of exercise. Kim does not need perfect writing to love love love your workbook. And, if you end up using AI you will – and I guarantee this – only be making Future You very sad indeed.

Your Workbook should include:

1. Notes you take while reading, watching, and preparing for class;
2. Notes you take in class;
3. Reflections prepared in class on Kim’s prompting;
4. Reflections prepared on your own time in response to class discussions.

Your notes can be in written form, but can also include doodling, sketching, plans for radical new performance action, math equations... whatever you need to help illustrate what you are thinking about as you travel through our shared materials and conversations. **We will write in our Workbooks in class, of course, but remember to devote time each week to writing in your Workbook outside of class – before/in preparation for class, and after class.**

And grading? This is the fun part!

Your Workbook will be handed in formally twice: on 23 October and on 4 December. In October, Kim will take all your Workbooks home, will engage with them deeply, and will offer formative feedback that you can use to shape your Workbook practice for the rest of term. At the end of term, Kim will collect your books again, and everyone will visit Kim in the last week of classes to talk about their Workbook and their experience of making it. **Kim will engage with your engagement, and together you will figure out the best grade for your Workbook effort.** (No really. This is called “ungrading” and it is the only fair way to assess something like this, which is geared toward measuring your intellectual and creative investment and growth. It works. Trust me.)

2. Group Response Performance (20%)

DUE: in weeks 6, 7, or 8 depending on text assigned

LENGTH: roughly 10 minutes, including both live and media components (if applicable)

Your Response Performance is an opportunity for you to do more or less what you’re doing in your critical reflections (see below), but in performance form: to look at a piece of work critically, to think about its aims, strengths, weaknesses, and ethical challenges, and then to respond to one or more of those issues *by making a performance in relation to it*.

The objective of this assignment is to learn by doing, together on a team, rather than by thinking and writing about a subject alone. Both are valid forms of knowledge making, but we tend to overstate the value of the latter and understate the value of the former. What if, for a change, we reversed this valuation? What if your essay required... friends? And props? And a stage?

Kim, please be more specific:

1. At the start of term, you will be placed in a group based on your interest in working on one of the following texts: *Stars* (Week 6), *The Unplugging* (Week 7), *Fun Home: the Musical* (Week 8). Your group should start working on reading/viewing and talking about your chosen text as soon as possible; **you should be ready to present your performance on the THURSDAY of the week in which your text falls on the course outline.**
2. Your performance should engage directly with the piece you're working on – be that in terms of literal content, aesthetic choices, political focus, or otherwise – but it isn't a "scene study" in the traditional sense. **That is, you aren't just staging the piece as given – you are not just following the script.** Instead, think of your task as to stage *something* of your piece, but with a *critical difference* that lets us all look more deeply at a core issue it touches.
3. **Your performance does not need to be professional-looking or polished, but it DOES need to show TWO things: 1) evidence of care, effort, and rehearsal;** it should be obvious you have worked, together, and making this worth showing to Kim and your peers; and **2) evidence a good deal of "thought work":** critical engagement with the issue(s) you and your group decide to focus on, and time spent figuring out how best to perform that engagement in order to draw the rest of us into your discussion.

And grading?

Your mark for this task will be a group grade; you are not required to hand in anything to accompany it. That means you should make evident, in the 10 or so minutes of your performance, and in the class discussion that follows, who did what work, and how you worked together to create the product we will witness. Show us your team work!

Your performance will be followed by a discussion about it with the rest of the class, which Kim will facilitate. There is no need to prepare "specially" for this discussion; however, your group's active engagement with our questions during this discussion will form part of your grade for the task (IE: if everyone contributed to the performance, everyone should contribute to talking about it, hopefully with enthusiasm).

Top marks will go to performances that are creative, original, and above all thought-provoking for the audience. They will show clear evidence of effort spent working on ideas, nuancing representations, and making thoughtful connections; they will look rehearsed but do not need to be pretty in order to be good. They will also stay within the required time frame! (Roughly 10 minutes = 8 sure, 5 too short. 12 sure, 15 too long. Use your best judgement. Kim isn't the grinch.)

3. Critical Reflection(s)* (20%)

DUE: 30 October; 20 November

LENGTH: 500 words

***Maybe it's one, maybe it's two; maybe it's a do-over. You choose.**

We will be putting challenging ideas and powerful art into conversation frequently in class; we will also be thinking and writing about our own feelings in relation to what we read and see and talk about. All this means that we will have ample opportunity to practice what Kim calls **“critical reflection”**: *a form of writing in which you engage analytically with a source text, but do not deny your “I” while you do so*. Decolonizing the writing process means thinking carefully about all the ways we have been taught, in the name of “objectivity,” to erase our personal realities when we write academic papers. What if, instead, we engaged critically with, took seriously, how a book or a play or a journal article *made us feel, and why?*

For this assignment, select a critical moment from one of the performance pieces we have encountered together (that is: a play text, or a play we’ve seen in performance, or even one of our critical readings – a pro move, but make it if you want to!). **A critical moment** is one that grabs you unexpectedly, makes you think in fresh ways; it is a small but pertinent detail that leads you to want to reflect, go deeper. Ask yourself: *Why is this moment significant for me?* Does it raise a strong reaction, or provoke me to make critical connections to other art, other ideas? Or, think more broadly: does this moment reveal something key about the piece’s relationship to place, time, history? Does it speak to other issues we’ve discussed in class – social or political? Does it speak to issues you’ve discussed in *other* classes, that light you up?

Your critical reflection should include both a close reading of your critical moment and a thoughtful engagement with your “I”, your personal reaction to that moment. Try to connect both to any larger issue(s) your moment telescopes for you.

Your reflection should be 500 words in length, give or take 10%, and it should include a title and a complete Works Cited (MLA form, 7th edition or higher). Your Works Cited is part of your word count.

And what about this whole reflectION, reflectIONZZZZZ business, Kim? Glad you asked!

Close readers (ha!) will have noticed this assignment includes a tentative plural. Why?

This is a short and, on paper, simple task. But blending critical analysis and personal reflection, your personal voice, is not easy! If it was, everyone would work for the *New Yorker*. So, in this case, you’ve got options.

You can choose:

- To write just one of these (handed in on 30 October), love your grade/be glad it’s over, forget about it, and that’s job done, you’ve earned your 20%;
- To write two of these (handed in on both listed dates), both different, and your 20% will be the average of your grades on both reflections;
- To write one of these (handed in on 30 October), hate how it went, take all of Kim’s formative feedback, and *do it again but better*; your final grade will be the higher of your two marks. (Note that, in this case, Kim will be looking for you to really take on board her feedback on your first reflection; that uptake will be a big part of your second mark.)

4. Final Project (30%)

DUE: 2 + 4 December, in class

LENGTH: 10-15 minutes of performance OR 2000-2500 words (or media equivalent)

Your final project will tell the story of your experience of our class, the work we've explored and shared. It can be undertaken alone, with a partner, or in a group. You can use a wide range of media – live performance; filmed performance; creative audio (which includes podcast-style stuff, if you lean that way); analogue performance (think zines, omg the 90s omg); public-facing writing (that is, a form of critical reflection – would your mom want to read this?).

Your final project must simply answer this question: *if I wanted to explain to a wider, public audience why this class is important, why the work we've looked at together is important, and why everyone should experience some of it, how might I do that?*

Here are a couple of ways this has gone for others:

- a. **Imagine a performance of one of the plays we read together.** Where would you stage it? Who would be in it? What would the design look like? What would be your hoped-for audience and how would you draw them in? Create a pitch; imagine someone like the new (incoming! TBA any minute!) Artistic Director of the Stratford Festival as your target reader.
- b. **Write a new, short, one-act play of your own.** Purple shorts, anyone?
- c. **Write something for people outside the university to read...** There are a lot of places today for academics to speak *to not other academics*. Consider **"The Conversation"** (<https://theconversation.com/ca>), where a lot of us write about our research for folks outside the academy who could never imagine what we do. **OR, think of "Modern Love"**, a column/podcast/web series in the *New York Times*: could something we read or watched become an *ML* episode...?
- d. **...or go full podcast!** Think something like "Ologies with Alie Ward" (Kim's favourite!! Link here: <https://www.alieward.com/ologies>), or the *ML* podcast (above). Sex on the radio?
- e. **Create a social media campaign that helps show possible future students what this class could do for them.** This is – I am not lying – an actual job in our actual university. Do you want in?
- f. SURPRISE ME.

We will present our final projects to one another in a festival-style week at the end of term (Week 13 – aka 2 and 4 December). Performances will be performed. Podcasts/other recorded media work will be shared in whole or in part. Folks who have created public writing can *read their writing to us*. You can, of course – you are most welcome to! – say some things about what you made and how you made it, but you need not prepare a special presentation to showcase your final project. It should stand on its own – and you should be standing proudly beside it.

7. Accommodations and Flexibility

You are all adults, as is Kim. We will trust each other. That means if you need help, just be brave and ask for it, and Kim will be as flexible as possible to help accommodate your needs. There is no such thing as an academic emergency.

What happens if you don't come to class? There is no “attendance” mark in our class, but if you miss class a lot, it will have a big impact on your ability to complete your workbook assignment. If something is going on for you that makes it hard for you to be in class (for example, a chronic illness or a mental health challenge), come talk to Kim. We will figure out how to create an alternative scaffold that lets you participate according to your ability.

What happens if you show up to class but haven't read/watched The Thing? You'll be bored, I wager. Others will probably notice. At a certain point, Kim will become Really Annoyed because the work she's done to prepare for a good class discussion will be wasted. And, you'll miss out on a great opportunity to read or watch or listen to some amazing shit made by some really committed artists who are thinking about the kind of stuff that makes life, well, not suck. In other words: try your best. Some prep is better than no prep. We will be a learning community; let's work for each other, to make sure we all have the best possible class experience together.

If I hand in an assignment late will I lose marks? NO. HOWEVER. You'll notice there are very few hard and fast deadlines in our class: your workbook needs to be handed in twice so that Kim can help you a) make it better, and b) grade it; your critical reflection needs to come in on 30 October; you have to be ready, with your group, to present your response performance on the designated Thursday; you have to be prepared to share your final project in the final full week of the term. ***If things go sideways and you cannot meet these goalposts, come tell Kim.*** It's not a big deal; academics are late with stuff all the time. (Really. Kim is late with an essay [and I mean LATE] as she is writing this.) **Kim will help you make a plan.**

Now, this said, remember that if you are late/AWOL for a GROUP task (your response performance; a group final project), it's YOUR GROUP you need to speak to, because it's them you are accountable to. Tell Kim too, but tell your group FIRST.

LATE ASSIGNMENT TL;DR:

- Don't hide, come tell Kim;
- If you are late with A Written Thing, there will not be late deductions, because you'll already be suffering enough, what with the exploding time management strategy and everything;
- If you are late with A Group Thing, it's your responsibility to tell you group what's up. Your group has every right to come consult Kim if someone goes missing on them.
- Any work outstanding to be graded must be submitted no later than Tuesday 9 December; Kim only has until Friday 12 December to submit marks for our course.
- Kim must have the opportunity to see your workbook BEFORE we hold our ungrading meeting in the final week of the term (aka 8-12 December).

Do you identify as disabled or living with a disability? Academic Accommodation is “a means of adjusting the academic activities associated with a course or program of student in order to permit students with disabilities to participate in those activities at the University and to fulfill the essential requirements of a course or program.”

<https://www.uwo.ca/univsec/pdf/academicpolicies/appeals/Academic%20Accommodationdisa>

[bilities.pdf](#). **Students with disabilities are encouraged to register with Accessible Education at the earliest opportunity.** This simply gives Kim a formal mechanism to grant you blanket accommodation and never have to ask you what is up; less paperwork is always a blessing! <http://academicsupport.uwo.ca/accessibleeducation/index.html>

8. Other Important Stuff

PLAGIARISM: Work that you create must be your own. Written work you hand in that gives Kim the impression you maybe didn't write it yourself will be scrutinized. (Kim knows people who work in AI, just saying.) If you are found to have taken language from elsewhere without attribution (this includes AI – see below – as well as old fashioned stealing from other humans) Kim reserves the right to pass your case to the Chair of Undergraduate Studies in EWS, who will determine next steps.

DEVICES: Can you bring your phone, computer, tablet to class and use it? Yes of course. Kim gets texts sometimes while teaching. She tries not to look. Turn the ringer off, turn the phone over, and it's all good. Use "I'm at dinner with a friend" rules (aka DO NOT DISTURB!) – your device is not more important than our shared, embodied conversation.

GENERATIVE AI:

Can you use ChatGPT and its pals in our class? Yes, of course. We are all using generative AI all the time now; it's hard to escape. It's no longer a question of *if* but of *how*. (Kim uses it too. She'll show you!) **Our class has one hard and fast rule around AI: if you use it in any meaningful way to support the creation of your assignments, you need to show your work.** (See "plagiarism" above.)

This means chronicling in your Workbook how you used the tool, how you assessed its efficacy, and how you then went on to dig deeper into your topic(s). It means citing your AI pathway in any assignments that include material supported by generative AI. Basically: use AI as a research tool responsibly and treat it as a research source. Ask the same questions of it that you'd ask of any source: where did this come from? Can I trust it? Where should I go next to deepen my engagement?

And yes, of course, I get that folks are worried that their writing isn't as good as AI can do. That others are all using it and thus if you don't you're losing out on marks/falling behind unfairly. The university is a market economy and its currency is grades. SO, JUST REMEMBER: in this class, "good writing" is not the bar. Authentic exploration is. Trying something new and getting excited about it is. Taking a wacky risk in your performance is. Our classroom has been designed to welcome and reward YOUR voice, not Chat GPT's. Trust your voice.

9. Do You Need Some Extra Help?

Mental Health Support: Students who are in emotional/mental distress should refer to Mental Health@Western (<https://uwo.ca/health/>) for a complete list of options about how to obtain help.

Gender-based and sexual violence: Western University is committed to providing compassionate support to anyone who is going through or has gone through these traumatic events. If you are experiencing or have experienced GBSV (either recently or in the past), you will find information about support services for survivors, including emergency contacts at the following website:

<https://www.uwo.ca/health/studentsupport/survivorsupport/get-help.html>. To connect with a case manager or set up an appointment, please contact support@uwo.ca.

Academic advising: Your Home Faculty's Academic Advising Office will support or refer whenever you have an issue that is affecting your studies, including information on adding/dropping courses, academic considerations for absences, appeals, exam conflicts, and many other academic related matters. Do not hesitate to reach out to them if you are struggling and unsure where to go for help. Contact info for all Faculties is here:

<https://registrar.uwo.ca/facultyacademiccounselling.html>.

Learning Development and Success: Counsellors at the Learning Development and Success Centre <https://learning.uwo.ca> are ready to help you improve your learning skills. They offer presentations on strategies for improving time management, reading help, exam preparation, and more. Individual support for a range of students – including undergrads, grad students, international students, and more – is offered throughout the Fall/Winter terms in the drop-in Learning Help Centre, and year-round through individual counselling. Visit this link: <https://learning.uwo.ca>.

10. Weekly Schedule with Readings

WEEK 1: SEPTEMBER 4

All things introduction. We will talk about the syllabus! We will talk about ethics and care! We will get to know each other. Gently settling in.

WEEK 2: SEPTEMBER 9 + 11

Defining our terms. Thinking about sex, gender, and the body in performance history.

READ: Dolan; Colbert (introduction only); Johnson

WEEK 3: SEPTEMBER 16 + 18

Buddies in bad times, pt 1: AIDS in America!

WATCH: Kushner, *Angels in America, Pt 1: Millennium Approaches* (Playtext is available in Course Readings if you would like to consult it, but only the viewing is required.)

WEEK 4: SEPTEMBER 23 + 25

Buddies in bad times, pt 2: drag queens in Toronto! Plus, a guest visit from Dr Paul Halferty (University College Dublin), and some rich Toronto queer theatre history!

READ: Gilbert, *Drag Queens On Trial*

WEEK 5: OCTOBER 2

Buddies in bad times, pt 3: live in person!

IN YOUR SKIN! Theatre 3211/GSWS 3345, Fall 2025
Professor Kim Solga (ksolga@uwo.ca)

This week we will travel to Toronto to see Makram Ayache's *The Green Line*, a world premiere at... Buddies in Bad Times, the theatre! On Thursday, Makram will join us in class!

WEEK 6: OCTOBER 7 + 9

Discovering the body, pt 1: it's not rocket science.

READ: Adebayo, *Stars*

Response performance #1

WEEK 7: OCTOBER 14 + 16

Discovering the body, pt 2: love... at the end of the line?

READ: Nolan, *The Unplugging*

Response performance #2

WEEK 8: OCTOBER 21 + 23

Discovering the body, pt 3: changing my major to Joan.

WATCH: Bechdel, Kron & Tesori, *Fun Home: The Musical* (You may also want to consult the playtext, linked in Course Readings, since this is a bootleg recording!)

Response performance #3

WEEK 9: OCTOBER 28 + 30

Me Too? Pt 1: consent, in our own words.

READ: Moon, *Asking For It* (Feel free to read this piece ahead of class. Feel free also to... NOT DO THAT. We are going to read it together. It's that kind of play. And then we'll talk about it.)

WEEK TEN IS READING WEEK AT LAST OMG WTF AAGGHHHHH

WEEK 11: NOVEMBER 11 + 13

Not Yet A Robot, Pt 1: transition is a performative act!

WATCH: Frankland, *Hearty* (please also explore the supporting material online!)

READ: Frankland, introduction to *None of Us Is Yet A Robot*

WEEK 12: NOVEMBER 18 + 20

Me Too? Pt 2: not... what you were expecting?

READ: Moscovitch, *Sexual Misconduct of the Middle Classes*

WEEK 13: NOVEMBER 25 + 27

Not Yet A Robot, Pt 2: unashamed beauty.

WATCH: *Sins Invalid: An Unashamed Claim to Beauty*

WEEK 14: DECEMBER 2 + 4

Final presentations! All our hard work, shared + witnessed. Cake!

WEEK 15: DECEMBER 9

Only if we absolutely need it. ;-) (*Thank you for being part of our class community!*)

11. Full List of Readings + Viewings, with citations

Readings

- Dolan, Jill. *Theatre & Sexuality*. Palgrave, 2010.
- Colbert, Soyica D. Introduction. *Theory for Theatre Studies: Bodies*. Bloomsbury, 2021.
- Johnson, Patrick. "Queer Theory." *The Cambridge Companion to Performance Studies*, edited by Tracy C. Davis. Cambridge, 2008.
- Kushner, Tony. *Angels in America: A Gay Fantasia on National Themes*. 1992-93. Revised and complete edition. TCG, 2013.
- Gilbert, Sky. *Drag Queens on Trial. Modern Canadian Plays, Volume 1*. Edited by Jerry Wasserman. 4th ed., Talonbooks, 2000.
- Adebayo, Mojisola. *Stars*. Methuen, 2023.
- Nolan, Yvette. *The Unplugging*. Playwrights Canada Press, 2013.
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- Moon, Ellie. *Asking For It*. *Canadian Theatre Review*, vol. 180, 2019, pp. 73-90.
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- Fun Home: The Musical*. Book by Lisa Kron. Lyrics by Jeanine Tesori. Original graphic novel by Alison Bechdel. Original Broadway production 2015. <https://vimeo.com/136654040>
- Hearty*. Directed by Rosie Powell, Keir Cooper and Emma Frankland, written and performed by Emma Frankland. Film version of an original live performance action, 2022.
- Sins Invalid: An Unashamed Claim to Beauty*. Directed by Patricia Berne. Kanopy, 2015.