

Department of English & Writing Studies
Theatre Studies Program

Theatre 3211F (001) / GSWS 3306F (001)
Queer and Trans Theatre and Performance
Fall 2026

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.

Our course explores the ways in which theatre and performance artists 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.

Our theme (back by popular demand!) is *bodies in (com)motion*, and we will pay special attention to this question: *How do our fragile human bodies, in all their radical and beautiful differences, express feelings of love and desire on stage, for both themselves AND for 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.

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 between 6pm Fridays and 8am Mondays.

3. Land Acknowledgement

Western's land acknowledgement and information about Indigenous initiatives on campus can be found at this link:

https://indigenous.uwo.ca/initiatives/land_acknowledgement.html#:~:text=We%2F%20acknowledg%20that%20Western,1796%20and%20the%20Dish%20with

In the context of our course, 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 in the US, UK, and Canada;
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;
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*.

Do you have an objective for yourself for our class? If so, put it in your Workbook!

5. Course Materials

The What

We will be watching, reading, and exploring a range of texts together, performances AND play texts. A full list of these – with citations – is available at the end of this syllabus; in our week by week schedule, you'll find listed each title to be prepped for that week, along with its format.

The Where

We will use Course Readings in our OWL Brightspace site to access the VAST MAJORITY of our class materials, which are online in a range of formats. *That means you need not purchase many, if any, books to fully enjoy our course.*

There are a couple of exceptions to this rule: *Oh, Mary!*, by Cole Escola, is not available in e-book form, though you can read the reserve copy at Weldon Library (and see note below). *Dracula: A Comedy of Terrors* is a play we'll see together at The Grand in late October/early November. A discount code, so you can purchase your ticket cheap, is coming ASAP.

The Cost

If you'd like to purchase your own books, the following have been ordered through the bookstore. Note that you can, however, feel free to buy your books online via any outlet you wish.

Jill Dolan, *Theatre & Sexuality*

Tony Kushner, *Angels in America Pt 1* (the 2013 TCG edition)

Lisa Kron, Jeanine Tesori and Alison Bechdel, *Fun Home: The Musical*

Mojisola Adebayo, *Stars*

Makram Ayache, *The Green Line*

Zaiba Baig, *The Begging Brown Bitch Plays*

Cole Escola, *Oh, Mary!*

If you purchase all the above titles as well as your ticket to *Dracula*, you'll spend about \$200.

If you purchase only the minimum required – *Oh, Mary!* and your *Dracula* ticket – you'll spend about \$60.

Note: Kim is not fussy about how you get your copy of *Oh, Mary!*; she may, in fact, have a copy, and she may, in fact, be very happy to share. :-)

Note: if you have any worries at all about materials costs, including the cost of your *Dracula* ticket, just speak to Kim. We have our ways.

6. Grading and Assessment

Your final mark 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)

Please see the “assignment rubrics” document in Brightspace for information about grading!

1. Class Workbook (30%)

DUE: 8 October, 12 November, 8 December

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. 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 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.

Does this mean no laptops, Kim? Laptops are welcome in class, if they aid your engagement with our work. You may find that taking notes on your laptop is easier; that’s fine. But if you do make typed notes in class, **make sure you spend time after class reflecting on those notes** in your workbook (see item 4 below!). That’s an A+ workbook move

Required workbook components:

1. *Notes taken while you are reading, watching, and otherwise preparing for class.* (Many students find this really hard – you’re used to reading and running, or reading, highlighting, and being done with it. SLOW DOWN.)
2. *Notes and reflections made in class.* (Some workbooks contain only this component. Those are not strong, effective workbooks.)
3. *Your reflections in response to Kim’s prompts, both on Brightspace AND in class.* (Kim will have multiple opportunities each week for you to reflect; pay attention to them.)
4. *Reflections you initiate on your own time.* (For example, Kim encourages you to spend 5 minutes after class reflecting on your takeaways for the class, or the week. See if you can make it a habit!)

Workbook format:

You may format your workbook however works best for you – your neurotypicality is specific to you! **HOWEVER, to help Kim navigate your workbook, please label your entries like this:**

Date X, week X, prepping for class

Date Y, week Y, reflection after class

...and so on.

How will Kim assess this?

You will hand your workbook in for formative assessment twice (Oct 8; Nov 12) and for summative assessment, including a grade, at the end of term (Dec 8).

In October and November, Kim will offer you feedback on where you are slaying and where you need to improve. No grades will be attached to this feedback, but Kim will give you an indication of where you are at, according to the marking rubric (there’s a rubric!).

At the end of term, before your final WB hand-in, we will go through a self-assessment exercise together. You will have the opportunity to provide a thorough assessment of your own work, to state the grade you believe your work has earned, and to write a justification for that grade. **Kim will take your judgement and feedback for yourself into account when she assesses your WB for marks, so don’t miss the class where we do this work!**

2. Group Response Performance (20%)

DUE: Oct 22, Oct 29, or Nov 5, depending on text assigned

LENGTH: 8-10 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*, *The Green Line*, *Kainchee Lagaa*. 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 *in relation to* your piece, but with a *critical difference* that lets us think more deeply about some of the issues it raises.
3. **Your performance does not need to be professional-looking or polished, but it DOES need to show TWO things:**
 - a. **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
 - b. **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.

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).

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

DUE: 30 October; 20 November, on Brightspace

LENGTH: 750 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, that I love or hate or hold otherwise dear? **Where does my personal reaction intersect with a critical idea I want to explore more?** In other words: take your feelings about your critical moment seriously as a source of intellectual engagement. Think about how those feelings raise questions that may help you unlock something crucial about what is going on in the text.

Format:

Your reflection should be 750 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, a 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 HIGHER 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: 1+3 December, IN CLASS + on Brightspace (more info TBA!)

LENGTH: 8-10 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, including but not limited to: live performance; filmed performance; creative audio (which includes video essays or 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 in *The New Yorker*?) Go nuts.

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 care that it exists, 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 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.

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 Kim is keeping track, because attendance matters. 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 thrice 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. **Don't let the shame sprites eat your brain; Kim will help you make a plan.**

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 8 December, and this is a FIRM DEADLINE.

Do you identify as disabled or living with a disability? 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! Go to https://academicsupport.uwo.ca/accessible_education/ for more.

8. Other Important Stuff, including re Claude And Friends

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, Jane Toswell, who will determine next steps. (NB: Jane is a HARDASS.)

UWO's Scholastic Offenses policy is below; if you've never read it, you should.
https://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_offences.pdf

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 Claude and his 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*.

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.provost.uwo.ca/plans_and_initiatives/projects_and_initiatives/gbsv/. 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. 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>. For A&H, reach out to <https://www.uwo.ca/arts/advising/index.html>

Learning Development and Success: Counsellors at the Learning Development and Success Centre are ready to help you improve your learning skills in all kinds of areas! Visit this link: <https://learning.uwo.ca>.

10. Weekly Schedule with Readings

WEEK T-1: SEPTEMBER 10

All things introduction!

READ: your syllabus and explore our Brightspace!

WEEK 1: SEPTEMBER 15 + 17

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

READ: Dolan (yes, the whole book!); Colbert (p 1-12 only); Johnson

WEEK 2: SEPTEMBER 22 + 24

Welcome to the 1980s, part one: AIDS in America

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

WEEK 3: SEPTEMBER 29 + OCT 1

Welcome to the 1980s, part two: downtown lights

WATCH: Split Britches/Holly Hughes, *Dress Suits to Hire* (the playtext is available in Course Readings; you may find it helpful to follow along to the video using the text, as the video is 33 years old!)

WEEK 4: OCTOBER 6 + 8

Welcome to the 1980s, part three: changing my major to Joan

WATCH: Bechdel, Kron & Tesori, *Fun Home: The Musical* (the playtext is available in Course Readings; you may find it helpful because this is a Broadway bootleg!)

WEEK FIVE (October 13 + 15) IS READING WEEK!

WEEK 6: OCTOBER 20 + 22

Plays from queer of colour life, part one: old laydeez can also par-tay

READ: Adebayo, *Stars* **RESPONSE PERFORMANCE 1**

WEEK 7: OCTOBER 27 + 29

Plays from queer of colour life, part two: war, grief, love, and survival

READ: Ayache, *The Green Line* **RESPONSE PERFORMANCE 2**

WEEK 8: NOVEMBER 3 + 5

Plays from queer of colour life, part three: sibling rivalry

READ: Baig, *Kainchee Lagaa* (if you love it, also read *Jhooti*!) **RESPONSE PERFORMANCE 3**

WEEK 9: NOVEMBER 10 + 12

Taking the Piss, part one: stop biting my neck dammit!

WATCH: *Dracula: A Comedy of Terrors* (get your ticket via www.grandtheatre.com using the discount code **SOLGADRACULA** Note that the show CLOSES on November 7!)

WEEK 10: NOVEMBER 17 + 19

Taking the Piss, part two: GET READY.

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

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

WEEK 11: NOVEMBER 24 + 26

Taking the Piss, part three: WHO THE FUCK IS LOUISE???

READ: Escote, *Oh, Mary!*

WEEK 12: DECEMBER 1 + 3

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

WEEK 12+1: DECEMBER 8

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 (pp 1-12). *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.

Hughes, Holly. *Dress Suits to Hire. Clit Notes: A Sapphic Sampler*. Grove, 1996.

Kron, Lisa, Tesori, Jeanine, and Bechdel, Alison. *Fun Home: The Musical*. Samuel French, 2014.

Adebayo, Mojisola. *Stars*. Methuen, 2023.

Ayache, Makram. *The Green Line*. Playwrights Canada Press, 2024.

Baig, Zaiba. *The Begging Brown Bitch Plays*. Playwrights Canada Press, 2026.

Frankland, Emma. "Introduction: We Are All Biological, None of Us Is Yet A Robot." *None of Us is Yet a Robot: Five Performances on Gender Identity and the Politics of Transition*. Oberon, 2019.

Escote, Cole. *Oh, Mary!* Dramatists Play Service, 2025.

Viewings

Angels in America Pt 1: Millenium Approaches, by Tony Kushner. Dir. Marianne Elliot. National Theatre, London, 2017. Drama Online, National Theatre Collection.

Dress Suits to Hire, by Holly Hughes. Perf. Split Britches (Peggy Shaw and Lois Weaver). Dir. Lois Weaver. 1993. Hemispheric Institute.org (<https://hemisphericinstitute.org/en/hidvl-collections/item/908-britches-dress-suits.html>)

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>

Dracula: A Comedy of Terrors. By Gordon Greenberg and Steve Rosen. Dir. Krista Jackson. The Grand Theatre, London. Oct 20-Nov 7 2026.

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.