Prof. Tiina Rosenberg

PERFORMANCE STUDIES FOCUSING ON GENDER AND FEMINISM 1–2

(TVERA2, 15 ECTS)

PROGRAM & TIMETABLE

Part 1: GETTING A GRIP ON THE BASICS

Week 3
1. Lecture: What Is Performance Studies? Tuesday, January 19, 14:00-16:00, Manne Siegbahn A–B, Room 119.

Reading: The Performance Studies Reader, Part 1

Recommended reading:

Note
Don’t forget to collect the tickets to Pussy Riot – The Punk Prayer at Dramaten’s ticket office (Kungliga Dramatiska Teatern, Nybroplan) before January 22 (the performance February 9) or January 30 (the performance February 19); code: Tiina Rosenberg, 0722253623.
2. Lecture: *What Is a Performance?* Friday, January 22, 13:00–16:00, Manne Sigbahn A–B, Room 119.

**Reading:** *The Performance Studies Reader, Part II*

Carlson, Marvin “What is Performance?” In *The Performance Studies Reader*, 72–76.

**Recommended reading:**


**Week 4**

3. **Group sessions:** Monday, January 25, 13:00–15:00 Studenthuset, Universitetsvägen 2 B. Meeting point at the entrance.

Discussion of readings from previous week: making sense of performance studies and the notion of performance. Preparation of questions for the “studentfika” on Thursday.

4. **“Studentfika” with Tiina:** Thursday, January 28, 13:00–15:00, Studenthuset, Universitetsvägen 2 B. Meeting point at the entrance.

Questions and answers to your queries; and further discussion of readings. Starting to think about gender performances you are interested in.

**Week 5**

5. **Lecture & video screening:** Monday, February 1, 14:00-17:00, Manne Siegbahn A–B, Room 119.

*Performing Gender: The Menopausal Gentleman by Peggy Shaw*

**Video screening:** *The Menopausal Gentleman* (Split Britches Video Collection, hidvl.nyu/video, 50 min.)

**Reading:**

Schneider, Rebecca. “Reenactment and relative pain.” In The Performance Studies Reader, 138–152.


**Recommended reading:**


6. **Lecture: Analyzing Gender, Performance, and Cultural Events, Wednesday, February 3, 14:00-17:00, Manne Siegbahn A–B, Room 119.**

**Reading:**

Bell, Catherine. “’Performance’ and other analogies.” In The Performance Studies Reader, 105–112.


**Week 6**

7. **Seminar, Tuesday, February 9, 14:00-17:00, Manne Siegbahn A–B, Room 119.**

**Exercise:** A gender performance of your choice. Preparing written papers through short oral presentations of chosen performances: exchange of ideas and approaches.

Choose a performance or an event you feel passionate about. Make an outline and organize your notes. Identify the goal of your paper: is it an argumentative or analytical paper? State the structure and the main points of your argument explicitly and clearly in the outset and finally in a brief summary. Don’t forget your references and bibliography. The essay should be approximately 5–6 pages; double-spaced in Times New Roman: 12.

19:00 Performance: *Pussy Riot – en punkbön* (Pussy Riot – A Punk Prayer), Dramaten; Introduction to the performance at 18:30. The play is based on Masha Giessen’s *Words Will Break Cement: The Passion of*

Week 7
8. Submission of papers, Wednesday, February 17, 15:00, Manne Siegbahn A–B; meeting point at the entrance.


PART II: TAKING THE NEXT STEP AND STARTING TO LIKE IT

10. Lecture: Feminist Performance Analysis, Friday, February 19, 13:00-16:00, Manne Siegbahn A–B, Room 101.

Reading:
Dolan, Jill. The Feminist Spectator in Action. Feminist Criticism for the Stage and Screen, 1–14 (Introduction); 79–83 (Black Swan) 84–91 (The Hunger Games); 119–122 (Homeland).

Recommended reading:

Week 8
11. Lecture: Discussion and analysis of Pussy Riot – a Punk Prayer (Dramaten), Tuesday, February 23, 14:00–17:00, Manne Siegbahn A–B, Room 119.

Recommended reading:
12. “Studentfika” & supervision (Tiina). Thursday February 25, 13:00–16:00, Studenthuset, Universitetsvägen 2 B. Meeting point at the entrance.

Week 9
13. Lecture: Performing Affects, Tuesday, March 1, 14:00–17:00, Manne Siegbahn A–B, Room 119

Reading:
Ahmed, Sara. The Cultural Politics of Emotion, 20–41 (Pain); 42–61 (Hate); 62–81 (Fear); 82–100 (Disgust); 101–121 (Shame).

14. ”Studentfika” & Supervision, Thursday, March 3, 10:00–12:00, Studenthuset, Universitetsvägen 2 B. Meeting point at the entrance.

Week 10
15. Lecture: Analyzing Street Demonstrations. Tuesday, March 8, 14:00–17:00, Manne Siegbahn A–B, Room 101.

Reading:

Recommended reading:

17:00–19:00 Fieldwork & ethnography: International Women’s Day demonstrations in Stockholm.

16. Lecture: Presenting results from Women’s Day demonstration. Summing Up. Thursday, March 10, 14:00–17:00, Manne Siegbahn A–B, Room 119.
Week 11
17. Submission of papers, Friday, March 18, 15:00, Manne Siegbahn A–B. Meeting point at the entrance.

Choose a second performance or an event you feel passionate about. Make an outline and organize your notes. Identify the goal of your paper: is it an argumentative or analytical paper? State the structure and the main points of your argument explicitly and clearly in the outset and finally in a brief summary. Don’t forget your references and bibliography. The essay should be approximately 5–6 pages; double-spaced in Times New Roman: 12.

Week 14
18. Returning papers, Monday, April 4, 14:00–15:00, Studenthuset, Universitetsvägen 2 B. Meeting point at the entrance.

BIBLIOGRAPHY

Required reading:

Recommended reading:


**Assessment criteria for the written paper**

**A:** An outstanding performance in which the student demonstrates a superior grasp of the subject matter, and an ability to go beyond the given material in a critical and constructive manner. The student demonstrates a high degree of creative thinking, a superior ability to organize, to analyze, and to integrate ideas, and a thorough familiarity with the appropriate literature and techniques. Language and style are at an appropriate academic level.

**B:** A more than adequate performance in which the student demonstrates a thorough grasp of the subject matter, and a convincing ability to organize and examine the material in a critical and constructive manner. The student demonstrates a good understanding of the relevant issues and a familiarity with the appropriate literature and techniques. Language and style are very good.

**C:** An adequate performance in which the student demonstrates a generally solid grasp of the subject matter and an ability to examine the material in a critical and constructive manner. The student displays a satisfactory understanding of the relevant issues, and a general familiarity with the appropriate literature and techniques. Shortfalls in some areas.

**D:** An acceptable performance in which the student demonstrates a familiarity with the subject matter, but the attempts to examine the material in a critical and constructive manner are only partially successful. The student displays some understanding of the relevant issues, and some familiarity with the appropriate literature, but there are shortfalls in a number of areas. Linguistic weaknesses.

**E:** A performance at the lowest acceptable level, with little analysis and discernable weakness in multiple areas. Considerable linguistic weaknesses.

**Fx:** The course requirements have only been partially completed and obvious shortfalls exist in knowledge and proficiency. Through completing additional requirements the student may be able to reach the required pass level (E).
F: The course requirements have not been completed and the student shows an obvious shortfall in knowledge and understanding of the subject.