

**STOCKHOLM UNIVERSITY**  
**Department of Culture and Aesthetics**  
**Theatre Studies**  
**Prof. Tiina Rosenberg**  
**tiina.rosenberg@teater.su.se**

**SPRING TERM 2023**  
**PERFORMANCE STUDIES FOCUSING ON GENDER AND FEMINISM 1–2**  
**(TVERA2<sup>SEP</sup>, 15 ECTS)**

**Class on Fridays, 09:00–12:00, room 300**  
**Department of Culture and Aesthetics**

This course is an introduction to Performance Studies with a specific focus on gender and feminism. We will be concerned with the notion of affect, performance, performativity, performing arts, public performances, and performances of everyday life. Course topics also include activism, entertainment, popular culture, and social media. The theoretical frame of the course consists of intersectional feminist and gender theories focusing on performed genders and gender as performance aligning a variety of approaches and an understanding what it means to *do* gender on and off stage.

The Department of culture and Aesthetics uses **Athena** as a course platform for communication between students and teachers. You will be able to reach Athena when you have registered and activated your Stockholm University account. Athena is available at [athena.su.se](http://athena.su.se) and you log in using your university account.

**Teaching** will take place on campus. The Department of Culture and Aesthetics follows the regulations and recommendations of the Swedish Public Health Agency and Stockholm University. Stay updated about the latest developments, get vaccinated, and stay at home if you are sick (even with mild symptoms).

**Required course reading** consists of essay or book chapters that students can access electronically via Stockholm University Library. Some articles and book chapters can be found in Athena. However, academic work is copyrighted material and, therefore, only limited use is permitted.

**The required attendance is 80%.** Each student may miss two seminars, but each additional absence needs to be compensated with a paper that discusses the literature assigned for the missed seminar. If a student has missed more classes, a final grade cannot be assigned.

## PROGRAM & TIMETABLE

### PART 1: GETTING A GRIP ON THE BASICS

#### WEEK 3

**Introduction: Key Concepts: Intersectional Feminist Performance Studies. Friday, January 20, 09:00–12:00, room 300**

This seminar will provide students from different disciplinary backgrounds an introduction to the key notions and concepts of the course: feminism, gender, intersectionality, performance, and performativity. These topics will be covered through the two main aspects of the course: 1) readings, and 2) in-class discussions. This introductory seminar gives us the opportunity to get to know the course participants and seminar we create a shared framework for understanding performance studies focusing on gender and feminism.

#### Readings:

Butler, Judith. 2016. "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory." In *The Performance Studies Reader*, 214–225.

Crenshaw, Kimberlé Williams. "Introduction: Intersectionality, identity Politics, and Violence Against Women of Color." <https://www.racialequitytools.org/resourcefiles/mapping-margins.pdf>, 1–20.

Hancock, Ange-Marie. 2016. "The Activist Roots of Intersectionality." In *Intersectionality. An Intellectual History*. New York: Oxford University Press, 37–71.

Schechner, Richard. 2016. "Performance Studies: The Broad Spectrum Approach." In *The Performance Studies Reader*, 7–9.

Taylor, Diana. 2016. *Performance*. Durham & London: Duke University Press, 1–88, 199–208.

#### WEEK 4

**Lecture & seminar: Affect and Performance: Artivism (Artist-Activists). Friday, January 27, 09:00–13:00, room 300**

What do emotions do? How do emotions move us or get us stuck? In developing a theory of the cultural politics of emotion, feminist scholar Sara Ahmed focuses on the relationship between bodies, emotions, gender, and race. The seminar discusses affect theory together with feminist artivism, a practice that combines art and activism. Artivism is a concept that describes artwork that raise awareness on contemporary issues and societal changes such as corruption, feminism, queer and trans rights, climate

change, racism, and much more. By expressing ideas and emotions, activists aim at having an impact on society.

**Readings:**

- Ahmed, Sara. 2004. "Feminist Attachments" & "Just Emotions." In *The Cultural Politics of Emotion*, London: Routledge, 168–190 & 190–203.
- Di Angelo, Robin. "White Fragility.", *International Journal of Critical Pedagogy*, Vol 3 (3) (2011), 54-70
- Dolan, Jill. 2016. "Utopian Performatives." In *The Performance Studies Reader*, 240–250.
- Dolan, Jill. 2005. "Epilogue: Finding Hope at the Theater." In *Utopia in Performance. Finding Hope at the Theater*. Ann Arbor: The University of Michigan Press, 167–171.
- Taylor, Diana. 2016. "Artivists (Artist-Activists), or, What's to be done?" and "The Future(s) of Performance." In *Performance*. Durham & London: Duke University Press, 147–184; 185–198.

**WEEK 5**

**Lecture & seminar: *Performing Female Masculinity: A Menopausal Gentleman* by Peggy Shaw**  
**Friday, February 3, 09:00–12:00, room 300**

The seminar focuses on performing female masculinity using the solo performance *A Menopausal Gentleman* by Peggy Shaw, the co-founder of the renowned performance group Split Britches. *A Menopausal Gentleman* is about a 54-year old grandmother who looks like a 35-year-old man modeling female masculinity and mapping the history of Shaw's butch body with campy humour, reflecting on Shaw's Irish-American working-class roots to the aging butch body.

**Video screening: *The Menopausal Gentleman*** (Split Britches Video Collection, [hidv1.nyu/video](http://hidv1.nyu/video), 50 min.)

**Readings:**

- Dolan, Jill. 2011. "Introduction: A Certain Kind of Successful." In *The Menopausal Gentleman. The Solo Performances of Peggy Shaw*, Ann Arbor: University of Michigan Press, 1–38.
- Halberstam, Jack. 2018. *TRANS\*: A Quick and Quirky Account of Gender Variability*. Oakland, CA: University of California Press, 107–128.
- Shaw, Peggy. 2011. "On Being an Independent Solo Artist (No Such Thing)." In *The Menopausal Gentleman. The Solo Performances of Peggy Shaw*, Ann Arbor: University of Michigan Press, 39-46;
- Shaw, Peggy. 2011. *The Menopausal Gentleman*. In *The Menopausal Gentleman. The Solo Performances of Peggy Shaw*, Ann Arbor: University of Michigan Press, 71–96.
- Taylor, Diana. 2016. *Performance*. Durham & London: Duke University Press, 117–146.  
Press, 3–21.

## WEEK 6

**Seminar: Oral paper draft presentations in class. Paper topic: Intersectional performance analysis.**

**Friday, February 10, 09:00–12:00, room 101 (Note another class room)**

A ten-minute class room presentation of your paper proposal. It is an exercise that allows you to share your ideas with your peers. It also invites engagement with your work, which in turn enables you to improve your writing and thinking.

## WEEK 7

**Submission of papers, Friday, February 17, 2023, 09:00. Upload your paper in to Athena submission folder or send it to: [tiina.rosenberg@teater.su.se](mailto:tiina.rosenberg@teater.su.se).** The paper should be approximately 5 pages; double-spaced in Times New Roman: 12.

**PAPER TOPIC: Intersectional performance analysis. Use the following outline for your paper:**

### I. Introduction [may be written last]

- **Capture your reader's attention.** Begin with a question, an amusing story, a provocative statement, or anything that will engage your audience and make them think.
- **State your purpose.** For example, "I am going to write about..."; "I going to address..."
- **Present an outline of your paper.** For example, "I will concentrate on the following points: First of all, then...This will lead to...And finally..."

### II. The Analysis

- **Present your main points in a logical order.**
- **Make it clear when you move to another point.** For example, "The next point is that..."; "However, it's important to realize that..."
- **Use clear examples to illustrate your points and/or key findings.**
- **If appropriate, consider using visual aids to make your presentation more interesting** [e.g., a map, chart, picture, link to a video, etc.].

### III. The Conclusion

- **Leave your reader with a clear summary of everything that you have covered:** For example, use phrases like: "So, in conclusion..."; "To recap the main issues...", "In summary, it is important to realize...."
- Don't forget your references and bibliography.

## **PART II: PERFORMING GENDER**

### **WEEK 7**

**Workshop: *The ESC: Performing Gender in Popular Entertainment*. Friday, February 17, 09:00-12:00, room 300**

Bring your favorite Eurovision Song Contest gender performance (ESC) to class. The ESC is still shining after more than half a century and even now seems relevant for its audiences. In the ESC, queer interaction and togetherness are based on a combination of kitsch and camp, an aesthetic style and sensibility that aficionados regard as appealing because of its ironic, over-the-top challenging of the norms of 'good behavior' and 'good taste.' Nonetheless, it may seem strange that the ESC, a post-war European peace utopia and mainstream music event, is identified to such a degree as queer today, and the question remains whether the ESC can be of interest to feminist studies.

#### **Readings:**

Marinucci, Mimi. 2016. *Feminism Is Queer. The Intimate Connection Between Queer and Feminist Theory*. London: Zed Books, 111–132.

Muñoz, José Estaban. 2009. *Cruising Utopia. The Then and There of Queer Futurity*. New York: New York University Press. 1–15.

Rosenberg, Tiina. 2020. "Rising Like the Eurovision Song Contest. On Kitsch, Camp, and Queer Culture." *lambda nordica*, 2/2020, 93–113.

### **WEEK 8**

**Guest lecture & seminar: Dr. Kristina Hagström-Ståhl: *Rethinking Antigone: Feminist approaches to the canon*. Friday, February 24, 09:00–12:00, room 300**

In this seminar we will discuss feminist approaches to analyzing and staging canonized drama, focusing on Sophocles' *Antigone*. Taking Hagström-Ståhl's own recent directorial work on *Antigone* as a case study, we will look at the possibilities of a critical performance practice, which takes into account the various legacies of *Antigone* in philosophy as well as feminist and political theory. The session will begin with an introductory lecture, followed by a discussion of the assigned readings.

#### **Readings:**

Hagström-Ståhl, Kristina. 2022. "Reflections on a curious artform: An essay in nine steps". In *Looking for Direction: Rethinking Theatre Direction Practices and Pedagogies in the 21<sup>st</sup> Century*, Eds. R. Balevičiūtė, S. Lavaste, A. Suša, U. Þorleifsdóttir. Helsinki: University of the Arts, Publication Series of the Theatre Academy, 74, 94-119.

[https://taju.uniarts.fi/bitstream/handle/10024/7536/TeaK\\_74.pdf?sequence=1&isAllowed=y](https://taju.uniarts.fi/bitstream/handle/10024/7536/TeaK_74.pdf?sequence=1&isAllowed=y)

Hagström-Ståhl, Kristina. 2019. “‘almost invisible until now’: *Antigone*, Ismene, and the Dramaturgy of Tragedy”. *Nordic Theatre Studies*, Vol. 31, No.1, *Theatre and Continental Philosophy*, 141-154.

<https://tidsskrift.dk/nts/article/view/113013/161695>

Honig, Bonnie. 2013. “Sacrifice, sorority, integrity: Antigone’s conspiracy with Ismene.” In *Antigone, Interrupted*. Cambridge: Cambridge University Press, 151-189. (SUB E-book)

Rokem, Freddie. 2010. “Introduction.” In *Philosophers & Thespians: Thinking Performance*. Stanford, CA: Stanford University Press, 1-17. (PDF Athena)

**Dr. Kristina Hagström-Ståhl** is a visiting associate professor in Theatre and Performance Studies. She also works as a director and translator. Kristina works at the intersection of discursive and creative practices, with research interests in feminists and decolonial theory, performance studies, dramaturgy and mise-en-scène, translation, as well as testimony and memory.

## WEEK 9

**Workshop: *Divas Who Have Been Embraced by Queer Culture*, Friday, March 3, 09:00–12:00, room 300**

Bring your favorite diva gender performance to class. From the enthusiasms of the nineteenth-century dandies for operatic *prime donne* and the fervent gay cult followings in the mid-twentieth century of Hollywood stars such as Judy Garland and Bette Davis, to contemporary queer celebrations of pop goddesses like Madonna, Cher, Kylie Minogue, and Jennifer Lopez, female star adoration or, as it is more commonly known in queer contexts, “diva worship” has been a vital staple of gay male cultural production, where it has sustained a spectacularly diverse array of insistently queer pleasures. In this workshop we discuss examples of different diva types and your choices of specific gender performances.

### Readings:

Butler, Judith. 1990. “From Interiority to Gender Performatives.” In *Gender Trouble. Feminism and the Subversion of Identity*. New York: Routledge, 134–141.

Farmer, Brett. 2005. “The Fabulous Sublimity of Gay Diva Worship.” *Camera Obscura* 59, Vol. 20: 2, 165–195.

Rosenberg, Tiina. 2012. “Queer Feelings: Zarah Leander, Sentimentality, and the Gay Diva Worship.” In: *Don’t Be Quiet, Start a Riot. Essays on Feminism and Performance*. Stockholm: Stockholm University Press, 80–98.

Turner, Victor. 2016. “Liminality and communitas.” In *The Performance Studies Reader*, 95–96.

## WEEK 10

**Seminar: Oral paper draft presentations in class. Paper topic: Performance analysis of your choice.**

**Friday, March 10, 10:00–13:00, room 300**

A ten-minute class room presentation of your paper proposal. It is an exercise that allows you to share your ideas with your peers. It also invites engagement with your work, which in turn enables you to improve your writing and thinking.

## WEEK 11

**Submission of papers, Friday, March 17, 2023, 10:00. Upload your paper in submission folder on**

**Athena or send it to: [tiina.rosenberg@teater.su.se](mailto:tiina.rosenberg@teater.su.se).** The paper should be approximately 5 pages; double-spaced in Times New Roman: 12.

**PAPER TOPIC: Performance analysis of your choice. Use the following outline for your paper:**

### I. Introduction [may be written last]

- **Capture your reader's attention.** Begin with a question, an amusing story, a provocative statement, or anything that will engage your audience and make them think.
- **State your purpose.** For example, "I am going to write about..."; "I going to address..."
- **Present an outline of your paper.** For example, "I will concentrate on the following points: First of all...Then...This will lead to...And finally..."

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- **Present your main points in a logical order.**
- **Make it clear when you move to another point.** For example, "The next point is that..."; "However, it's important to realize that..."
- **Use clear examples to illustrate your points and/or key findings.**
- **If appropriate, consider using visual aids to make your presentation more interesting** [e.g., a map, chart, picture, link to a video, etc.].

### III. The Conclusion

- **Leave your reader with a clear summary of everything that you have covered:** For example, use phrases like: "So, in conclusion..."; "To recap the main issues...," "In summary, it is important to realize...."
- Don't forget your references and bibliography.

## COURSE READINGS

- Ahmed, Sara. 2004. *The Cultural Politics of Emotion*. New York: Routledge, 168–203.
- Bial, Henry and Sara Brady (Eds.) 2016. *The Performance Studies Reader*. (3rd ed.) London: Routledge.
- Butler, Judith. 2016. “Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory.” In *The Performance Studies Reader*, 214–225.
- Butler, Judith. 1990. “From Interiority to Gender Performatives.” In *Gender Trouble. Feminism and the Subversion of Identity*. New York: Routledge, 134–141.
- Crenshaw, Kimberlé Williams. “Introduction: Intersectionality, Identity Politics, and Violence Against Women of Color.” <https://www.racialequitytools.org/resourcefiles/mapping-margins.pdf>, 1–20. Originally published in (1991) *Stanford Law Review*. 43(6), 1241–1299.
- Di Angelo, Robin. “White Fragility.” *International Journal of Critical Pedagogy*, Vol 3 (3) (2011), 54–70
- Dolan, Jill. 2005. “Epilogue: Finding Hope at the Theater.” In *Utopia in Performance. Finding Hope at the Theater*. Ann Arbor: The University of Michigan Press, 167–171.
- Dolan, Jill. 2011. “Introduction: A Certain Kind of Successful.” In *The Menopausal Gentleman. The Solo Performances of Peggy Shaw*, Ann Arbor: University of Michigan Press, 1–38.
- Dolan, Jill. 2016. “Utopian Performatives.” In *The Performance Studies Reader*, 240–250.
- Farmer, Brett. 2005. “The Fabulous Sublimity of Gay Diva Worship.” *Camera Obscura* 59, Vol. 20: 2, 165–195.
- Halberstam, Jack. 2018. *TRANS\*: A Quick and Quirky Account of Gender Variability*. Oakland, CA: University of California Press, 107–128.
- Hagström-Ståhl, Kristina. 2022. “Reflections on a curious artform: An essay in nine steps”. In *Looking for Direction: Rethinking Theatre Direction Practices and Pedagogies in the 21<sup>st</sup> Century*, Eds. R. Balevičiūtė, S. Lavaste, A. Suša, U. Þorleifsdóttir. Helsinki: University of the Arts, Publication Series of the Theatre Academy, 74, 94–119.  
[https://taju.uniarts.fi/bitstream/handle/10024/7536/TeaK\\_74.pdf?sequence=1&isAllowed=y](https://taju.uniarts.fi/bitstream/handle/10024/7536/TeaK_74.pdf?sequence=1&isAllowed=y)
- Hagström-Ståhl, Kristina. 2019. “‘almost invisible until now’: *Antigone*, *Ismene*, and the Dramaturgy of Tragedy”. *Nordic Theatre Studies*, Vol. 31, No.1, *Theatre and Continental Philosophy*, 141–154.  
<https://tidsskrift.dk/nts/article/view/113013/161695>
- Hancock, Ange-Marie. 2016. *Intersectionality. An Intellectual History*. New York: Oxford University Press.
- Honig, Bonnie. 2013. “Sacrifice, sorority, integrity: *Antigone*’s conspiracy with *Ismene*.” In *Antigone, Interrupted*. Cambridge: Cambridge University Press, 151–189. (SUB E-book)
- Marinucci, Mimi. 2016. *Feminism Is Queer. The Intimate Connection Between Queer and Feminist Theory*. London: Zed Books, 111–132.
- Muñoz, José Estaban. 2009. *Cruising Utopia. The Then and There of Queer Futurity*. New York: New York University Press. 1–15.



- Parker, Andrew & Eve Kosofsky Sedgwick. 2016. "Introduction to Performativity and Performance." In *The Performance Studies Reader*, 214–226.
- Rosenberg, Tiina. 2020. "Rising Like the Eurovision Song Contest. On Kitsch, Camp, and Queer Culture." *lambda nordica*, 2/2020, 93–113.
- Rosenberg, Tiina. 2012. "Queer Feelings: Zarah Leander, Sentimentality, and the Gay Diva Worship." In: *Don't Be Quiet, Start a Riot. Essays on Feminism and Performance*. Stockholm: Stockholm University Press, 80–98.
- Schechner, Richard. 2016. "Performance Studies: The Broad Spectrum Approach." In *The Performance Studies Reader*, 7–9.
- Shaw, Peggy. 2011. *A Menopausal Gentleman. The Solo Performances of Peggy Shaw*, edited by Jill Dolan, Ann Arbor: The University of Michigan Press.
- Taylor, Diana. 2016. *Performance*. Durham & London: Duke University Press, 2016.
- Turner, Victor. 2016. "Liminality and communitas." In *The Performance Studies Reader*, 95–96.

## **GRADING CRITERIA**

### **In order to pass the course, students are expected to be able to:**

In order to pass Module 1, 7.5 credits, students are expected to be able to:

- explain the theoretical foundations of theatre and performance studies, intersectional gender theory and feminist theory

In order to pass Module 2, 7.5 credits, students are expected to be able to:

- reflect on theatre and performance studies, intersectional gender theory and feminist theory from several perspectives
- critically analyse performative events and expressions based on the theoretical and methodological perspectives that the course addresses

### **Examination:**

The course is examined on the basis of two written assignments in the form of take-home examinations.

### **Grading scales for the written assignments:**

Grades will be set according to a seven-point grading scale related to the learning objectives of the course from A (Excellent) to F (Fail, much more work required). A, B, C, D and E are approved grades. Fx and F are failed grades. In order to obtain final approval, the course requires a minimum grade of E for the take-home exam and that all course requirements are met. If you have received a passing grade (A-E) you are not allowed to repeat the examination in order to receive a higher grade.

**A (Excellent)** An excellent assignment in which the student demonstrates an outstanding 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 fine ability to organise, to analyse, and to integrate theoretical and methodological ideas, and a thorough familiarity with the appropriate literature and methods. The text is coherent, well-argued, and of high precision.

**B (Very Good)** A very good assignment in which the student demonstrates a thorough grasp of the subject matter, and a convincing ability to organise 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 methodology. The text is coherent, well-argued, and of high precision.

**C (Good)** A good assignment 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 theoretical literature and methodology. The text is coherent, well-argued, and comprehensive.

**D (Satisfactory)** A satisfactory assignment 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.

**E (Adequate)** An adequate assignment in which the student demonstrates a basic understanding of the subject matter, with little analysis and discernible weakness in multiple areas. The assignment identifies, reflects and analyses theoretical key concepts of feminist and gender-related theatre and performance studies in a way that is deficient.

**Fx (Fail, some additional work required)** The course requirements have only been partially completed and obvious shortfalls exist in knowledge and proficiency. If adequate corrections of simple mistakes related to formatting are improved, the student may be able to reach the required pass level (A-E). If adequate corrections related to formatting, theoretical inaccuracies or too limited arguments are improved, the student may be able to reach the required pass level (E).

**F (Fail, much more work required)** The course requirements have not been completed and the student shows an obvious shortfall in knowledge and understanding of the subject. Students who receive the grade Fx or F twice by the same examiner are entitled to have another examiner appointed for the next examination opportunity unless there are special reasons to the contrary. Such request should be made to the department board.