

Department of English & Writing Studies  
Theatre Studies Program

**Theatre Studies 3211G (001)**  
**In Your Skin (Sexualities in Performance)**  
Winter 2024

## 1. COURSE DESCRIPTION

Gender and sexuality. Intersectional experiences of gender identity. Trans, non-binary, queer lives. This is an 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. *In Your Skin* introduces students to the past and present of sex and gender performatives on Western (that is: European and trans-American) stages. We will meet the trailblazers, learn about the ways in which contemporary artists are pushing the boundaries of gender representation on stage today, and we'll pay particular attention in the intersections among sexual and gender identities and experiences of race, Indigeneity, class, and ability on and off stage.

## 2. COURSE OBJECTIVES

By the end of this term, students who commit to our shared class labour 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 (and their intersections);
5. To put this understanding into action, by making performance that responds to some of the work we're investigating in class;
6. To be able to reflect critically on their own experiences as students in our class, including engaging independently with class material, as well as reflecting on their individual learning styles and practices;
7. To build on their existing analytical and communication skills;
8. To build on their existing collaboration and teamwork skills;
9. To try something new, even a bit scary;
10. To make plenty of useful mistakes and have a lot of fun.

### ***Ethics and care***

Our class treats a subject – our sexual selves – that requires acceptance of difference, care, and generosity of spirit from all of us. We will work together in our first week to develop a classroom contract, one that sets out our responsibilities as participants in the room. This will be a living document, which means we can adjust as we go, depending on our shared needs. It's a document that will belong to everyone.

Our number one, and non-negotiable, rule will be that **everyone's experience of their embodied self deserves respect**. We'll use one another's preferred pronouns to show this respect, and we will take care with our language as much as we can so that everyone can be comfortable in our room.

But we will also be aware that we are all humans, which means we all make mistakes. We will work on addressing our mistakes, when they happen, without shame. Being sorry for making a mistake is healthy; being made to feel ashamed for making a mistake is not. So: we won't shame anyone in our shared space, especially when we have to point out errors.

**Finally, trigger warning:** there's a lot of difficult material upcoming this term. Some of it is peppered with hilarity; some of it is deadly serious. (Some of it is both.) Jo will do her best to ensure you've got specific trigger warnings as needed. But when in doubt, ask. If there's something of specific concern for you that you need Jo to take care about, just let her know.

### 3. LAND ACKNOWLEDGEMENT

*We acknowledge that Western University is located on the traditional lands of the Anishinaabek, Haudenosaunee, Lūnaapéewak, and Neutral peoples, on lands connected to several Treaties including Treaty 6 London Township, Treaty 7 Sombra Township, Treaty 21 Longwoods and the Dish with One Spoon Covenant Wampum. This place continues to be home to diverse Indigenous peoples who are recognized as contemporary stewards of the land and vital contributors to society.*

### 4. REQUIRED READINGS

#### **From the Bookstore\* (\*or wherever you get your books)**

Colbert, Soyica Diggs. *Theory for Theatre Studies: Bodies* (2021; ISBN: 9781474246316)

Dolan, Jill. *Theatre and Sexuality* (2010; ISBN: 9780230220645)

Kron, Lisa, Jeanine Tesori, and Alison Bechdel. *Fun Home: The Musical* (2015; ISBN: 978-0573704529)

Lee-Jones, Jasmine. *Seven Methods of Killing Kylie Jenner* (2021; ISBN: 978-1786828071)

#### **From the library or in Resources:**

The text of *Dress Suits to Hire* is in the book cited below, which you can read online through Western libraries in this book

*A Sourcebook on Feminist Theatre and Performance : On and Beyond the Stage*, edited by Carol Martin, Taylor & Francis Group, 1996. The play is pp. 267-92.

Or in this article:

Hughes, Holly. "Dress Suits to Hire." *TDR : Drama Review*, vol. 33, no. 1, 1989, pp. 132-52.

Under Resources, see also Kim Solga's article: "Dress Suits to Hire and the Landscape of Queer Urbanity."

See chapter on Split Britches in this book:

Noriega, Jimmy A., and Jordan Schildcrout, editors. *Fifty Key Figures in Queer US Theatre*. Routledge, 2023.

For Fobister (Week EIGHT), see:

"Waawaate Fobister." *Windspeaker*, vol. 26, no. 3, June 2008, p. 20.

The links to the videos of *Dress Suits to Hire* (1993) and *Fun Home the Musical* are posted under Resources.

For *Sins Invalid: An Unshamed Claim to Beauty*, see the following on the Western libraries website:

Berne, Patricia, et al. *Sins Invalid : An Unshamed Claim to Beauty in the Face of Invisibility*. Kanopy Streaming, 2015.

## 5. ASSIGNMENTS

1. Reflection journal (20%)
2. Response paper (20%)
3. Response performance (20%)
4. Final project: performance OR research essay (25%)
5. Final project supplement: performance report OR annotated bibliography (15%)

### 1. Reflection journal (20%)

**Acknowledgments:** *I have adapted this assignment, as well as its structure and framing, from Professors Kim Solga and Pauline Wakeham (Department of English and Writing Studies).*

This assignment is designed to help me get to know how each of you are experiencing the course: what you're learning, what you're enjoying, where you're struggling, and what questions are arising for you. It is a tool for me to see and understand your engagement, and to engage with you back!

The journal is also designed to provide you with an opportunity to experience writing as what Dr Wakeham calls "a personal, reflexive, creative, and empowering process; a process that helps you to learn about yourself." My hope is that you will use this opportunity to develop a home writing practice, and that you'll be encouraged to experiment with when and how you write, and indeed with different expressive media beyond writing – including sound, video, visual art, live art, and more – if that's something that appeals to you.

**Every week**, Jo will aim to safeguard a few minutes for you to free-write in response to the week's course material. This will be a time for you to reflect on whatever moved you: the readings or viewings; our discussion in class; or something "meta" – maybe *how class went*, or if something went wrong, what went wrong. The work of learning together is hard – it's a balancing act. Thinking and writing about it helps make us better learning collaborators.

**Beyond these dedicated in-class reflection periods, please aim to craft at least FIVE independent reflection journal entries on your own time over the course of the term.** Two of these should take written form. Up to three can take any form you wish. Each entry should reflect on your experience of learning *about* a specific text, artwork, or artist that we've touched on in class. In other words, *these reflections should focus on how you are engaging with the specific materials programmed on our course*, and where our in-class discussion of these materials is taking your critical imagination.

**How will Jo grade this?** I will focus on the **level of thought and care** put into these reflections. **Do they exhibit genuine engagement** with the course material, or with in-class experiences? **Do they exhibit a level of self-awareness** – that is, are they reflective of you exploring your learning practice, what's working and what's challenging you? **Do they exhibit proper effort** – has time and care been taken, or do they feel phoned in?

In other words: this is not about writing “correctly” or creating a persuasive argument. It's about self-reflection, thoughtfulness, and effort – practicing the art of learning well.

### THE FINE PRINT

- You'll hand your reflection journal in twice: once just before reading week (**February 15**), and once on the last day of the term (**April 8**), using the assignment portal on OWL. (It's set up for resubmissions, no worries.)
- **Your first submission** should include your in-class reflections up to reading week, plus at least TWO of your independent reflections. **Your second submission** will cover reading week through the end of the term.
- There is no quantity requirement for your in-class reflections. Write as much or as little as you can or wish in the time available.
- **For your independent reflections, aim for about 300 words per entry (5x300 = 1500 words), or up to five minutes of audio/video per entry.** A full-page artwork (drawn or photo) is a great option for an entry, but I'd appreciate some commentary alongside it on what it means to you.
- You can write/create more than this if you wish, and you can include as many entries as you wish. But make them meaningful – don't do them for the sake of maxing out. I'd prefer quality over quantity.
- **Top marks will go to: See notes just above “the fine print.”** Jo will give you a provisional grade for your first submission, so you know where you stand and how to improve, and then a final, cumulative grade at the end.
- **If you don't hand your journal in at mid-term, you will automatically lose 20% of your final journal grade.**

### **2. Response paper (20%)**

For this assignment, you'll respond critically, and in writing, to EITHER a piece of performance work we have looked at in class together, OR to a piece of critical writing we have encountered in class. Your goal is to assess what the piece you have chosen is aiming to do, and to take the measure of how it does that work.

Here are some questions you'll want to consider:

1. Who is this work for? What does it aim to achieve?

2. What are some of the tactics it uses to engage its audience/readers/participants? What does it ask of us? (For example: Does it actively include us? Are we invited in, but as witnesses? Are we asked to become uncomfortable – and if so, how and why?)
3. What are some of the ethical implications of this work? Here, you might ask: *who benefits from this work, and how? Who is potentially marginalized by it – and what are the possible consequences of this marginalization?* You might also think about how this work balances challenging audiences to think differently or creatively with how it protects audiences from harm (or not).

Your goal here is not to “review” the work you choose to respond to – not to say it’s bad or good. *Rather, your goal is to explore how it does what we might call its “cultural work” – how it participates in a larger critical conversation, and to what ends.*

### THE FINE PRINT

- Your response paper should be **about 750 words long**. Papers less than 700 words or more than 800 words may be marked down for underdevelopment or wordiness. Pay attention to editing; it’s part of good writing!
- Your response paper is due **the week of 26 February**. You can hand it in, using the assignment portal on OWL, **anytime up to 11:55pm on Sunday 3 March**.
- Beyond your chosen example, **secondary sources are not required**, though feel free to include them if you wish to push your thinking a bit further. The bibliography and further reading sections of *Theatre & Sexuality* and *Theory for Theatre Studies: Bodies* are good places to look for secondary support – or ask Jo for advice!
- **You may use the same example** for your Response Paper that you worked on in your Response Performance, but if you do so please take care not simply to repeat ideas or claims from the latter. Add to its richness instead!
- **Please include a Works Cited**; do not include the Works Cited in your word count.
- **Top marks will go to** papers that: engage meaningfully with the questions listed above; offer plenty of detail from their chosen example to support their discussion; and offer nuance in any critical assessments they make of the work they are exploring. Ensure your prose is clean and your Works Cited is formatted properly.

### **3. Response Performance (20%)**

Your Response Performance is an opportunity for you to do more or less exactly what you’re doing in your response paper, 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 some of those issues *by making a performance in relation to it*.

The objective of this assignment is to learn by doing, together, 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?

For this assignment, you'll be placed in a group, based on your interest in working on one of the following texts: *Dress Suits to Hire*; *Fun Home*; *Seven Methods of Killing Kylie Jenner*.

Your performance should engage directly with the piece you're working on – be that 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. Instead, think of this task as staging *something of your piece*, but with a *critical difference* that lets us all look more deeply at a core issue it touches.

Your performance does not need to be professional-looking or polished, but it DOES need to 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.

We're scheduled to present/experience/engage with your response performances on the three Wednesdays before reading week (Jan 31, Feb 7, 14).

### THE FINE PRINT

- Your response performance will be **a minimum of FIVE and a maximum of EIGHT (5-8) minutes long (IE: NOT LONG!)**.
- Your performance will be presented in class on a Thursday **after** the week in which we talk about your text. (That way, you can incorporate class learning into your thought work!) Check the OWL calendar for your group's date!
- Your performance will be followed by a discussion about it with the rest of the class, which Jo 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.
- **Your mark will be a group mark.** Yes it's hard, and no it's not totally fair, in all cases, for all people. We will all do our very best, though!
- **Top marks will go to** performances that show time and effort spent exploring the critical, aesthetic, and/or ethical issues at hand in their chosen response subject. This includes time and effort spent *rehearsing* the presentation and its ideas – this does not mean rehearsal for "polish" but rather in order to get at nuance. I'm looking for evidence of time spent *working* the ideas, not the ornamental stuff. Top performances will be creative, original, and above all thought-provoking for the audience. They will also stay within the required time frame.

#### **4. Final Project (25%)**

Your final project is a choose-your-own-adventure situation. You may:

- a. Create a group performance; or
- b. Write a research essay.

Both options come with a "supplement" (see #5 below). These are:

- a. Write a report examining the goals, outcomes, strengths, and challenges of your group's performance labour, including recommendations for the future;
- b. Create an annotated bibliography to support your research essay work.

Whichever option you choose, this project marks the culmination of your work in Theatre 3211G. The goal of the assignment is for you to make a piece of work that examines, in depth, the issue(s) on which our course has touched that are most important to *you*. I also hope you'll pick a mode (essay or performance) that feels both doable and challenging to you.

**Research essay option:**

*This is a great choice for those who are really interested in exploring a topic in depth, in writing. It's also a great choice for those who want to challenge their research skills, or who want to build on critical discoveries made during the term in a medium that supports extended intellectual discovery. Advice: don't default here, just because you \*prefer\* essays/are good at them. Consider what it would mean to step out of your comfort zone before you make a final call.*

Your research essay will be on a topic devised by you, with help from Jo. If you've never created your own essay topic before, don't panic; just come speak to Jo ASAP so she can help you draft a compelling set of research questions.

Your essay will use, in some depth, at least three secondary sources to help build and shape your argument. That is: no quote bombs, please. Engage with your sources meaningfully and let them help you nuance your response to your primary texts.

Your essay will be supported by an annotated bibliography (see #5 below), which you will hand in by mid-March. This scaffold is in place so that you can change your mind, if you need to, about the direction of your investigation, and so that Jo can offer her advice on the path(s) you are taking.

**THE FINE PRINT**

- Your research essay will be **between 1500 and 2000 words long**, depending on the depth and scope of your argument. Essays longer or shorter than this may be marked down for underdevelopment or wordiness. Pay attention to editing; it's part of good writing!
- Your essay is due on **8 April**, by 11:55pm, via OWL.
- **Please include a Works Cited**, but do not include your Works Cited in your word count.
- **Top marks will go to** essays that contain clear, compelling thesis arguments of appropriate scope to their topic, and that show evidence of in-depth engagement with both primary and secondary sources. Top essays will feature fluid prose, some genuinely original ideas, and creative thinking about the materials at hand. They will feature proper citations throughout and a complete, properly formatted Works Cited.

**Performance option:**

*This is a great choice for those who have a desire to work collaboratively, and who would like to test performance techniques as a means of in-depth critical exploration. Taking the performance option is arguably more, and harder, work than the research essay option, so please do not think it's the "easy" win. On the contrary: team work is hard, and making critically engaged performance is an even bigger challenge. But please do not discount this option if it makes you nervous; arguably, that's all the more reason to give it a try!*

Your performance project must be created with a group, though that group may be as few as two people strong. You will need to find your own group mates, though Jo is available to assist.

Your group's work may be scripted like a play, or it may be performance art or action-based. (By the end of the term you will know what this means. ☺)

Your group's work may be wholly original – your own creation, start to finish – or it may choose to perform, adapt, or re-perform work that we have looked at together in class, though it will do so *with a difference* (take your cue from the Response Performance task, then big it up!)

Your group's work will strive to showcase your learning, holistically, over the course of our term together. That means it may be uncomfortable to make or to view (in a good, productive way – trigger warnings as needed please). At the same time, that means it may be rich, generous fun – provocative, exploratory, creative-as-duck. Above all, it will engage its audience, either directly or indirectly, with much to witness, to think about, and perhaps even to participate in.

#### THE FINE PRINT

- Your performance piece should run **no less than 10 and no more than 15 minutes in length** (IE: twice as long as the Response Performance task).
- You'll present your performance work **on either Wednesday 27 March or Monday 1 April during class time**. Your presentation will be followed by a class discussion of about 10 minutes.
- **Your mark will be a group mark**. (Relax, it's going to be amazing!)
- **Top marks will go to** pieces that clearly show time, effort, and investment in making work that looks and sounds *quite professional* (this is different from the Response Performance task – take note). Your performance will be original in its idea and practiced in execution. It will demonstrate strong intellectual, aesthetic, and political engagement, in process and in product. It will also take care for its audience, demonstrating consideration for the ethical challenges of making work about sensitive topics – even as it challenges us to think in new or unexpected ways. These pieces will be original, creative, and provocative. They will make us all go, “bravo!”

#### **5. Final project supplement (15%)**

##### ***Research Essay option: Annotated Bibliography***

If you have chosen to complete a research essay, you will first prepare an annotated bibliography. This bibliography may be composed entirely of scholarly materials related to your topic and/or primary source, or it may include a mix of scholarly, popular, or other materials related to your topic and/or primary source. Either way, your annotated bibliography must include *at least two* scholarly resources.

#### THE FINE PRINT

- **Your bibliography will be composed of 6-8 sources**, including a complete citation for each source, followed by a short (+/- 150 words or so) paragraph that briefly summarizes the source's core argument or component(s) and comments on its strengths and/or weaknesses as a resource for your project.

- **Your bibliography is due during the week of 18 March, and no later than Sunday 24 March at 11:55pm.** (Get this done early, so you can get your feedback from Jo ASAP!) Submit via the assignment portal on OWL.
- **Top marks will go to** bibliographies that include all requested components as above, that show effort made to select a diverse range of applicable and potentially valuable resources, and that demonstrate a strong research agenda is underway. Jo will sense these bibliographies have not been thrown together at the last minute; time has been taken to explore resources and select the most useful ones for the task. Prose will be fluid, annotations will be brief but rich, and citations will be complete and properly formatted.

***Performance option: individual performance report***

Your final performance report is based on your final group performance project, but it is not a group report. It is yours to author alone. It is a chance for you to take stock of how the process of making that project went for you – to reflect critically on the different kinds of labour involved, the division of labour, the strengths and weaknesses of the final project, its ethical challenges, wins, and stumbles. **In this way, your final performance report will resemble both the best of your response journal entries, as well as your response paper from earlier in the term.** The only difference? The subject matter is a piece of work over which you share ownership and responsibility.

Your report should include the following components:

1. A short introduction to your team's performance project: its context, its goals, and what you hoped to achieve with it.
2. A review of the research you drew on to deepen your understanding of your topic. (Here, you will want to reflect on secondary sources you may have consulted, other work by our (or other) artists you may have explored, or any other reading, viewing, or reflection you did in order to bolster your critical engagement with the making process.)
3. A critical assessment of your process. What labour did you contribute, how did you undertake it, and how did it go? How did your collaboration work? What were your clear successes, as an individual artist and as a team? What challenges did you encounter together, or individually?
4. Finally, a list of recommendations for your future self. What would you keep, and what would you change, if you could do this work again?
5. ***In addition, but outside the word count for the above,*** please include with your report links to or copies of any documentation you would like to share from your work on the performance project, including evidence of your labour as part of the team.

**THE FINE PRINT**

- Your written report (minus your documentation!) should be **1000-1500 words long**. Reports less than 1000 words or more than 1500 words may be marked down for underdevelopment or wordiness. Pay attention to editing; it's part of good writing!
- Your report is due **the week of 1 April and no later than 11:55pm on Sunday 7 April**. Submit via the assignment portal on OWL.
- **Please include a Works Cited**; do not include the Works Cited material in your word count.
- Don't forget your documentation!

- **Top marks will go to** reports that include all required components, in good balance, and that undertake a thoughtful analysis of both the strengths and weaknesses of your resulting performance piece. These reports will include evidence of research undertaken during the performance making process, and they will take time to delineate clear avenues for improvement in an imagined future iteration of this performance. Prose will be clean, and the Works Cited will be formatted correctly.

### **A note on grading**

In years past I have used rubrics to assess student assignments. They can be a helpful tool, but in the Humanities grading is more art than science. That does not mean it is not done rigorously or taken seriously; it just means that it's not always easily quantifiable.

This year, I've decided not to use rubrics. Instead, I've provided an expectations outline in each of the assignment descriptions. Check out the "**Top marks will go to**" pieces of each "**Fine Print**" section above; those should give you a strong sense of what a really good outcome for each assignment might look like.

If, after that, you still have questions, speak to Jo. I prefer grading to be transparent, and I aim to help every student achieve their goals and potential!

### **Late work penalties**

Jo will deduct 1% per day for work received late.

### **A note on participation**

Another first for Jo this year: I have no rules about attendance keyed to a participation mark. Indeed, I have no participation mark! I hope you will come to class because it's enjoyable and you're learning; if it's sucking or you're hurting because of something unrelated, please know my door is open. I'm keen to hear your feedback and I would really like to help.

Your "reflection journal" is designed to measure your engagement with our class and its materials. To do well on that task and demonstrate your engagement fulsomely, you'll also need to come prepared to class, and work to engage in class in a range of ways (which includes talking, but also active listening, among other things). I leave it to you to get on with that labour, and if you need advice about time management or coping with your workload – like I said, my door is open.

## **6. IMPORTANT OTHER STUFF**

### **Email Policy:**

Email is meant for brief inquiries only. Please allow a day or two for a response. Email received over the weekend will be answered the following week.

### Accommodation Policies

Students with disabilities work with Accessible Education (formerly SSD) which provides recommendations for accommodation based on medical documentation or psychological and cognitive testing. The accommodation policy can be found here: [Academic Accommodation for Students with Disabilities](#).

Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments worth (either alone or in combination) 10% or more of their final grade must apply to the Academic Counselling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department.

Documentation shall be submitted, as soon as possible, to the Office of the Dean of the student's Faculty of registration, together with a request for relief specifying the nature of the accommodation being requested. The Student Medical Certificate (SMC) can be found at

[https://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/medicalform.pdf](https://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf).

The full policy is set out here:

[https://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/accommodation\\_medical.pdf](https://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_medical.pdf)

**Religious Accommodation:**

Students should consult the University's list of recognized religious holidays, and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance.

Additional information is given in the [Western Multicultural Calendar](#).

**Academic Offences**

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at

[http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/scholastic\\_discipline\\_undergr ad.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergr ad.pdf)

**Plagiarism:**

Students must write their essays and assignments in their own words. Whenever students take an idea or passage from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major academic offence.

**Plagiarism Checking:**

All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com <http://www.turnitin.com>.

All instances of plagiarism will be reported to the Chair of Undergraduate Studies. Proven cases of plagiarism will result in a grade of zero for the assignment. Subsequent offences will result in failure for the course.

### Intellectual Property

All instructor-written materials (e.g. PowerPoints, lecture notes, oral lectures) for this course are created solely for students' personal use within the course, and remain Jo's intellectual property. Further reproduction, fixation, distribution, transmission, dissemination, communication, or any other uses, without securing the consent of the copyright owner may be an infringement of copyright. You may not distribute, email, or otherwise communicate these materials to any other person without permission. These limitations extend to recording, photographing, or sharing lectures (online or in-person) and lecture material without permission. Posting the instructor's content from this course to online course sharing sites like OneClass or Course Hero without permission is both an infringement of intellectual property law and a violation of academic integrity guidelines. The instructor will pass these cases on to the Western University Ombudsperson or their Department Chair as appropriate.

### Statement on Gender-Based and Sexual Violence

Western is committed to reducing incidents of gender-based and sexual violence and providing compassionate support to anyone who has gone through these traumatic events. If you have experienced gender-based or sexual violence (either recently or in the past), you will find information about support services for survivors, including emergency contacts, [here](#). To connect with a case manager or set up an appointment, please contact [support@uwo.ca](mailto:support@uwo.ca).

### Support Services

Registrarial Services <http://www.registrar.uwo.ca>

Student Support Services <https://student.uwo.ca/psp/heprdweb/?cmd=login>

Services provided by the USC <http://westernusc.ca/services/>

Academic Support & Engagement <http://www.sdc.uwo.ca/>

Students who are in emotional/mental distress should refer to MentalHealth@Western: <http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.

## 7. WEEKLY SCHEDULE

### **Week ONE (January 8 & 10)**

**READ:** your syllabus! (And read ahead for next week! REALLY!)

**EXPERIENCE:** all things welcome! How will we work safely and productively together?

### **Week TWO (January 15 & 17)**

**READ:** Dolan; Colbert

(Please read these two books in full if you can. They are written in accessible language for students and are our theoretical and historical foundations for the term!)

### **Week THREE (January 22 & 24) NB: Jo will be away on the 24<sup>th</sup>, so no class that day!**

**READ:** Split Britches, *Dress Suits to Hire*, in Hughes

**VIEW:** *Dress Suits to Hire* (the video is grainy; it was the 90s! Stick with it. It's amazing.)

**Week FOUR (January 29 & 31)**

**READ:** Kron and Tesori, *Fun Home: The Musical*\*

**VIEW:** *Fun Home the Musical!*\*

**EXPERIENCE:** on Wednesday, Response Performances #1 (Dress Suits groups)

\*Content Warning (CW): discussion of sexual assault, suicide.

**Week FIVE (February 5 & 7)**

**READ:** Lee-Jones, *Seven Methods of Killing Kylie Jenner*

**EXPERIENCE:** on Wednesday, Response Performances #2 (Fun Home groups)

**Week SIX (February 12 & 14)**

**READ:** selections (TBA) from *Canadian Theatre Review* 185: Drag!

**EXPERIENCE:** on Wednesday, Response Performances #3 (Kylie Jenner groups)

**Week SEVEN is READING WEEK!**

**Week EIGHT (February 26 & 28)**

**READ:** Fobister, *Agokwe* (CW: discussion of homophobia, violence against queer bodies)

**EXPERIENCE:**

**Week NINE (March 4 & 6)**

**READ:** Frankland, from "None of Us is Yet a Robot"; "Hearty"; "Toward a Trans Canon"

**VIEW:** Frankland, *Rituals for Change*; "The Making of Hearty"

**EXPERIENCE:**

**Week TEN (March 11 & 13)**

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

**EXPERIENCE:** on Wednesday, time in class to work on our final projects!

**Week ELEVEN (March 18 & 20)**

**READ:** Moon, "Asking For It" (CW: discussion of sexual violence)

**EXPERIENCE:** on Wednesday, time in class to work on our final projects!

**Week TWELVE (March 25 & 27)**

**It's performance project week!** On Monday we will spend all of class working on our final projects. On Wednesday, the first performance groups will present!

**Week THIRTEEN (April 1 & 3)**

We made it!! On Monday we will finish our group performance presentations. On Wednesday, we will do some reflecting, stock-taking, and Jo will answer any questions lingering. Plus: cake!