STAGE REPRESENTATIONS OF GENDER AND SEXUALITY  
Lit8-429  
Instructor: Elizabeth Sakellaridou  
Fall Semester 2007-2008  

COURSE OUTLINE  

Week 1 (8/10): Introduction  
Subjectivity and gender bipolarity.  

Week 2 (15/10): Hélène Cixous. Portrait of Dora  
Voicing/representing female desire (essentialist feminism)  

Week 3 (22/10): Caryl Churchill. Top Girls  
Gender, careerism and the family (bourgeois vs socialist feminism)  

Week 4 (29/10): Sarah Daniels. Masterpieces  
Women, patriarchy and pornography (radical feminism)  

Week 5 (5/11): Ntozake Shange. for colored girls who have considered suicide when the rainbow is enuf  
Performing black femininity  

Week 6 (12/11): Mark Ravenhill. Shopping and Fucking  
Ex-centric identities: Sex(uality) as commodity  

Week 7 (19/11): Tony Kushner. Angels in America Part I  
Gay politics: Sexuality and ethnicity in the margins  

Week 8 (26/11): Patrick Marber. Closer  
Sexual intimacy / psychic estrangement  

Week 9 (3/12): Neil LaBute. The Shape of Things  
The mediation of sexuality as art: The private becomes public  

Week 10 (10/12): Film show and discussion  

Week 11 (17/12): Film show and discussion  

Week 12 (7/1): Film show and discussion  

Week 13 (14/1): Summing up  
Modes of representation of gender and sexuality  
Subjectivity as positionality: Deconstructing binary categories of gender and sexuality
**Selected bibliography**

Butler, Judith. “Performatives Acts and Gender Constitution” (in *Performing Feminisms* ed. Sue-Ellen Case)

Case, Sue-Ellen. ‘Toward a New Poetics” (in *Feminism and Theatre*)

------. “Toward a Butch-Femme Aesthetic” (in *Making the Spectacle*, ed. Lynda Hart)

Cixous, Hélène. “Aller à la Mer” (1977)


------. “Mimesis, Mimicry and the ‘True-Real’” (in *MDr* 32.1, 1989)


Ellis, Kate et al. “Feminism and Pornography” (*Feminist Review*, 36 (Autumn 1990))

Feral, Josette. “Performance and Theatricality: The Subject Demystified” (in *MDr* 25.1, March 1982)

Mulvey, Laura. “Visual Pleasure and Narrative Cinema” (in *Visual and Other Pleasures*)


Russo, Mary. “Female Grotesques: Carnival and Theory” (1986)


------. “Feminist Theatre and the Brechtian Tradition: A Retrospect and a Prospect” (in *The Brecht Yearbook* 27, 2002)


Further Secondary Bibliography (books on reserve)

Allen, J. and I. M. Young. *The Thinking Muse.*
Aston, Elaine. *An Introduction to Feminism and Theatre.*
------ and G. Harris, eds. *Feminist Futures? Theatre, Performance, Theory.*
Beverly, Sheftall-Guy ed. *Words of Fire.*
Brater, Enoch, ed. *Feminine Focus.*
Butler, Judith. *Bodies that Matter.*
------. *Gender Trouble.*
Case, Sue-Ellen. *Feminism and Theatre.*
------, ed. *Performing Feminisms.*
Cousin, Geraldine. *Churchill the Playwright*  
Chesler, Phyllis. *Women and Madness.*
De Lauretis, Teresa. *Alice Doesn't.*
------. *Technologies of Gender.*
Dolan, Jill. *The Feminist Spectator as Critic.*
Faludi, Susan. *Backlash: The Undeclared War Against Women.*
Fitzsimmons, Linda. *File on Churchill.*
Goodman, Lizbeth. *Contemporary Feminist Theatre: To Each Her Own.*
Harris, Geraldine. *Staging Femininities: Performance and Performativity.*
Itzin, Catherine. *Stages in the Revolution.*
Keyssar, Helene. *Feminist Theatre.*
------. *Feminist Theatre and Theory.*
Randal, Ph. K., ed. *Caryl Churchill: A Casebook.*
Σακελλαρίδου, Ελση. Σύγχρονο Γυναικείο Θέατρο.  
Senelick, Laurence, ed. *Gender in Performance.*
Sierz, Aleks. *In-Yer-Face Theatre.*  
Showalter, Elaine. *The Female Malady.*
Wandor, Micheline. *Carry On: Understudies*