

# **Theories of Theatre and Drama**

## **Queer Studies and Performance**

This course traverses theoretical currents in queer studies and performance studies, exploring familiar, contested, and underexplored relationships between these two fields. How have queer studies scholars grappled with performance theories, events, and infrastructures? And how have performance studies scholars drawn from and contributed to queer studies? What is (not yet) queer about performance studies now? Then? Again? We will begin by encountering a series of debates about the queerness of queer studies before exploring historical and contemporary conversations in both fields, with particular attention to reading queer studies for the field of performance studies. Topics will include: queer publics and (anti)socialities; queer time, historiography, and futurity; queer and trans of color critique; queer kinship and childhood; crip theory; queer globalities and (anti)urbanisms; and queer inhumanisms, objecthoods, and animalities.

## **Performance Studies Goes to Work: Histories/Theories of Theatrical Labor**

This course engages the proliferation of scholarship concerned with theatre and performance labor over the past decade. We will contextualize this conversation within two trajectories: 1) the history of theatre and performance studies; 2) the ubiquity of performance as a critical term in recent theorizations of work from across the humanities and social sciences. What does performance both as an object of analysis and as a theoretical lens have to tell us about transformations in the organization and practice of work over the past fifty years? How can performance theories and histories of work complicate, nuance, and challenge the purported newness of these transformations and their geopolitical distribution? How have artists, activists, and scholars mobilized performance to advocate for performance laborers and to imagine a world beyond work? How does scholarship on theatrical labor draw upon and contribute to histories and theories of race, gender, sexuality, and disability? We will explore these questions as we read scholarship concerning performance as it concerns entrepreneurship, copyright, labor activism, deindustrialization, racialized precarity, affective labor, sex work, amateurism, and state-funded arts jobs.

## **Performing the Global**

This seminar will explore the historical and theoretical implications of the global on the study of theatre and performance. We will investigate how performance works across national boundaries and in the global marketplace. We will examine the following key themes and questions: How does the process of globalization influence the production and reception of theatre and performance? What is the relationship between performance and globalization in the homogenization, hybridization, and creolization of culture? How do global contexts influence the construction, representation, and performance of race, gender, sexuality, and class? In what ways does the global undermine the centrality of the nation-state and suggest new methodologies for writing theatre and performance scholarship? We will analyze the intersections of the global and performance historiographically and consider a range of theoretical and historiographical approaches, including, but not limited to, global, transnational, and transatlantic.