

Feminist Theory Theater emerged from a sustained exploratory collaboration between Christina Aushana, Michael Berman, Yelena Gluzman, and Sarah Klein that began in 2014, at the University of California, San Diego.

Years later, we are still delighted by and interested in reading with FTT, and eager to expand our understanding of it. *We warmly encourage you to share your marked-up chapbooks with us!* We will read them and (if you wish) make them available to other readers in a growing FTT archive dedicated to preserving the traces of reading and thinking together about a text.

Share a digital scan of your chapbook by emailing feministtheorytheater@gmail.com

If you would rather put it in the post, please email us for an address in your region. We also welcome your thoughts and reports.

FEMINIST THEORY THEATER



WORK BOOK

Making & Doing • 4S 2021

WHAT WE WANNA KNOW WHAT WE REALLY WANNA KNOW

How did doing FTT affect the way you read the text?

What are other texts you might want to read in this way? Why?

How might you read differently?

Is there anything else you want to tell us?

REPEAT
REPEAT
REPEAT
REPEAT
REPEAT
REPEAT
REPEAT

HOW MIGHT ANOTHER WAY OF STAGING UNEARTH A PART OF THE TEXT THAT REMAINS HIDDEN OR OBSCURE?

With your group, look back at the text (p.4).
How might it be staged differently?

REPEAT
REPEAT
REPEAT
REPEAT
REPEAT
REPEAT
REPEAT

ABOUT FTT

Feminist Theory Theater—or FTT as we lovingly abbreviate it—is a way to read theory (or anything) with others. Inspired by feminist STS and its commitments to embodied, situated and distributed sense-making, FTT asks readers to stage, discuss, and re-stage the text that they are reading. By centering provisional performances as materials for an ongoing process of collective interpretation, FTT asks readers to “put a text on its feet” not in the service of making a finished show, but rather as a mode of working, thinking, putting an argument into our bodies and classrooms and experiencing what it might feel like to stand with it.

HOW TO USE THIS BOOK

This printable chapbook was created to guide the process of reading with FTT. It was made to be used by groups of student readers, but it can be used by *any* reading group interested in the possibilities of centering collective interpretation. Here, you will find a step-by-step guide through a reading of your choice. Each reading group can use one chapbook, or each member can use their own chapbook, as you like.

The chapbook is made to be marked up in the course of your reading and reflection. In this way, it serves not only to *guide* but also to *document* your group’s reading process. We invite you to send us pictures or PDFs of your entire marked-up chapbooks for a growing library archiving FTT readings, and would love to hear your thoughts and feedback on reading through FTT, and using this chapbook. Please send your marked-up chapbooks and/or feedback digitally, at FeministTheoryTheater@gmail.com.

WHAT DID YOU MAKE THIS TIME?

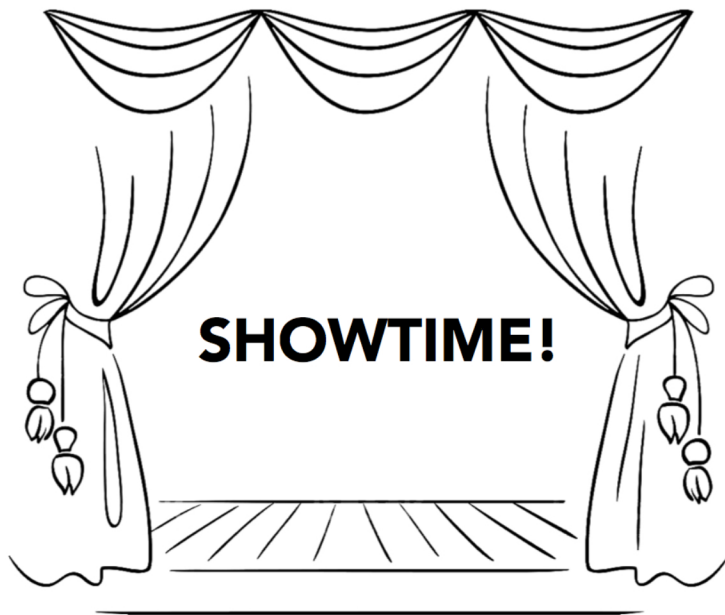
WHAT DID IT CAPTURE ABOUT THE TEXT?

WHAT DID IT OMIT?

WHAT DID IT REVEAL THAT WASN'T CLEAR BEFORE?

Each member respond.

THE SHOW MUST GO ON (AND ON)



AN OVERVIEW OF FTT

1. Gather the ensemble. Read your chosen text.
2. As you read, stage the text. You might want to enact, for example, one particular word from the text, or a sentence, a concept, an entire paragraph. What you choose to stage depends on what might feel particularly interesting, sticky, or impenetrable.
3. Have you started staging the text? Or are you still talking about it? Get up and start staging at once! Don't overthink it! Your staging is provisional and exploratory; it is *for each other*. You can use your own body, conscript others, or cast some chairs and a thermos to perform. Any reader or readers can begin.

Note: Whatever you stage, it will probably turn out differently than you intended. In your discussion of what happened and what it might mean, *favor the performance over the intention*. Use this discussion to move toward the text together.

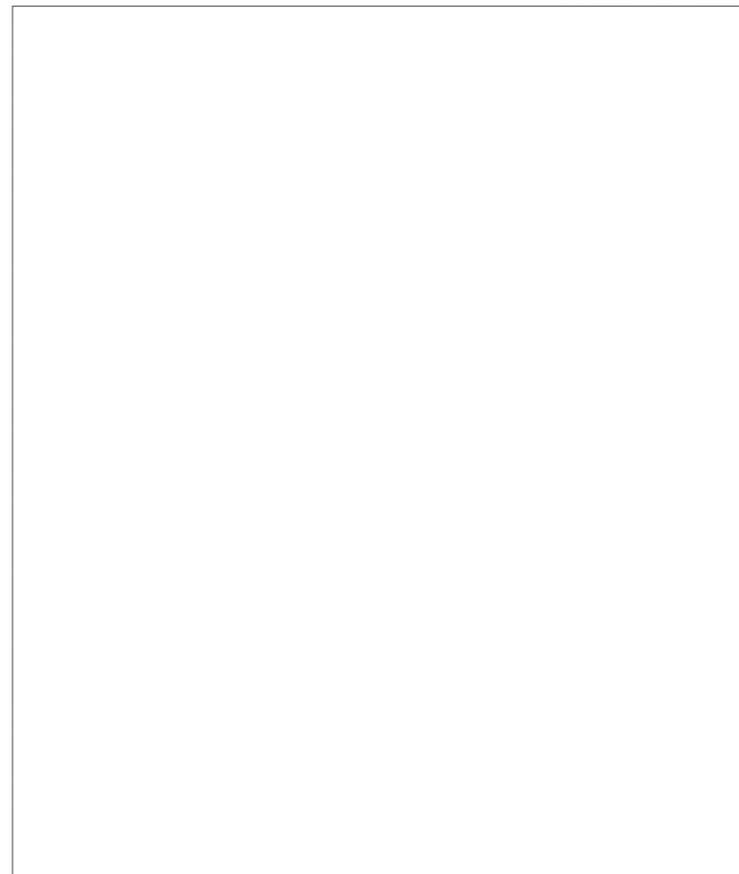
4. What have you made? What does it capture about the text? What does it omit? How might another way of staging summon what was lost or sharpen what was found? What other staging might do more to refute, expand, or unravel the text? This should prompt a discussion and a minor or major *revision* of how to stage the same text.
5. Repeat.

TODAY, WE ARE READING

write in the name and or authors of the text

WHAT ARE EVENTS THAT SHOULD HAPPEN IN THE REVISED SCENE?

Sketch it out.



GATHER THE ENSEMBLE! (redux)

CAST OF CHARACTERS AND PLAYERS

How will the "discovered" characters listed on the previous page be enacted in the room? Who or what will enact each character? Specify this below.

_____ character	played by _____ person(s), object(s), or whatever will enact this character in your first staging
_____	played by _____
_____	played by _____
_____	played by _____
_____	played by _____
_____	played by _____
_____	played by _____
_____	played by _____
_____	played by _____
_____	played by _____
_____	played by _____
_____	played by _____
_____	played by _____
_____	played by _____

TODAY, WE ARE STAGING THIS

SENTENCE • PHRASE • WORD • CONCEPT

circle one or write your own

write the sentence, phrase, word or concept you will explore

FIRST STAGING

CAST OF CHARACTERS

The text you named on page 3 has multiple characters! They may be featured in the text, implied by the text, or hailed by the text. Who (or what) are they? Write a character list below.

SECOND STAGING

WERE THERE ANY ADDITIONAL CHARACTERS YOU DISCOVERED THAT YOU HADN'T LISTED ON P.3?

List them below.

WERE THERE ANY CHARACTERS LISTED ON P.3 THAT YOU WANT TO ELIMINATE FROM YOUR REVISED STAGING?

List them below.

HOW MIGHT ANOTHER WAY OF STAGING SUMMON WHAT WAS LOST OR SHARPEN WHAT WAS FOUND?

Discuss this and write some staging ideas below.

GATHER THE ENSEMBLE!

CAST OF CHARACTERS AND PLAYERS

How will the characters listed on the previous page be enacted in the room? Who or what will enact each character? Specify this below

_____ played by _____

_____ played by _____

_____ played by _____

_____ played by _____

_____ played by _____

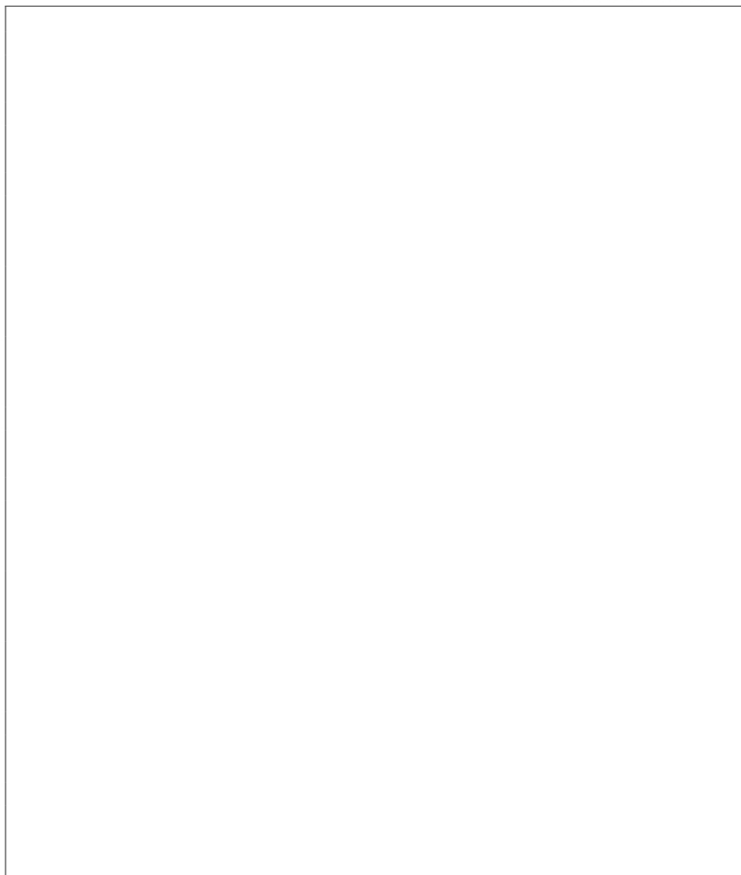
_____ played by _____

_____ played by _____

Character name (from p.5) Person(s), object(s), or whatever will enact this character in your first staging

**WHAT IS ONE EVENT
THAT SHOULD HAPPEN IN THIS SCENE?**

Sketch it out.

A large, empty rectangular box with a thin black border, intended for a student to draw a sketch of an event.

**HOW DID THE SPACE YOU'RE IN AFFECT THE SCENE, AND
HOW DID THE SCENE CHANGE THE SPACE?**

Respond below.

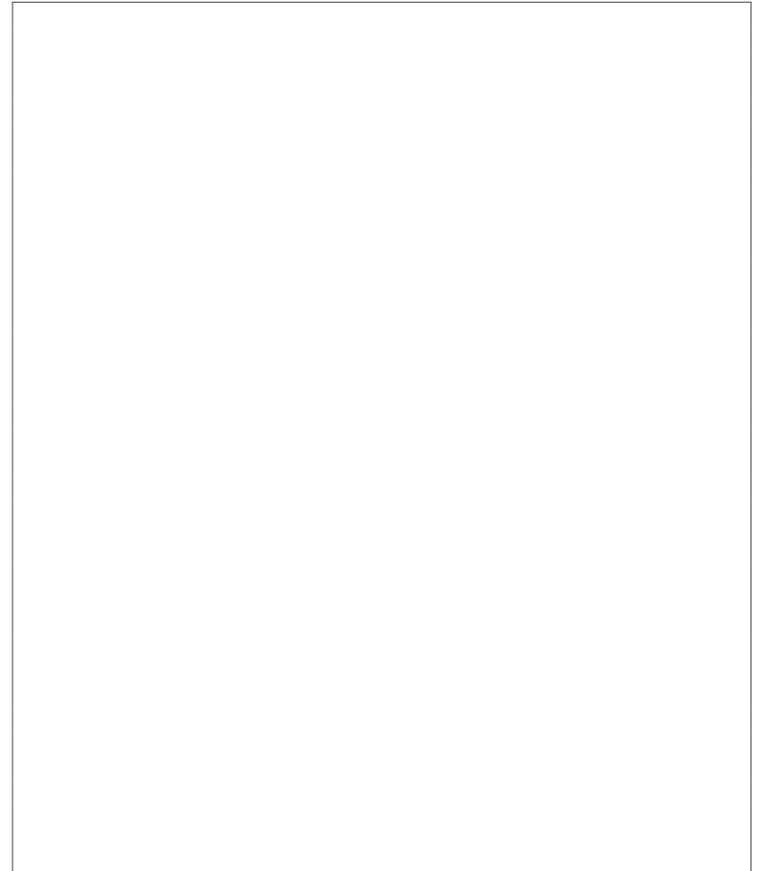
A series of 15 horizontal lines spaced evenly down the page, providing space for a student to write their response.

THE SCENE NEXT TO THE TEXT

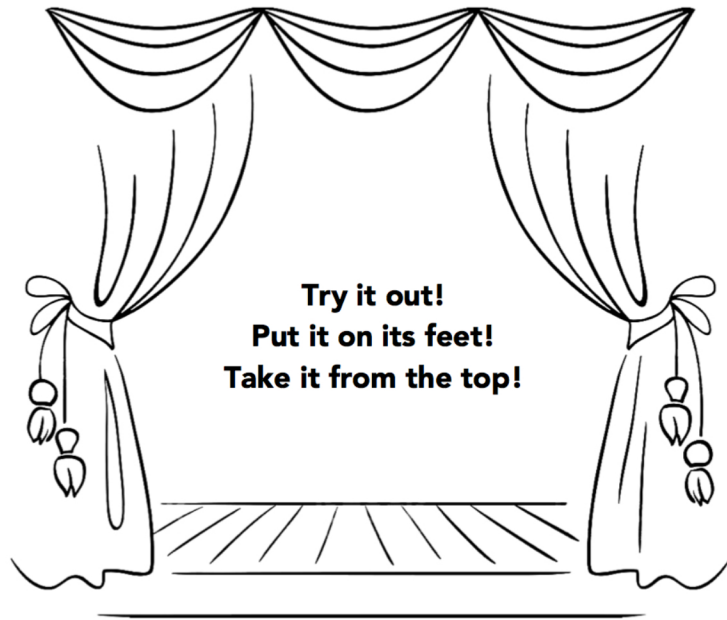
**REFLECT ON THE SCENE YOU JUST STAGED.
WHAT DID IT CAPTURE ABOUT THE TEXT YOU'RE STAGING?
WHAT DID IT OMIT? WHAT DID IT REVEAL?**

Each member of the reading group should offer at least one response. Write each below.

**WHAT IS *ANOTHER* EVENT
THAT SHOULD HAPPEN IN THIS SCENE?**



SHOWTIME!



Whoops, that was weird. What was it?

Shall we do it one more time?

Ready? Go!