**Guided Reading Questions, Week 6 – Feminist Queer Theories: Performance Art and Performativity**

**Instructions:** Respond to each question in 2-3 sentences. Draw directly upon the relevant reading(s) and provide quotes where applicable.

1. Butler states that “because gender is a project which has cultural survival as its end, the term *strategy* better suggests the situation of duress under which gender performance always and variously occurs” (177-178).
   In what ways does gender affiliation and formation serve as a strategy, particularly in the face of discrimination and “punitive consequences” (178) in society? How does this serve to illustrate Butler’s point regarding the constructed nature of gender?
2. What role does repetition and performance play in the creation of gender identity and affiliation? Consider Butler’s statement that much of this repetition and performance is “mundane and ritualized” (178).

3. hooks states that “the punishments for [my] acts of speech seemed endless. They were intended to silence me—the child—and more particularly the girl child” (207). What role did hooks’ racial and female background play in formulating her ideas about public expression and finding her own voice in turn?
4. hooks introduces the phrase “‘the right speech of womanhood’” as analogous to “the soliloquy, the talking into thin air.” What does she mean by this, and how does she define “The right speech of womanhood” (208)?
5. What role does “madness” (209), as discussed by hooks, play in her conception of self and creation of her own voice? Discuss this concept intended to marginalize her voice in relation to her adoption of the name “bell hooks,” a pseudonym used by her great-grandmother (210).