Reading Questions for Ann Cooper Albright's "Techno Bodies"

1. What are "essentialist" and "constructionist" approaches to the discussion of gender, sexuality, body, etc.?

2. What arguments does Albright make for muscularity being liberating for female dancers? In examining the work of LaLaLa Human Steps and Elizabeth Streb, what does Albright notice that limits or contradicts this liberation?

3. What does Albright conclude from her study of women's weight-lifting and body building culture?

4. How does Albright use Iris Marion Young's arguments in her writing?

5. Take note of all the various aspects of Lecavalier's performance in "Infante, C'est Destroy" that Albright analyzes. What are they and what does she conclude after looking at the piece so many ways?

6. What does Albright see in Monson's duet "Finn's Shed" that (she argues) offers more agency to the female dancer than the two works that she examined previously?

7. How does Albright argue that muscularity in female dancers does not alone make for a performance that resists gender norms?

Answers due in writing before class on Thursday March 6