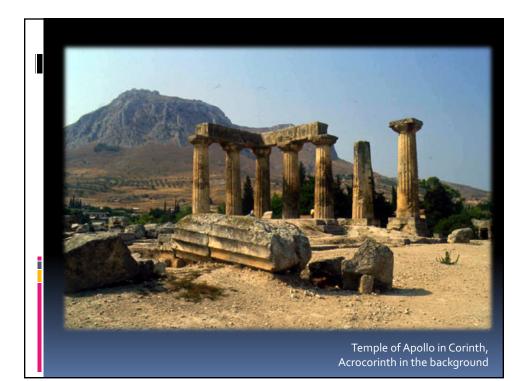
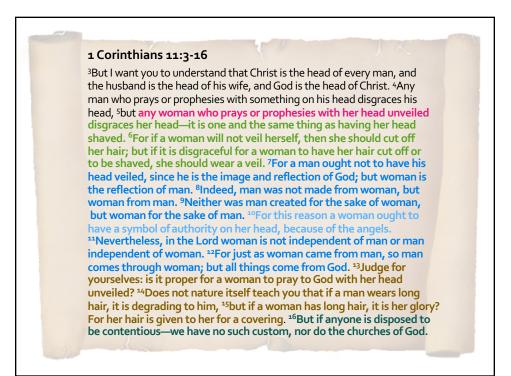


1 Corinthians Background		R.
 Date 	54 CE	WHEN
 Place 	Written from Ephesus (Turkish coast) to the city of Corinth in Greece, a recenth established Roman colony	WHERE y
 Author 	Paul, "apostle to the Gentiles"	WHO
 Audience 	Corinthian Christians, forme Jews and Gentiles, most of whom Paul had met	er FOR WHOM

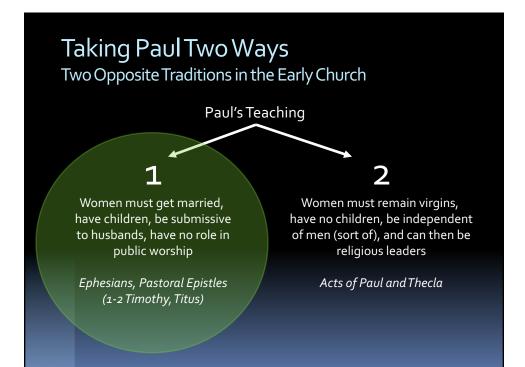


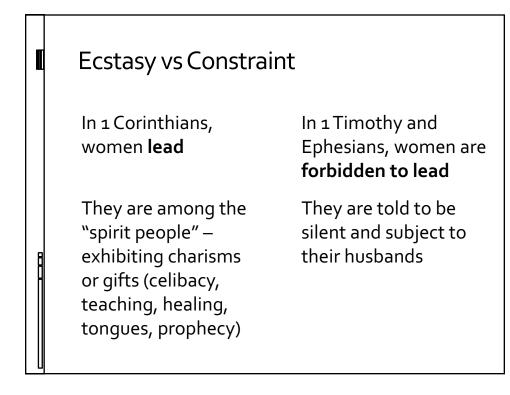
The Archaeological Site of Corinth: Temple of Apollo to the left, Lechaion Road to the right

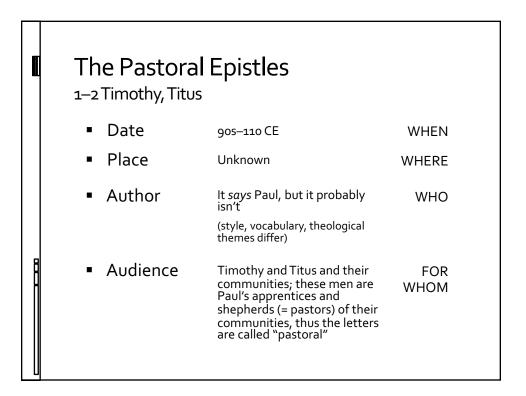


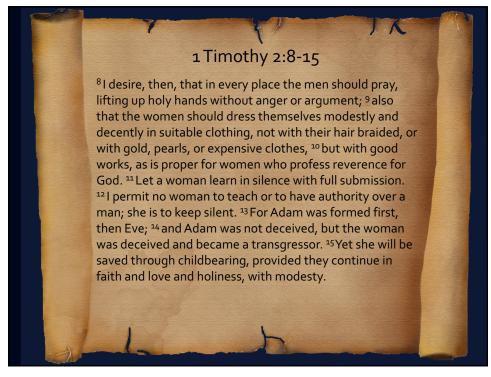






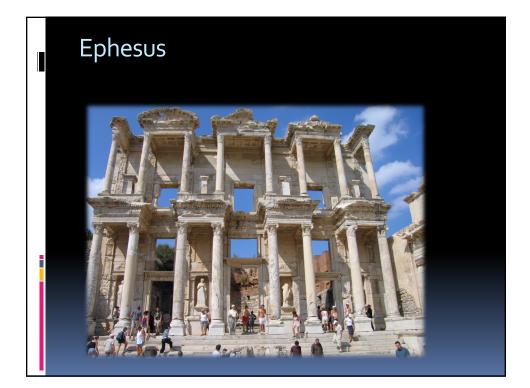


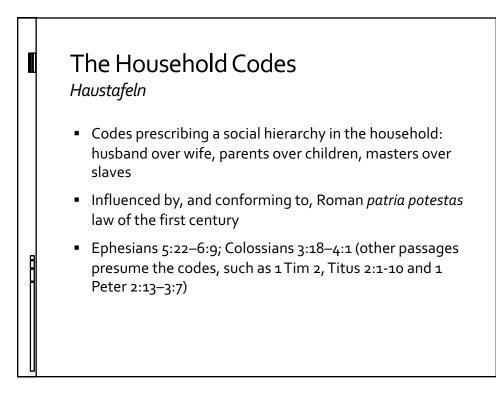


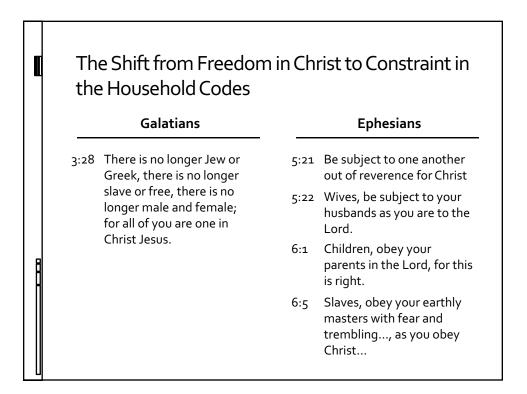


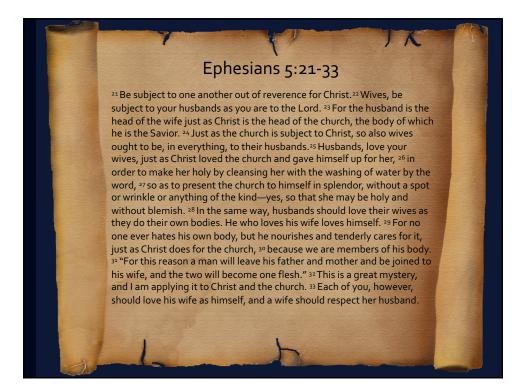
The Letter to the Ephesians				
 Date 	80–100 CE	WHEN		
 Place 	Unknown; Ephesus?	WHERE		
 Author 	It <i>says</i> Paul, but it probably isn't (style, vocabulary, theological themes differ)	WHO		
 Audience 	Christians in Ephesus, one of the top four cities in the Roman Empire	FOR WHOM		

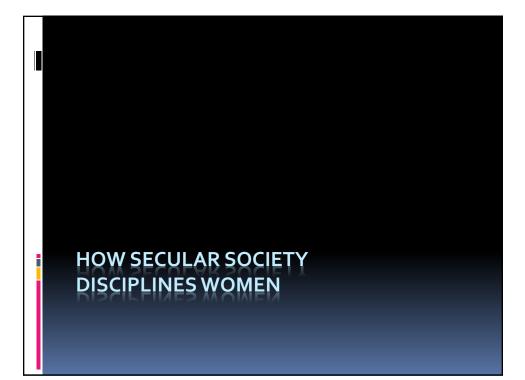












Judith Butler

GenderTrouble (1999)

In the first instance, then, the performativity of gender revolves around...the way in which the anticipation of a gendered essence produces that which it posits as outside itself. Secondly, performativity is not a singular act, but a repetition and a ritual, which achieves its effects through its naturalization in the context of a body, understood, in part, as a culturally sustained temporal duration.

Judith Butler

in Gillian Townsley's reading

Gender is always a "doing" (not a "being" or identity). It is "the repeated stylization of the body, a set of repeated acts within a highly rigid regulatory frame that congeals over time to produce the appearance of substance, of a natural sort of being." Performativity is that process of producing gender.

Acts of gender parody, like drag, can be subversive of the regulatory frame, or they can reinforce it.

Townsley poses that the women's performance in Corinth supports the hetero regulatory frame because of the "one-sex body," but the men's performance is more subversive

