**Eva Hayward reworks transsexual identity through the encounter with a starfish in a song by Anthony and the Johnsons. How does the starfish’s capacity for regrowth reconfigure the experience of transsexual surgery beyond the medical trope of gender dysphoria and being born in the wrong body? Explain how the cut is generative and what Hayward means when she writes that the transsexual is ‘of’ her body?**

The ray of the star compared to penis that the transexual woman wants to cut in order to transform. However if we are to study starfish more closely they have the eyespots sensitive to the light, so it also takes the meaning of phallus standing for vision. It is also not only about castration as an amputation because that cutting stands for trans-embodiment and cutting leads to healing because the body generates itself. It does not lose the finger (or the ray of the starfish, or the other possible limb) but gains the opportunity for transformation, both mental and physical.

**Jose Munoz argues that the queer performances and movements of Fred Herko carry a utopian surplus of other ways of moving and being in the world. What is are these utopian traces and what do they do?**

By other ways of moving and being in the world, Munoz supposedly means queer way. Munoz describes the performance by Herko as disruptive, with aesthetics of excess and madness. This excessiveness contradictory to minimalism is what probably constitutes the utopian surplus as it is what is stereotipically expected from queer perfomance. “Herko, as I show in this chapter, represents movement that not only stutters but twitches, vamps, leaps uncontrollably and ultimately whirls out of control into the void.” (p.147) - another pointing to excesiveness and outstandingness as utopian trace to the queer perfomance.