1. **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**? Munoz writes that Herko’s exuberant …movements through the world and the performance space were always disruptive, always linked to the force of failure, the aesthetics of excess with minimalism, temporal disjointedness, madness, and a utopian surplus.

This is insufficient. Please take a look at Iva’s answer here and my comments.

4**. Compare Herko’s movement practices and Anthony and the Johnson’s use of music and voice. How are they performative and transformational?**  Based on the text, ‘When Freddie danced For Sergio at the New Bowery, he made a dance that was also a ritual. He magically ‘did’ something. Transformed something. It seems so simple now. But at that point many of them were groping their way backward to art as magic. This “magically doing" speaks not only to the performative force of Herko’ s performance but also to how it was calibrated to provide an idea of another way of being in the world that was not allowed within an antiutopian hermeneutic’. Antony explains his work as "A record of transformations and survival. Its characters move between states-life and death, male and female, human and animal-searching for sanctuary and fulfillment. Antony proposes transformation as a trope for reworking the relationality of male and female, of human and animal.

I would like you to try and express this in your own words if possible. The transformation in Antony is also in his haunting voice and the sounds of the music, not merely in content