

SR1: All contact info is correct and there are no acknowledgements I need to make.

SR2: This essay celebrates the script and performance of *Experiments in Écriture Féminine* as markedly feminist acts that ground disciplinary conversations of adaptation and composition in the female body and in feminine form(s). This essay also argues that *how* these performance texts are composed and adapted are explicitly political, strategic, and feminist concerns that eschew masculinist preoccupation with order, linearity, and objective meaning.

SR3: feminism, composition, adaptation, interpretation, feminine

SR4: The formatting is on purpose and so is the placement of the Number Three as the start of a new paragraph. In “On the Bias” R. Bowman’s citation is actually another citation. So I’m playing with that.

SR5: Looks great.

SR6: Shifting and editing a bit for clarity and less repetition. How does this read:

Both the script and performance of *Experiments* activate or produce the effects they are talking about as they talk about them. Hallucinatory excess is produced by the contradictions, repetitions, pulsations, and over-flows that compete simultaneously for attention but offer no fixed place to locate meaning. By activating particular theoretical concepts of Hélène Cixous, Luce Irigaray, and Julia Kristeva, [Waychoff and Innes Brianne and Kari-Anne](#) rewrite the female body and feminine form over, against, and through themselves. *Two lips touching, never becoming one, touching not kissing, more than two, the woman has many*. The overflowing excess of the female body emerges as the site of invention for *Experiments* but never fixes the body as a vessel; the bodies in *Experiments* are wellsprings.

SR7: Change to “In *Heuretics* Gregory Ulmer cites Barthes exploration of place and location which note...”

SR8: Emphases are in the original.

**Line 53: change to “” ...in a meaning that can be trusted to repeatedly signify the same thing...”

**Line 57: change to “” ...great lengths to remind us over and again...”

SR9: No , it’s the repeated movement sequence. You could add “repeated” to the sentence if you think it helps clarify.

SR10: Ha, you’re right. That’s fine.

**Line 102: change “ways” to “manners”

****Line 104: keep as is**