

# TP33120 - Theatre, Gender and Sexuality

View Online



- 
1.  
Adelman J. 'Man and Wife is One Flesh: Hamlet and the Confrontation with the Maternal Body'. In: *Suffocating Mothers: Fantasies of Maternal Origin in Shakespeare's Plays, Hamlet to The Tempest*. Routledge; 1992:11-37.
  
  2.  
Shakespeare W. Hamlet: the first folio, 1623. Thompson A, Taylor N, eds. Published online 2014. <http://dx.doi.org/10.5040/9781408188125.00000040>
  
  3.  
Churchill C, Churchill C. *Vinegar Tom*. Bloomsbury; 2013. <http://dx.doi.org/10.5040/9781408162934.00000037>
  
  4.  
Daniels S, Daniels S. *Masterpieces*. Bloomsbury; 2013. <http://dx.doi.org/10.5040/9781408182758.00000038>
  
  5.  
Neilson A, Neilson A. *The Censor*. Bloomsbury; 2013. <http://dx.doi.org/10.5040/9781408175088.00000091>
  
  6.  
Barker H. *Gertrude: (The Cry) ; and, Knowledge and a Girl: (The Snow White Case)*. Calder;

2002.

7.

Barker H. Plays Two. Oberon; 2006.

8.

Adelman J. 'Man and Wife is One Flesh: Hamlet and the Confrontation with the Maternal Body'. In: Suffocating Mothers: Fantasies of Maternal Origin in Shakespeare's Plays, Hamlet to The Tempest. Routledge; 1992:11-37.

9.

Mangan M. 'Men that Hate Women: Masterpieces' in Staging Masculinities: History, Gender, Performance. In: Staging Masculinities: History, Gender, Performance. Palgrave Macmillan; 2003:221-225.

10.

Esplen E, Jolly S. GENDER and SEX; A sample of definitions.  
[http://www.bridge.ids.ac.uk/sites/bridge.ids.ac.uk/files/reports/R70\\_gender\\_sex\\_categories.pdf](http://www.bridge.ids.ac.uk/sites/bridge.ids.ac.uk/files/reports/R70_gender_sex_categories.pdf)

11.

Sinfield A. 'Dissident Strategies' in Out On Stage: Lesbian and Gay Theatre in the Twentieth Century. In: Out on Stage: Lesbian and Gay Theatre in the Twentieth Century. Yale University Press; 1999:330-353.

12.

Johnson D. 'Ron Athey's Vision of Excess: Performance After Georges Bataille',. Published online 2010:1-12.  
<http://www.surrealismcentre.ac.uk/papersofsurrealism/journal8/acrobat%20files/Articles/Johnson%20final%2021%2006%2010.pdf>

13.

Rabey DI. The Theatrical in the Sexual, the Sexual in the Theatrical: Some Parallels and Provocations. *Essays in theatre*. 21(1 & 2):63-78.

14.

Breen MS, Peters F, Global Conference on Critical Issues in Sexuality, ebrary, Inc. 'Catastrophic Sexualities in Howard Barker's Theatre of Transgression' in *Genealogies of Identity: Interdisciplinary Readings on Sex and Sexuality*. In: *Genealogies of Identity: Interdisciplinary Readings on Sex and Sexuality*. Vol At the interface/probing the boundaries. Rodopi; 2005:95-106. <http://site.ebrary.com/lib/aber/Doc?id=10380572>

15.

Taylor D. *Performance*. Duke University Press; 2015.  
<http://www.vlebooks.com/vleweb/product/openreader?id=AberystUni&isbn=9780822375128>

16.

Aston E. *An Introduction to Feminism and Theatre*. Routledge; 1995.

17.

Barker H. *Death, the One and the Art of Theatre*. Routledge; 2005.  
<http://www.vlebooks.com/vleweb/product/openreader?id=AberystUni&isbn=9780203313534>

18.

Bataille G. *Erotism: Death & Sensuality*. 1st City lights ed. City Lights Books; 1986.

19.

Berger M, Wallis B, Watson S, Weems CM. 'Introduction' and 'Gosh Boy George, You Must be Awfully Secure in you Masculinity'. In: *Constructing Masculinity*. Vol Discussions in contemporary culture. Routledge; 1995:1-7, 11-20.

20.

Bersani L, ebrary, Inc. Homos. 1st Harvard University Press pbk ed. Harvard University Press; 1996. <http://site.ebrary.com/lib/aber/Doc?id=10331313>

21.

Burke P. Gender Shock: Exploding the Myths of Male and Female. 1st Anchor Books ed. Anchor Books; 1996.

22.

Butler J, ebrary, Inc. Gender Trouble: Feminism and the Subversion of Identity. Routledge; 1999. <http://site.ebrary.com/lib/aber/Doc?id=10054731>

23.

Case SE. Performing Feminisms: Feminist Critical Theory and Theatre. Johns Hopkins University Press; 1990.

24.

Clatterbaugh K. Contemporary Perspectives on Masculinity: Men, Women and Politics in Modern Society. Westview; 1990.

25.

Diamond E. Unmaking Mimesis: Essays on Feminism and Theater. Routledge; 1997.

26.

De Jongh N. Not in Front of the Audience: The Making of Gay Theatre. Routledge; 1992.

27.

Foucault M, Hurley R. The Will to Knowledge. Vol volume 1. Penguin Books; 2020. <https://www.vlebooks.com/vleweb/product/openreader?id=AberystUni&acclId=8661456&isbn=9780141991344>

28.

Garber MB. *Vested Interests: Cross-Dressing & Cultural Anxiety*. Routledge; 1997.

29.

Gilligan C. *In a Different Voice: Psychological Theory and Women's Development*. Harvard University Press; 1982.

30.

Gilligan C, ebrary, Inc. *In a Different Voice: Psychological Theory and Women's Development*. Harvard University Press; 1993.  
<http://site.ebrary.com/lib/aber/Doc?id=10314251>

31.

Goodman L. *Contemporary Feminist Theatres: To Each Her Own*. Vol Gender and performance. Routledge; 1993.

32.

Goodman L, De Gay J. *The Routledge Reader in Gender and Performance*. Routledge; 1998.  
[http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package\\_service\\_id=3037260580002418&institutionId=2418&customerId=2415](http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3037260580002418&institutionId=2418&customerId=2415)

33.

Gritzner K, Rabey DI. *Theatre of Catastrophe: New Essays on Howard Barker*. Oberon; 2006.

34.

Gritzner K. *Eroticism and Death in Theatre and Performance*. University of Hertfordshire Press; 2010.  
[http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package\\_service\\_id=3037238770002418&institutionId=2418&customerId=2415](http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3037238770002418&institutionId=2418&customerId=2415)

35.

Keyssar H. *Feminist Theatre and Theory*. Vol New casebooks. Macmillan; 1996.

36.

Lucas I. *Impertinent Decorum: Gay Theatrical Manoeuvres*. Cassell; 1994.

37.

Mangan M. *Staging Masculinities: History, Gender, Performance*. Palgrave Macmillan; 2003.

38.

Rabey DI. *Howard Barker: Ecstasy and Death : An Expository Study of His Drama, Theory and Production Work, 1988-2008*. Palgrave Macmillan; 2009.  
[http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package\\_service\\_id=3037250250002418&institutionId=2418&customerId=2415](http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3037250250002418&institutionId=2418&customerId=2415)

39.

Schneider R. *The Explicit Body in Performance*. 1st edition. Routledge; 1997.  
[https://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package\\_service\\_id=4554733280002418&institutionId=2418&customerId=2415](https://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=4554733280002418&institutionId=2418&customerId=2415)

40.

Sierz A. *In-Yer-Face Theatre: British Drama Today*. Faber; 2001.

41.

Simon W, ebrary, Inc. *Postmodern Sexualities*. Routledge; 1996.  
<http://site.ebrary.com/lib/aber/Doc?id=10100806>

42.

Sinfield A. *Gay and After. Serpent's Tail*; 1998.

43.

Reid T. *The Theatre of Anthony Neilson*. Bloomsbury Methuen Drama; 2020.

[https://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package\\_service\\_id=4628873820002418&institutionId=2418&customerId=2415](https://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=4628873820002418&institutionId=2418&customerId=2415)

44.

Perry G. *The Descent of Man*. Allen Lane; 2016.

<http://www.vlebooks.com/vleweb/product/openreader?id=AberystUni&isbn=9780141981734>

45.

Ward F. *No Innocent Bystanders: Performance Art and Audience*. Vol *Interfaces: Studies in Visual Culture*. Dartmouth College Press; 2012.

[http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package\\_service\\_id=2523084180002418&institutionId=2418&customerId=2415](http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=2523084180002418&institutionId=2418&customerId=2415)

46.

Johnson D, Johnson D. *Pleading in the Blood: The Art and Performances of Ron Athey*. Vol *Intellect Live*. Intellect Books Ltd; 2014.

[http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package\\_service\\_id=2523074160002418&institutionId=2418&customerId=2415](http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=2523074160002418&institutionId=2418&customerId=2415)