

# TP33120 - Theatre, Gender and Sexuality

View Online



Adelman, Janet. 1992a. "'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*, 11–37. London: Routledge.

———. 1992b. "'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*, 11–37. London: Routledge.

Aston, Elaine. 1995. *An Introduction to Feminism and Theatre*. London: Routledge.

Barker, Howard. 2002. *Gertrude: (The Cry) ; and, Knowledge and a Girl : (The Snow White Case)*. London: Calder.

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

———. 2006. *Plays Two*. London: Oberon.

Bataille, Georges. 1986. *Erotism: Death & Sensuality*. 1st City lights ed. San Francisco: City Lights Books.

Berger, Maurice, Brian Wallis, Simon Watson, and Carrie Mae Weems. 1995. "'Introduction" and "Gosh Boy George, You Must Be Awfully Secure in You Masculinity"'. In *Constructing Masculinity, Discussions in contemporary culture*:1–7, 11–20. London: Routledge.

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

Breen, Margaret Sèonser, Fiona Peters, Global Conference on Critical Issues in Sexuality, and ebrary, Inc. 2005. "'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, At the interface/probing the boundaries*:95–106. Amsterdam: Rodopi.  
<http://site.ebrary.com/lib/aber/Doc?id=10380572>.

Burke, Phyllis. 1996. *Gender Shock: Exploding the Myths of Male and Female*. 1st Anchor Books ed. New York: Anchor Books.

Butler, Judith and ebrary, Inc. 1999. *Gender Trouble: Feminism and the Subversion of*

Identity. New York: Routledge. <http://site.ebrary.com/lib/aber/Doc?id=10054731>.

Case, S. E. 1990. *Performing Feminisms: Feminist Critical Theory and Theatre*. Baltimore: Johns Hopkins University Press.

Churchill, Caryl, and Caryl Churchill. 2013. *Vinegar Tom*. London: Bloomsbury. <http://dx.doi.org/10.5040/9781408162934.00000037>.

Clatterbaugh, Kenneth. 1990. *Contemporary Perspectives on Masculinity: Men, Women and Politics in Modern Society*. Boulder: Westview.

Daniels, Sarah, and Sarah Daniels. 2013. *Masterpieces*. London: Bloomsbury. <http://dx.doi.org/10.5040/9781408182758.00000038>.

De Jongh, Nicholas. 1992. *Not in Front of the Audience: The Making of Gay Theatre*. London: Routledge.

Diamond, Elin. 1997. *Unmaking Mimesis: Essays on Feminism and Theater*. London: Routledge.

Esplen, Emily, and Susie Jolly. n.d. 'GENDER and SEX; A Sample of Definitions'. BRIDGE (gender and development) Institute of Development Studies, University of Sussex. [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).

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

Garber, Marjorie B. 1997. *Vested Interests: Cross-Dressing & Cultural Anxiety*. New York: Routledge.

Gilligan, Carol. 1982. *In a Different Voice: Psychological Theory and Women's Development*. Cambridge, Mass: Harvard University Press.

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

Goodman, Lizbeth. 1993. *Contemporary Feminist Theatres: To Each Her Own*. Vol. Gender and performance. London: Routledge.

Goodman, Lizbeth, and Jane De Gay. 1998. *The Routledge Reader in Gender and Performance*. London: Routledge. [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).

Gritzner, Karoline. 2010. *Eroticism and Death in Theatre and Performance*. Hatfield: University of Hertfordshire Press. [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).

Gritzner, Karoline, and David Ian Rabey. 2006. *Theatre of Catastrophe: New Essays on Howard Barker*. London: Oberon.

Johnson, Dominic. 2010. "'Ron Athey's Vision of Excess: Performance After Georges Bataille'",'.  
<http://www.surrealismcentre.ac.uk/papersofsurrealism/journal8/acrobat%20files/Articles/Johanson%20final%2021%2006%2010.pdf>.

Johnson, Dominic, and Dominic Johnson. 2014. *Pleading in the Blood: The Art and Performances of Ron Athey*. Vol. Intellect Live. Bristol: Intellect Books Ltd.  
[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).

Keyssar, Helene. 1996. *Feminist Theatre and Theory*. Vol. New casebooks. Basingstoke: Macmillan.

Lucas, Ian. 1994. *Impertinent Decorum: Gay Theatrical Manoeuvres*. London: Cassell.

Mangan, Michael. 2003a. "'Men That Hate Women: Masterpieces" in *Staging Masculinities: History, Gender, Performance*'. In *Staging Masculinities: History, Gender, Performance*, 221–25. Basingstoke: Palgrave Macmillan.

———. 2003b. *Staging Masculinities: History, Gender, Performance*. Basingstoke: Palgrave Macmillan.

Neilson, Anthony, and Anthony Neilson. 2013. *The Censor*. London: Bloomsbury.  
<http://dx.doi.org/10.5040/9781408175088.00000091>.

Perry, Grayson. 2016. *The Descent of Man*. UK: Allen Lane.  
<http://www.vlebooks.com/vleweb/product/openreader?id=AberystUni&isbn=9780141981734>.

Rabey, David Ian. 2009. *Howard Barker: Ecstasy and Death : An Expository Study of His Drama, Theory and Production Work, 1988-2008*. Basingstoke: Palgrave Macmillan.  
[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).

———. n.d. 'The Theatrical in the Sexual, the Sexual in the Theatrical: Some Parallels and Provocations'. *Essays in Theatre* 21 (1 & 2): 63–78.

Reid, Trish. 2020. *The Theatre of Anthony Neilson*. London, England: Bloomsbury Methuen Drama.  
[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).

Schneider, Rebecca. 1997. *The Explicit Body in Performance*. 1st edition. London: Routledge.  
[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).

Shakespeare, William. 2014. 'Hamlet: The First Folio, 1623'. Edited by Ann Thompson and Neil Taylor. <http://dx.doi.org/10.5040/9781408188125.00000040>.

Sierz, Aleks. 2001. *In-Yer-Face Theatre: British Drama Today*. London: Faber.

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

Sinfield, Alan. 1998. *Gay and After*. London: Serpent's Tail.

———. 1999. "'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*, 330–53. New Haven, Conn: Yale University Press.

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

Ward, Frazer. 2012. *No Innocent Bystanders: Performance Art and Audience*. Vol. *Interfaces: Studies in Visual Culture*. Lebanon: Dartmouth College Press. [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).