

DT2406: Theatre & Ideas: The Ideas of Gender & Sexuality

[View Online](#)

7 Reasons I Use 'Queer' Instead of Lesbian (no date). Available at:
<https://www.bustle.com/articles/170551-7-reasons-i-use-queer-instead-of-lesbian>.

Albert Innaurato (no date) Gemini.

Angels in America on iTunes (no date). Available at:
<https://itunes.apple.com/gb/tv-season/angels-in-america/id640160306>.

Annie Sprinkle (2001a) 'Herstory of Porn', in *Hardcore from the Heart: The Pleasures, Profits and Politics of Creative Sexual Expression* - Annie Sprinkle Solo. Continuum International Publishing Group Ltd.

Annie Sprinkle (2001b) 'Metamorphosexual Mud Bath', in *Hardcore from the Heart: The Pleasures, Profits and Politics of Creative Sexual Expression* - Annie Sprinkle Solo. Continuum International Publishing Group Ltd, pp. 27–31.

Attwood, F. (2006) 'Sexed Up: Theorizing the Sexualization of Culture', *Sexualities*, 9(1), pp. 77–94. Available at: <https://doi.org/10.1177/1363460706053336>.

Baker, A. (2009) *Body awareness*. New York: Samuel French.

Bartleet, C. (2010) 'Sarah Daniels: Feminist Enque(e)ry within the Mainstream', *New Theatre Quarterly*, 26(02), pp. 145–160. Available at:
<https://doi.org/10.1017/S0266464X1000028X>.

Beautiful Thing (no date). Available at: <https://doi.org/10.5040/9781408164549.000000005>.

Bennett, A. (2004a) *The History Boys*. London: Faber.

Bennett, A. (2004b) 'The History Boys'. Available at:
<http://dx.doi.org/10.5040/9780571289325.000000008>.

Bent (no date). Available at: <https://doi.org/10.5040/9781408168899.000000014>.

Blackman, L. (2009) 'The Re-Making of Sexual Kinds: Queer Subjects and the Limits of Representation', *Journal of Lesbian Studies*, 13(2), pp. 122–135. Available at:
<https://doi.org/10.1080/10894160802695312>.

Brendan Healy (2016) 'Seven Reasons Why I Believe We (Still) Need a Queer Theatre',

Canadian Theatre Review, 165(165), pp. 84–86. Available at:
<https://muse.jhu.edu/article/609626>.

Brittain, J. (2017a) Rotterdam. London: Bloomsbury Methuen Drama, an imprint of Bloomsbury Publishing.

Brittain, J. (2017b) 'Rotterdam', Modern plays. Available at:
<http://dx.doi.org/10.5040/9781350018358.00000004>.

Butler, J. (2006a) Gender Trouble: Feminism and the Subversion of Identity. New York: Routledge.

Butler, J. (2006b) Gender Trouble: Feminism and the Subversion of Identity [electronic book]. 2nd ed. New York: Routledge. Available at:
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=710077>.

Butler, J. (2006c) Gender trouble: feminism and the subversion of identity. 2nd ed. New York: Routledge.

Butler, J. (2006d) Gender Trouble: Feminism and the Subversion of Identity [electronic book]. 2nd ed. New York: Routledge. Available at:
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=710077>.

Campbell, A.K. (2013) The pride. New edition. London: Nick Hern Books.

Campbell, A.K. (2015) 'The Pride'. Available at:
<http://dx.doi.org/10.5040/9781784600167.40000004>.

Carol Schafer (2008) 'Staging a New Literary History: Suzan-Lori Parks's Venus, In the Blood, and Fucking A', Comparative Drama, 42(2). Available at:
https://www.jstor.org/stable/23038019?seq=1#metadata_info_tab_contents.

Chambers, J. (1982) Last summer at Bluefish Cove: a play in two acts. New York, N.Y.: JH Press.

Christina Cauterucci (2016) 'Lesbian No Longer Works for Many Young Queer Women. But Can a Community Exist Without a Name?', Slate Magazine [Preprint]. Available at:
http://www.slate.com/blogs/outward/2016/12/20/young_queer_women_don_t_like_lesbian_as_a_name_here_s_why.html?via=gdpr-consent.

Churchill, C. (1989) Cloud Nine. London: Hern.

Churchill, C. (2013) Cloud 9 [electronic resource]. Reprinted with revisions. London: Nick Hern Books. Available at:
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1359691>.

Collins, P.H. (2000) Black feminist thought: knowledge, consciousness, and the politics of empowerment. 2nd ed. New York: Routledge.

Connell, R.W. (2002a) Gender. Cambridge: Polity.

Connell, R.W. (2002b) *Gender*. Cambridge: Polity.

Daniels, S. (1986a) *Neaptide*. London: Methuen.

Daniels, S. (1986b) *Neaptide*. London: Methuen.

Dolan, J. (1987a) 'The Dynamics of Desire: Sexuality and Gender in Pornography and Performance', *Theatre Journal*, 39(2). Available at: <https://doi.org/10.2307/3207686>.

Dolan, J. (1987b) "'The Dynamics of Desire: Sexuality and Gender in Pornography and Performance" in *Theatre Journal*', *Theatre Journal*, 39(2). Available at: <https://doi.org/10.2307/3207686>.

Dolan, J. (2010a) *Theatre & Sexuality*. Basingstoke: Palgrave Macmillan.

Dolan, J. (2010b) *Theatre & Sexuality*. Basingstoke: Palgrave Macmillan.

Dowie, C. (1996a) *Why is John Lennon wearing a skirt: and other stand-up theatre plays*. London: Methuen Drama.

Dowie, C. (1996b) *Why is John Lennon wearing a skirt: and other stand-up theatre plays*. London: Methuen Drama. Available at: <http://www.dramaonlinelibrary.com/plays/why-is-john-lennon-wearing-a-skirt-iid-18088>.

Dymkowski, C. (1996) 'Breaking the rules: The plays of Sarah Daniels', *Contemporary Theatre Review*, 5(1-2), pp. 63-75. Available at: <https://doi.org/10.1080/10486809608568382>.

Elyot, K. (1994) *My Night With Reg*. London: Hern.

Elyot, K. (2015) 'My Night With Reg'. Available at: <http://dx.doi.org/10.5040/9781784600822.00000007>.

Elyot, K. (no date) *My Night with Reg*. Available at: <https://doi.org/10.5040/9781784600822.00000007>.

Fisher, James (2008) 'From Tolerance to Liberation: Gay Drama in the Mainstream from "Torch Song Trilogy" and "The Normal Heart" to "Angels in America", "Love! Valour! Compassion!" and "Take Me Out"', in 'We Will Be Citizens': New Essays on Gay and Lesbian Theatre. Jefferson, N.C.: McFarland & Company, pp. 7-31.

Fisher, J. (2008) *'We will be citizens': new essays on gay and lesbian theatre*. Jefferson, N.C.: McFarland & Company.

Fisher, J. (2009) *'We Will Be Citizens': New Essays on Gay and Lesbian Theatre* [electronic resource]. Jefferson, N.C.: McFarland & Company. Available at: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1594725>.

Foster, Verna A. (2007) 'Nurturing and Murderous Mothers in Suzan-Lori Parks's *In the Blood and Fucking A*', *American Drama* [Preprint]. Available at: <https://literature.proquest.com/searchFullrec.do?id=R03887510&area=abell&for>

ward=critref_fr&DurUrl=Yes.

Freeman, S. (2014a) 'Gay Sweatshop, Alternative Theatre, and Strategies for New Writing', *New Theatre Quarterly*, 30(02), pp. 136–153. Available at: <https://doi.org/10.1017/S0266464X14000256>.

Freeman, S. (2014b) 'Gay Sweatshop, Alternative Theatre, and Strategies for New Writing', *New Theatre Quarterly*, 30(02), pp. 136–153. Available at: <https://doi.org/10.1017/S0266464X14000256>.

Freeman, S. (2014c) 'Gay Sweatshop, Alternative Theatre, and Strategies for New Writing', *New Theatre Quarterly*, 30(02), pp. 136–153. Available at: <https://doi.org/10.1017/S0266464X14000256>.

Fuchs, E. (1989a) 'Staging the Obscene Body', *TDR* (1988-), 33(1). Available at: <https://doi.org/10.2307/1145943>.

Fuchs, E. (1989b) 'Staging the Obscene Body', *TDR*, 33(1). Available at: <https://doi.org/10.2307/1145943>.

Fun Home Script (no date). Available at: <https://drive.google.com/file/d/0BznEdG6hnlWpR1RtN0R1QXJKWmc/view>.

Gale, M.B. and Gardner, V. (2004) *Auto/biography and identity: women, theatre and performance*. Manchester: Manchester University Press.

Gardiner, J.K. (2011) 'Queering Genre: Alison Bechdel's *Fun Home*: A Family Tragicomic and The Essential Dykes to Watch Out For', *Contemporary Women's Writing*, 5(3), pp. 188–207. Available at: <https://doi.org/10.1093/cww/vpr015>.

Gay theatre (no date). Bloomsbury Publishing Nick Hern Books Bloomsbury Publishing Playwrights Canada Press Bloomsbury Publishing Aurora Metro Books Bloomsbury Publishing Aurora Metro Books Faber and Faber Nick Hern Books. Available at: <http://www.dramaonlinelibrary.com/genres/gay-theatre-iid-2486>.

Goodman, L. and De Gay, J. (1998a) *The Routledge Reader in Gender and Performance*. New York: Routledge.

Goodman, L. and De Gay, J. (1998b) *The Routledge Reader in Gender and Performance* [electronic book]. London: Routledge. Available at: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=169236>.

Goodman, L. and De Gay, J. (1998c) *The Routledge reader in gender and performance*. New York: Routledge.

Goodman, L. and De Gay, J. (1998d) *The Routledge Reader in Gender and Performance* [electronic book]. London: Routledge. Available at: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=169236>.

GREER, S. (2015) 'Queer Exceptions', *Theatre Research International*, 40(01), pp. 92–95. Available at: <https://doi.org/10.1017/S0307883314000625>.

Harvey, J. (1994a) *Beautiful thing*. London: Methuen.

Harvey, J. (1994b) *Beautiful Thing*. London: Methuen.

Harvey, J. and Harvey, J. (2013) 'Beautiful Thing'. Available at:
<http://dx.doi.org/10.5040/9781408164549.00000005>.

Hedwig and the Angry Inch (1999 Script) (no date). Available at:
<http://www.rockymusic.org/showdoc/hedwig-play-script.php>.

Hellman, L. (1981) *The Children's Hour*. New York: Dramatists Play Service.

Henry, M. (2016) 'A One-Inch Mound of Flesh: Troubling Queer Identity in', *The Journal of American Culture*, 39(1), pp. 64–77. Available at: <https://doi.org/10.1111/jacc.12524>.

Hill Collins, P. and Bilge, S. (2016) *Intersectionality*. Cambridge: Polity.

Hooks, B. (2000) *Feminist Theory: From Margin to Center*. 2nd ed. London: Pluto. Available at:
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1811030>.

Jess and Joe Forever (no date). Available at:
<https://doi.org/10.5040/9781350025424.00000002>.

John Osborne 1929- (1957) *Look back in anger: a play in three acts*. Faber and Faber. Available at:
https://librarysearch.royalholloway.ac.uk/primo-explore/fulldisplay?docid=44ROY_ALMA_DS2130339410002671&context=L&vid=44ROY_VU2&lang=en_US&search_scope=LSCOP_44ROY_NOTJOURNAL&adaptor=Local%20Search%20Engine&isFrbr=true&tab=tab2&query=any,contains,Look%20Back%20in%20Anger%20osborne&sortby=date&facet=frbrgroupid,include,1288097756&offset=0.

Kaufman, M., Fondakowski, L., and Tectonic Theater Project (2001) *The Laramie Project*. New York: Vintage Books.

Kennedy, D. (2010a) *The Oxford companion to theatre and performance*. Oxford: Oxford University Press.

Kennedy, D. (2010b) *The Oxford companion to theatre and performance* [electronic resource]. [Oxford]: Oxford University Press. Available at:
<http://www.oxfordreference.com/view/10.1093/acref/9780199574193.001.0001/acref-9780199574193>.

Kennedy, D. (2010c) *The Oxford Companion to Theatre and Performance*. Oxford: Oxford University Press.

Kennedy, D. (2010d) *The Oxford Companion to Theatre and Performance* [electronic resource]. [Oxford]: Oxford University Press. Available at:
<http://www.oxfordreference.com/view/10.1093/acref/9780199574193.001.0001/acref-9780199574193>.

Kramer, L. (1993) *The Normal Heart*. London: Hern.

Kron, L. (2015) *Fun Home: Based on the Acclaimed Graphic Novel by Alison Bechdel*. Theatre Communications Group.

Kushner, T. (1993) *Angels in America: A Gay Fantasia on National Themes*, Pt. 1: *Millenium Approaches*. New York: Theatre Communications Group.

Kushner, T. (1994a) *Angels in America: a gay fantasia on national themes*, Pt. 2: *Perestroika*. London: Royal National Theatre.

Kushner, T. (1994b) *Angels in America: A Gay Fantasia on National Themes*, Pt. 2: *Perestroika*. London: Royal National Theatre.

Kushner, T. (1996) *Slavs!* Broadway Play Pub.

Kushner, T. and Royal National Theatre (1993) *Angels in America: a gay fantasia on national themes*, Pt. 1: *Millenium approaches*. New York: Theatre Communications Group.

von Ledebur, R.F. (1996) 'Gender Politics and Female Characters in Edward Bond's Plays', *Contemporary Theatre Review*, 5(1-2), pp. 51-61. Available at: <https://doi.org/10.1080/10486809608568381>.

Lenkiewicz, R. (2008a) *Her Naked Skin*. London: Faber and Faber.

Lenkiewicz, R. (2008b) *Her Naked Skin* [electronic resource]. London: Faber. Available at: <http://dx.doi.org/10.5040/9780571284962.00000008>.

Leondar, G. et al. (1991) 'Belle Reprieve', *Theatre Journal*, 43(3). Available at: <https://doi.org/10.2307/3207596>.

Look Back in Anger (no date). Available at: <https://doi.org/10.5040/9780571285990.00000006>.

Mamet, D. (2001) *Boston Marriage*. London: Methuen.

McNally, T. (1992) *Lips Together, Teeth Apart*. Josef Weinberger Plays.

McNally, T. (1998) *Corpus Christi: A Play*. First edition. New York: Grove Press.

McNicholas Smith, K. (2017) 'Sexualisation, or the queer feminist provocations of Miley Cyrus', *Feminist Theory*, 18(3), pp. 281-298. Available at: <https://doi.org/10.1177/1464700117721880>.

Menard, P. (2008) 'The (Fe)Male Gays: Split Britches and the Redressing of Dyke Camp', in 'We Will Be Citizens': *New Essays on Gay and Lesbian Theatre*. Jefferson, N.C.: McFarland & Company, pp. 185-193.

Mihaylova, S. (2015) 'The Radical Formalism of Suzan-Lori Parks and Sarah Kane', *Theatre Survey*, 56(02), pp. 213-231. Available at: <https://doi.org/10.1017/S0040557415000083>.

Mitchell, J. (1982) *Another country*. Ambergate: Amber Lane Press.

Munro, E. (2013) 'Feminism: A Fourth Wave?', *Political Insight*. Available at:
<https://doi.org/10.1111/2041-9066.12021>.

Neaptide (no date a). Available at: <https://doi.org/10.5040/9781408182758.00000061>.

Neaptide (no date b). Available at: <https://doi.org/10.5040/9781408182758.00000061>.

Niles, R. (2004) 'Wigs, Laughter, and Subversion', *Journal of Homosexuality*, 46(3-4), pp. 35-53. Available at: https://doi.org/10.1300/J082v46n03_03.

Orton, J. (1967) *Loot*. London: Methuen.

Orton, J. and Mayne, A. (2006) 'Loot', Methuen student editions. Available at:
<http://dx.doi.org/10.5040/9781408168158.00000032>.

Parks, S.-L. (2002) *Fucking A in Red Letter Plays*. New York: Theatre Communications Group Inc., U.S.

Pellegrini, A. (1997a) *Performance Anxieties: Staging Psychoanalysis, Staging Race*. New York: Routledge.

Pellegrini, A. (1997b) *Performance Anxieties: Staging Psychoanalysis, Staging Race* [electronic book]. New York: Routledge. Available at:
<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203699911>.

Pinter, H. (1966) *The homecoming*. 2nd ed. London: Methuen.

Pramaggiore, M.T. (1992) 'Resisting/Performing/Femininity: Words, Flesh, and Feminism in Karen Finley's "The Constant State of Desire"', *Theatre Journal*, 44(3). Available at:
<https://doi.org/10.2307/3208549>.

Queer women on stage: Representation v. exploitation - *Exeunt Magazine* (no date). Available at:
<http://exeuntmagazine.com/features/queer-women-stage-representation-v-exploitation/>.

Rapi, N. (1993a) 'Hide and Seek: the Search for a Lesbian Theatre Aesthetic', *New Theatre Quarterly*, 9(34). Available at: <https://doi.org/10.1017/S0266464X00007739>.

Rapi, N. (1993b) 'Hide and Seek: the Search for a Lesbian Theatre Aesthetic', *New Theatre Quarterly*, 9(34). Available at: <https://doi.org/10.1017/S0266464X00007739>.

Review: Everybody's Talking About Jamie at the Apollo Theatre - *Exeunt Magazine* (no date). Available at:
<http://exeuntmagazine.com/reviews/review-everybodys-talking-jamie-apollo-theatre/>.

Roberts, B. (2000) 'Whatever Happened to Gay Theatre?', *New Theatre Quarterly*, 16(02). Available at: <https://doi.org/10.1017/S0266464X00013695>.

Sandell, J. (2016) 'Hedwig revisited', *Gender, Place & Culture*, 23(7), pp. 1071–1076.
Available at: <https://doi.org/10.1080/0966369X.2015.1073700>.

Savran, D. (1995) 'Ambivalence, Utopia, and a Queer Sort of Materialism: How "Angels in America" Reconstructs the Nation', *Theatre Journal*, 47(2). Available at:
<https://doi.org/10.2307/3208484>.

Schneider, R. (1997a) *The Explicit Body in Performance*. London: Routledge.

Schneider, R. (1997b) *The Explicit Body in Performance*. 1st ed. London: Taylor and Francis. Available at:
<http://ebookcentral.proquest.com/lib/rhul/detail.action?docID=170366>.

Schneider, R. (1997c) *The explicit body in performance*. London: Routledge.

Schneider, R. (1997d) *The Explicit Body in Performance*. 1st ed. London: Taylor and Francis. Available at:
<http://ebookcentral.proquest.com/lib/rhul/detail.action?docID=170366>.

Senelick, L. (2002) 'The Queer Root of Theater', in *The Queerest Art: Essays on Lesbian and Gay Theater*. New York: New York University Press, pp. 21–39.

Sherman, M. (2004) *Plays 1*. London: Methuen.

Sherman, M. (2013) 'Bent'. Available at:
<http://dx.doi.org/10.5040/9781408168899.00000014>.

Sisley, E.L. (1981a) 'Notes on Lesbian Theatre', *The Drama Review: TDR*, 25(1). Available at: <https://doi.org/10.2307/1145343>.

Sisley, E.L. (1981b) 'Notes on Lesbian Theatre', *The Drama Review: TDR*, 25(1). Available at: <https://doi.org/10.2307/1145343>.

Solomon, A. (2002) 'Great Sparkles of Lust: Homophobia and the Antithetical Tradition', in *The Queerest Art: Essays on Lesbian and Gay Theater*. New York: New York University Press, pp. 9–20.

Solomon, A. and Minwalla, F. (2002a) *The queerest art: essays on lesbian and gay theater*. New York: New York University Press.

Solomon, A. and Minwalla, F. (2002b) *The queerest art: essays on lesbian and gay theater*. New York: New York University Press.

Son, D. (2000) *Stop Kiss*. Dramatists Play Service.

Sprinkle, A. (2001) *Hardcore From the Heart: The Pleasures, Profits and Politics of Creative Sexual Expression - Annie Sprinkle Solo*. Continuum International Publishing Group Ltd.

The Dispute Between Radical Feminism and Transgenderism | *The New Yorker* (no date). Available at: <https://www.newyorker.com/magazine/2014/08/04/woman-2>.

The Homecoming (no date). Available at:
<https://doi.org/10.5040/9780571291786.000000005>.

Tony Kushner's Angels in America: Histories, Futures, and Queer Lives (no date). Available at:
<http://jadtjournal.org/2014/11/17/tony-kushners-angels-in-america-histories-futures-and-queer-lives/>.

Wade, L. and Waters, S. (2015) Tipping the velvet: based on the book by Sarah Waters. London: Oberon Books.

West, M. (1997) Sex, The Drag, The Pleasure Man. Nick Hern Books.

Wilson, L. (1973) The Hot L Baltimore: A Play. New York: Noonday.

Wilson, L. (1988) Balm in Gilead: And Other Plays. New York: Noonday.

Wyllie, A. (2009a) Sex on Stage: Gender and Sexuality in Post-War British Theatre. Bristol: Intellect.

Wyllie, A. (2009b) Sex on Stage: Gender and Sexuality in Post-War British Theatre [electronic book]. Bristol: Intellect. Available at:
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=435036>.

Wyllie, A. (2009c) Sex on stage: gender and sexuality in post-war British theatre. Bristol: Intellect.

Wyllie, A. (2009d) Sex on Stage: Gender and Sexuality in Post-War British Theatre [electronic resource]. Bristol: Intellect. Available at:
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=435036>.

Wyllie, A. (2009e) Sex on stage: gender and sexuality in post-war British theatre. Bristol: Intellect.

Wyllie, A. (2009f) Sex on Stage: Gender and Sexuality in Post-War British Theatre [electronic resource]. Bristol: Intellect. Available at:
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=435036>.