Genders



[1]

Aldrich, J. ed. 2014. Interdisciplinarity. Oxford University Press.

[2]

Berger, J. 2008. Ways of seeing. British Broadcasting Corporation.

[3]

Bradley, H. and Dawson Books 2013. Introduction: The concept of Gender. Polity.

[4]

Butler, J. and Dawson Books 2006. Gender trouble: feminism and the subversion of identity . Routledge.

[5]

Butler, J. and Ebooks Corporation Limited 1993. Bodies that matter: on the discursive limits of 'sex'. Routledge.

[6]

Case, S.-E. 2008. Feminist and queer performance: critical strategies. Palgrave Macmillan.

[7]

Case, S.-E. 1996. Split britches: lesbian practice/feminist performance. Routledge.

[8]

Castle, G. 2001. Postcolonial discourses: an anthology. Blackwell.

[9]

Cham, M.B. et al. 1996. African experiences of cinema. BFI Publishing.

[10]

Cham, M.B. et al. 1996. African experiences of cinema. BFI Publishing.

[11]

Chicago, J. et al. 1996. Sexual politics: Judy Chicago's Dinner party in feminist art history. UCLA at the Armand Hammer Museum of Art and Cultural Center in association with University of California Press, Berkeley.

[12]

Cornwall, A. et al. 2005. Readings in gender in Africa. Indiana University Press.

[13]

De Jongh, N. 1992. Not in front of the audience: homosexuality on stage. Routledge.

[14]

Dolan, J. 2010. Theatre & sexuality. Palgrave Macmillan.

[15]

Eze, E.C. 1998. African philosophy: an anthology. Blackwell Publishers.

[16]

Eze, E.C. 1998. African philosophy: an anthology. Blackwell Publishers.

[17]

Farmer, S.A. et al. 2003. Introduction. Gender and Difference in The Middle Ages. University of Minnesota Press.

[18]

Freeman, S. 2014. Gay Sweatshop, Alternative Theatre, and Strategies for New Writing. New Theatre Quarterly. 30, 02 (May 2014), 136–153. DOI:https://doi.org/10.1017/S0266464X14000256.

[19]

Freeman, S. 1997. Putting your daughters on the stage: lesbian theatre from the 1970s to the 1990s. Cassell.

[20]

Freshwater, H. and Ebooks Corporation Limited 2009. Theatre censorship in Britain: silencing, censure and suppression. Palgrave Macmillan.

[21]

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

[22]

Gaunt, S. 1995. Gender and genre in medieval French literature. Cambridge University Press.

[23]

Gibson, D.K. and Biddle, Dr.I. 2016. Music and Masculinity in the Middle Ages. Masculinity and Western Musical Practice. Taylor & Francis Ltd. 21–39.

[24]

Goodman, L. and Ebooks Corporation Limited 1993. Contemporary feminist theatres: to each her own. Routledge.

[25]

Grange, H. 2011. A musico-literary comment on Bernart de Ventadorn's Qan vei la laudeta mover. Glossator. 4, (2011), 81–100.

[26]

Greer, S. 2012. Contemporary British queer performance. Palgrave Macmillan.

[27]

Guneratne, A.R. and Dissanayake, W. 2003. Rethinking Third Cinema. Routledge.

[28]

Harris, G. 2002. Double Acts, Theatrical Couples, and Split Britches' 'Double Agency'. New Theatre Quarterly. 18, 3 (Aug. 2002), 211–221. DOI:https://doi.org/10.1017/S0266464X02000301.

[29]

Hopkins, D. 2007. Dada's boys: masculinity after Duchamp. Yale University Press.

[30]

Hopkins, D. 2003. 'Out of it': drunkenness and ethics in Martha Rosler and Gillian Wearing. Art History. 26, 3 (Jun. 2003), 340-363. DOI:https://doi.org/10.1111/j.0141-6790.2003.02603002.x.

[31]

Hopkins, D. 1992. QUESTIONING DADA'S POTENCY: PICABIA'S 'LA SAINTE VIERGE' AND THE DIALOGUE WITH DUCHAMP. Art History. 15, 3 (Sep. 1992), 317–333. DOI:https://doi.org/10.1111/j.1467-8365.1992.tb00491.x.

[32]

Hutchinson, J. and Smith, A.D. 1994. Nationalism. Oxford University Press.

[33]

Hutchinson, J. and Smith, A.D. 1994. Nationalism. Oxford University Press.

[34]

Institute of Contemporary Arts (London, England) 17AD. Bad girls. Institute of Contemporary Arts, 1994.

[35]

Iverson, M. et al. 1997. Mary Kelly. Phaidon.

[36]

James, S.M. 2005. Genital cutting and transnational sisterhood: disputing U.S. polemics. edited by Stanlie M. James and Claire C. Robertson. University of Illinois Press.

[37]

Jones, A. 2002. Equivocal Masculinity: New York Dada in the context of World War I. Art History. 25, 2 (Apr. 2002), 162–205. DOI:https://doi.org/10.1111/1467-8365.00312.

[38]

Jones, A. 2004. Irrational modernism: a neurasthenic history of New York Dada. The MIT

Press.

[39]

Karras, R.M. 2003. Masculinities, Youth and the Late Middle Ages. From boys to men: formations of masculinity in late medieval Europe. University of Pennsylvania Press.

[40]

Kelly, M. 1983. The Bride Stripped Bare by her own Desire. Post-partum document. Routledge. 206–209.

[41]

Krauss, R.E. 2000. Bachelors. MIT Press.

[42]

Laura Mulvey 1991. A Phantasmagoria of the Female Body: The Work of Cindy Sherman. New Left Review. 188, (1991).

[43]

Lawson, C. and Stowell, R. eds. 2012. Case study: Guillaume de Machaut, ballade 34, "Quant Theseus / Ne quier veoir". The Cambridge History of Musical Performance. Cambridge University Press.

[44]

Leach, E. 2001. Machaut's balades with four voices. Plainsong and Medieval Music. 10, 01 (Apr. 2001). DOI:https://doi.org/10.1017/S0961137101000055.

[45]

Leach, E.E. 2006. Gendering the Semitone, Sexing the Leading Tone: Fourteenth-Century Music Theory and the Directed Progression. Music Theory Spectrum. 28, 1 (Apr. 2006), 1–21. DOI:https://doi.org/10.1525/mts.2006.28.1.1.

[46]

Leach, E.E. and American Council of Learned Societies 2014. Guillaume de Machaut: secretary, poet, musician. Cornell University Press.

[47]

Merck, M. and Townsend, C. 2002. The art of Tracey Emin. Thames & Hudson.

[48]

Mikell, G. 1997. African feminism: the politics of survival in sub-Saharan Africa. University of Pennsylvania Press.

[49]

Mitchell, J. 2000. Psychoanalysis and feminism. Penguin Book Ltd.

[50]

Nelson, C. and Grossberg, L. 1988. Marxism and the interpretation of culture. University of Illinois Press.

[51]

Nnaemeka, O. 2005. Female circumcision and the politics of knowledge: African women in imperialist discourses. Praeger.

[52]

Nnaemeka, O. 2005. Female circumcision and the politics of knowledge: African women in imperialist discourses. Praeger.

[53]

O'Brien, J. 2009. Encyclopedia of gender and society. SAGE.

[54]

Parker, A. 1992. Nationalisms & sexualities. Routledge.

[55]

Paul Smith 1983. Mother as Site of her Proceedings. Post-partum document. Routledge. 210–212.

[56]

Paxson, J.J. and Gravlee, C.A. 1998. Discourse desired: desire, subjectivity and mouvance in Can vei la lauzeta mover. Desiring discourse: the literature of love, Ovid through Chaucer. Susquehanna University Press.

[57]

Petty, S. 1995. Miseria: Towards an African Feminist Framework of Analysis. Iris. 18, (1995), 137–145.

[58]

Price, J. and Shildrick, M. 1999. Feminist theory and the body: a reader. Edinburgh University Press.

[59]

Rado, L. 1997. Modernism, gender, and culture: a cultural studies approach. Garland Pub.

[60]

Retro Perspective - It's a Small House and We've Lived in it Always (2007): http://hemisphericinstitute.org/hemi/en/modules/item/922.

[61]

Sarah Lucas: exhibitions and catalogue raisonne 1989-2005: 23AD. https://books.google.co.uk/books?id=UjH0IBDhta8C&q=Tate+Publishing,+2005+:+Lucas,+Sarah&dq=Tate+Publishing,+2005+:+Lucas,+Sarah&hl=en&sa=X&ved=0ahUKEwj3j9vZhOXQAhVrBsAKHYqrDBUQ6AEITDAE.

[62]

Schaus, M. 2006. Women and gender in medieval Europe: an encyclopedia. Routledge Taylor & Francis.

[63]

Sedgwick, E.K. 1985. Between men: English literature and male homosocial desire. Columbia University Press.

[64]

Sherman, C. et al. 1997. Cindy Sherman: retrospective. Thames & Hudson.

[65]

Silverman, K. 1992. Male subjectivity at the margins. Routledge.

[66]

Sinfield, A. 1999. Out on stage: lesbian and gay theatre in the twentieth century. Yale University Press.

[67]

Solomon-Godeau, A. 1993. Male trouble: A crisis in representation. Art History. 16, 2 (Jun. 1993), 286–312. DOI:https://doi.org/10.1111/j.1467-8365.1993.tb00525.x.

[68]

Solomon-Godeau, A. 1997. Male trouble: a crisis in representation. Thames and Hudson.

[69]

Split Britches: https://splitbritches.wordpress.com/.

[70]

Tenzer, M. and Roeder, J. eds. 2011. Form, Counterpoint, and Meaning in a Fourteenth-Century French Song. Analytical and Cross-Cultural Studies in World Music. Oxford University Press.

[71]

Wyllie, A. and Dawson Books 2009. Sex on stage: gender and sexuality in post-war British theatre. Intellect books.