

Genders

[View Online](#)

-
1.
Bradley H, Dawson Books. Introduction: The Concept of Gender. Vol Key concepts series. 2nd ed. Polity; 2013.
<https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.gla.ac.uk/shibboleth&dest=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780745676463>
 2.
O'Brien J. Encyclopedia of Gender and Society. SAGE; 2009.
<https://ezproxy.lib.gla.ac.uk/login?url=https://sk.sagepub.com/books/gender>
 3.
Aldrich J, ed. Interdisciplinarity. Oxford University Press; 2014.
doi:10.1093/acprof:oso/9780199331345.001.0001
 4.
Gibson DK, Biddle Drl. Music and Masculinity in the Middle Ages. In: Masculinity and Western Musical Practice. Taylor & Francis Ltd; 2016:21-39.
 5.
Farmer SA, Pasternack CB, American Council of Learned Societies. Introduction. In: Gender and Difference in The Middle Ages. Vol Medieval cultures. University of Minnesota Press; 2003. <http://ezproxy.lib.gla.ac.uk/login?url=http://hdl.handle.net/2027/heb.04421>

6.

Karras RM. Masculinities, Youth and the Late Middle Ages. In: From Boys to Men : Formations of Masculinity in Late Medieval Europe. Vol The Middle Ages series. University of Pennsylvania Press; 2003.

7.

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

8.

Sedgwick EK. Between Men: English Literature and Male Homosocial Desire. Vol Gender and culture. Columbia University Press; 1985.

9.

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

10.

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

11.

Laura Mulvey. A Phantasmagoria of the Female Body: The Work of Cindy Sherman. New Left Review. 1991;188.
<http://ezproxy.lib.gla.ac.uk/login?url=http://search.proquest.com/docview/1301929561?accountid=14540>

12.

Krauss RE. Bachelors. Vol October books. MIT Press; 2000.

13.

Kelly M. The Bride Stripped Bare by her own Desire. In: Post-Partum Document. Routledge; 1983:206-209.

14.

Paul Smith. Mother as Site of her Proceedings. In: Post-Partum Document. Routledge; 1983:210-212.

15.

Freeman S. Gay Sweatshop, Alternative Theatre, and Strategies for New Writing. New Theatre Quarterly. 2014;30(02):136-153. doi:10.1017/S0266464X14000256

16.

Greer S. Contemporary British Queer Performance. Vol Performance interventions. Palgrave Macmillan; 2012.
<http://ezproxy.lib.gla.ac.uk/login?url=http://www.palgraveconnect.com/doi/10.1057/9781137027337>

17.

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

18.

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

19.

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

20.

Wyllie A, Dawson Books. Sex on Stage: Gender and Sexuality in Post-War British Theatre. Intellect books; 2009.
<https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.gla.ac.uk/shibboleth&dest=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9781841502922>

21.

Cornwall A, International African Institute, American Council of Learned Societies. Readings in Gender in Africa. Indiana University Press; 2005.
<http://ezproxy.lib.gla.ac.uk/login?url=http://hdl.handle.net/2027/heb.04122>

22.

Guneratne AR, Dissanayake W. Rethinking Third Cinema. Routledge; 2003.
<http://gla.eblib.com/patron/FullRecord.aspx?p=182182>

23.

Cham MB, Bakari I, British Film Institute. African Experiences of Cinema. Vol Africa 95. BFI Publishing; 1996.

24.

Leach EE. Gendering the Semitone, Sexing the Leading Tone: Fourteenth-Century Music Theory and the Directed Progression. *Music Theory Spectrum*. 2006;28(1):1-21.
doi:10.1525/mts.2006.28.1.1

25.

Leach E. Machaut's balades with four voices. *Plainsong and Medieval Music*. 2001;10(01).
doi:10.1017/S0961137101000055

26.

Lawson C, Stowell R, eds. Case study: Guillaume de Machaut, ballade 34, "Quant Theseus / Ne quier veoir". In: *The Cambridge History of Musical Performance*. Cambridge University Press; 2012. doi:10.1017/CHOL9780521896115

27.

Leach EE, American Council of Learned Societies. Guillaume de Machaut: Secretary, Poet, Musician. Cornell University Press; 2014.
<http://ezproxy.lib.gla.ac.uk/login?url=http://hdl.handle.net/2027/heb.31451>

28.

Tenzer M, Roeder J, eds. Form, Counterpoint, and Meaning in a Fourteenth-Century French Song. In: Analytical and Cross-Cultural Studies in World Music. Oxford University Press; 2011. doi:10.1093/acprof:oso/9780195384581.001.0001

29.

Schaus M. Women and Gender in Medieval Europe: An Encyclopedia. Vol Routledge encyclopedias of the Middle Ages. Routledge Taylor & Francis; 2006.

30.

Gaunt S. Gender and Genre in Medieval French Literature. Vol Cambridge studies in French. Cambridge University Press; 1995.

31.

Paxson JJ, Gravlee CA. Discourse desired: desire, subjectivity and mouvance in Can vei la lauzeta mover. In: Desiring Discourse : The Literature of Love, Ovid through Chaucer. Susquehanna University Press; 1998.

32.

Grange H. A musico-literary comment on Bernart de Ventadorn's Qan vei la laudeta mover. Glossator. 2011;4:81-100.
<https://solutioperfecta.files.wordpress.com/2011/10/g4-grange.pdf>

33.

Berger J. Ways of Seeing. Vol Penguin classics. British Broadcasting Corporation; 2008.

34.

Butler J, Dawson Books. Gender Trouble: Feminism and the Subversion of Identity. Vol
Routledge classics. Routledge; 2006.
<https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.gla.ac.uk/shibboleth&dest=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203902752>

35.

Butler J, Ebooks Corporation Limited. Bodies That Matter: On the Discursive Limits of 'Sex'.
Routledge; 1993. <http://GLA.ebilib.com/patron/FullRecord.aspx?p=1779047>

36.

Iverson M, Crimp D, Bhabha HK, Kelly M. Mary Kelly. Phaidon; 1997.

37.

Sherman C, Cruz A, Smith EAT, et al. Cindy Sherman: Retrospective. Thames & Hudson;
1997.

38.

Hopkins D. Dada's Boys: Masculinity after Duchamp. Yale University Press; 2007.

39.

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

40.

Institute of Contemporary Arts (London, England). Bad Girls. Institute of Contemporary
Arts, 1994; 17AD.
<https://books.google.co.uk/books?id=rNFTAAAAMAAJ&q=I.C.A,+London+:+Bad+Girls&dq=I.C.A,+London+:+Bad+Girls&hl=en&sa=X&ved=0ahUKEwj71tPKg-XQAhVpD8AKHavpCWEQ6AEINDAD>

41.

Jones A. Irrational Modernism: A Neurasthenic History of New York Dada. The MIT Press; 2004.

42.

Chicago J, Jones A, Cottingham L, UCLA at the Armand Hammer Museum of Art and Cultural Center. 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; 1996.

43.

Merck M, Townsend C. The Art of Tracey Emin. Thames & Hudson; 2002.

44.

Mitchell J. Psychoanalysis and Feminism. Vol Penguin Books. Penguin Book Ltd; 2000.

45.

Rado L. Modernism, Gender, and Culture: A Cultural Studies Approach. Vol Garland reference library of the humanities. Garland Pub; 1997.

46.

Solomon-Godeau A. Male Trouble: A Crisis in Representation. Thames and Hudson; 1997.

47.

Silverman K. Male Subjectivity at the Margins. Routledge; 1992.

48.

Sarah Lucas. Sarah Lucas: exhibitions and catalogue raisonne 1989-2005. Published 23AD. <https://books.google.co.uk/books?id=UjH0IBDhta8C&q=Tate+Publishing,+2005+:+Lu>

cas,+Sarah&dq=Tate+Publishing,+2005+:+Lucas,+Sarah&hl=en&sa=X∓ved=0ahUKEwj3j9vZhOXQAhVrBsAKHYgrDBUQ6AEITDAE

49.

Case SE. Feminist and Queer Performance: Critical Strategies. Palgrave Macmillan; 2008.

50.

Case SE. Split Britches: Lesbian Practice/Feminist Performance. Routledge; 1996.

51.

De Jongh N. Not in Front of the Audience: Homosexuality on Stage. Routledge; 1992.

52.

Dolan J. Theatre & Sexuality. Vol Theatre&. Palgrave Macmillan; 2010.

53.

Freeman S. Putting Your Daughters on the Stage: Lesbian Theatre from the 1970s to the 1990s. Cassell; 1997.

54.

Freshwater H, Ebooks Corporation Limited. Theatre Censorship in Britain: Silencing, Censure and Suppression. Palgrave Macmillan; 2009.
<http://GLA.ebib.com/patron/FullRecord.aspx?p=485339>

55.

Goodman L, Ebooks Corporation Limited. Contemporary Feminist Theatres: To Each Her Own. Vol Gender in performance. Routledge; 1993.
http://www.GLA.ebib.com/EBLWeb/patron/?target=patron&extendedid=E_420116_0

56.

Gale MB, Gardner V. Auto/Biography and Identity: Women, Theatre, and Performance. Manchester University Press; 2004.

57.

Sinfield A. Out on Stage: Lesbian and Gay Theatre in the Twentieth Century. Yale University Press; 1999.

58.

Hutchinson J, Smith AD. Nationalism. Vol Oxford readers. Oxford University Press; 1994.

59.

Price J, Shildrick M. Feminist Theory and the Body: A Reader. Edinburgh University Press; 1999.

60.

Nnaemeka O. Female Circumcision and the Politics of Knowledge: African Women in Imperialist Discourses. Praeger; 2005.

61.

Eze EC. African Philosophy: An Anthology. Vol Blackwell philosophy anthologies. Blackwell Publishers; 1998.

62.

Eze EC. African Philosophy: An Anthology. Vol Blackwell philosophy anthologies. Blackwell Publishers; 1998.

63.

James SM. Genital Cutting and Transnational Sisterhood: Disputing U.S. Polemics. Edited by Stanlie M. James and Claire C. Robertson. 01 ed. University of Illinois Press; 2005.

64.

Castle G. Postcolonial Discourses: An Anthology. Blackwell; 2001.

65.

Mikell G. African Feminism: The Politics of Survival in Sub-Saharan Africa. University of Pennsylvania Press; 1997.

66.

Hutchinson J, Smith AD. Nationalism. Vol Oxford readers. Oxford University Press; 1994.

67.

Nnaemeka O. Female Circumcision and the Politics of Knowledge: African Women in Imperialist Discourses. Praeger; 2005.

68.

Parker A. Nationalisms & Sexualities. Routledge; 1992.

69.

Petty S. Miseria: Towards an African Feminist Framework of Analysis. Iris. 1995;18:137-145.

70.

Cham MB, Bakari I, British Film Institute. African Experiences of Cinema. Vol Africa 95. BFI Publishing; 1996.

71.

Nelson C, Grossberg L. Marxism and the Interpretation of Culture. University of Illinois Press; 1988.