

# Genders

[View Online](#)

Aldrich, John, ed. 2014. *Interdisciplinarity*. Oxford University Press.  
<https://doi.org/10.1093/acprof:oso/9780199331345.001.0001>.

Berger, John. 2008. *Ways of Seeing*. Vol. Penguin classics. London: British Broadcasting Corporation.

Bradley, Harriet and Dawson Books. 2013. *Introduction: The Concept of Gender*. Electronic resource. 2nd ed. Vol. Key concepts series. Cambridge: Polity.  
<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>.

Butler, Judith and Dawson Books. 2006. *Gender Trouble: Feminism and the Subversion of Identity*. Electronic resource. Vol. Routledge classics. New York, NY: Routledge.  
<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>.

Butler, Judith and Ebooks Corporation Limited. 1993. *Bodies That Matter: On the Discursive Limits of 'Sex'*. New York: Routledge.  
<http://GLA.eblib.com/patron/FullRecord.aspx?p=1779047>.

Case, Sue-Ellen. 1996. *Split Britches: Lesbian Practice/Feminist Performance*. London: Routledge.

———. 2008. *Feminist and Queer Performance: Critical Strategies*. Basingstoke: Palgrave Macmillan.

Castle, Gregory. 2001. *Postcolonial Discourses: An Anthology*. Malden, MA: Blackwell.

Cham, Mbye B., Imruh Bakari, and British Film Institute. 1996a. *African Experiences of Cinema*. Vol. Africa 95. London: BFI Publishing.

———. 1996b. *African Experiences of Cinema*. Vol. Africa 95. London: BFI Publishing.

Chicago, Judy, Amelia Jones, Laura Cottingham, and UCLA at the Armand Hammer Museum of Art and Cultural Center. 1996. *Sexual Politics: Judy Chicago's Dinner Party in Feminist Art History*. [Los Angeles, CA]: UCLA at the Armand Hammer Museum of Art and Cultural Center in association with University of California Press, Berkeley.

Cornwall, Andrea, International African Institute, and American Council of Learned

Societies. 2005. Readings in Gender in Africa. Electronic resource. Bloomington: Indiana University Press.

<http://ezproxy.lib.gla.ac.uk/login?url=http://hdl.handle.net/2027/heb.04122>.

De Jongh, Nicholas. 1992. Not in Front of the Audience: Homosexuality on Stage. London: Routledge.

Dolan, Jill. 2010. Theatre & Sexuality. Vol. Theatre&. Basingstoke: Palgrave Macmillan.

Eze, Emmanuel Chukwudi. 1998a. African Philosophy: An Anthology. Vol. Blackwell philosophy anthologies. Malden, Mass: Blackwell Publishers.

———. 1998b. African Philosophy: An Anthology. Vol. Blackwell philosophy anthologies. Malden, Mass: Blackwell Publishers.

Farmer, Sharon A., Carol Braun Pasternack, and American Council of Learned Societies. 2003. 'Introduction'. Electronic resource. In Gender and Difference in The Middle Ages. Vol. Medieval cultures. Minneapolis: University of Minnesota Press.

<http://ezproxy.lib.gla.ac.uk/login?url=http://hdl.handle.net/2027/heb.04421>.

Freeman, Sandra. 1997. Putting Your Daughters on the Stage: Lesbian Theatre from the 1970s to the 1990s. London: Cassell.

Freeman, Sara. 2014. 'Gay Sweatshop, Alternative Theatre, and Strategies for New Writing'. New Theatre Quarterly 30 (02): 136–53.

<https://doi.org/10.1017/S0266464X14000256>.

Freshwater, Helen and Ebooks Corporation Limited. 2009. Theatre Censorship in Britain: Silencing, Censure and Suppression. Basingstoke: Palgrave Macmillan.

<http://GLA.eblib.com/patron/FullRecord.aspx?p=485339>.

Gale, Maggie B., and Vivien Gardner. 2004. Auto/Biography and Identity: Women, Theatre, and Performance. Manchester: Manchester University Press.

Gaunt, Simon. 1995. Gender and Genre in Medieval French Literature. Vol. Cambridge studies in French. Cambridge: Cambridge University Press.

Gibson, Dr Kirsten, and Dr. Ian Biddle. 2016. 'Music and Masculinity in the Middle Ages'. In Masculinity and Western Musical Practice, 21–39. London: Taylor & Francis Ltd.

Goodman, Lizbeth and Ebooks Corporation Limited. 1993. Contemporary Feminist Theatres: To Each Her Own. Electronic resource. Vol. Gender in performance. London: Routledge.

[http://www.GLA.eblib.com/EBLWeb/patron/?target=patron&extendedid=E\\_420116\\_0](http://www.GLA.eblib.com/EBLWeb/patron/?target=patron&extendedid=E_420116_0).

Grange, Huw. 2011. 'A Musico-Literary Comment on Bernart de Ventadorn's Qan Vei La Laudeta Mover'. Glossator 4: 81–100.

<https://solutioperfecta.files.wordpress.com/2011/10/g4-grange.pdf>.

Greer, Stephen. 2012. Contemporary British Queer Performance. Electronic resource. Vol. Performance interventions. Basingstoke: Palgrave Macmillan.

<http://ezproxy.lib.gla.ac.uk/login?url=http://www.palgraveconnect.com/doifinder/10.1057/9781137027337>.

Guneratne, Anthony R., and Wimal Dissanayake. 2003. *Rethinking Third Cinema*. New York, N.Y.: Routledge. <http://gla.eblib.com/patron/FullRecord.aspx?p=182182>.

Harris, Geraldine. 2002. 'Double Acts, Theatrical Couples, and Split Britches' "Double Agency''. *New Theatre Quarterly* 18 (3): 211-21.  
<https://doi.org/10.1017/S0266464X02000301>.

Hopkins, David. 1992. 'QUESTIONING DADA'S POTENCY: PICABIA'S "LA SAINTE VIERGE" AND THE DIALOGUE WITH DUCHAMP'. *Art History* 15 (3): 317-33.  
<https://doi.org/10.1111/j.1467-8365.1992.tb00491.x>.

———. 2003. "'Out of It': Drunkenness and Ethics in Martha Rosler and Gillian Wearing'. *Art History* 26 (3): 340-63. <https://doi.org/10.1111/j.0141-6790.2003.02603002.x>.

———. 2007. *Dada's Boys: Masculinity after Duchamp*. New Haven, Conn: Yale University Press.

Hutchinson, John, and A. D. Smith. 1994a. Nationalism. Vol. Oxford readers. Oxford: Oxford University Press.

———. 1994b. Nationalism. Vol. Oxford readers. Oxford: Oxford University Press.

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

<https://books.google.co.uk/books?id=rNFTAAAAMAAJ&dq=I.C.A.+London+:+Bad+Girls&hl=en&sa=X&ved=0ahUKEwj71tPKg-XQAhVpD8AKhavpCWEQ6AEINDAD>.

Iverson, Margaret, Douglas Crimp, Homi K. Bhabha, and Mary Kelly. 1997. *Mary Kelly*. London: Phaidon.

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

Jones, Amelia. 2002. 'Equivocal Masculinity: New York Dada in the Context of World War I'. *Art History* 25 (2): 162-205. <https://doi.org/10.1111/1467-8365.00312>.

———. 2004. *Irrational Modernism: A Neurasthenic History of New York Dada*. Cambridge, Mass: The MIT Press.

Karras, Ruth Mazo. 2003. 'Masculinities, Youth and the Late Middle Ages'. In *From Boys to Men : Formations of Masculinity in Late Medieval Europe*. Vol. The Middle Ages series. Philadelphia, PA: University of Pennsylvania Press.

Kelly, Mary. 1983. 'The Bride Stripped Bare by Her Own Desire'. In *Post-Partum Document*, 206-9. London: Routledge.

Krauss, Rosalind E. 2000. *Bachelors*. Vol. October books. Cambridge, Mass: MIT Press.

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

Lawson, Colin, and Robin Stowell, eds. 2012. 'Case Study: Guillaume de Machaut, Ballade 34, "Quant Theseus / Ne Quier Veoir"'. In *The Cambridge History of Musical Performance*. Cambridge: Cambridge University Press. <https://doi.org/10.1017/CHOL9780521896115>.

Leach, Elizabeth. 2001. 'Machaut's Balades with Four Voices'. *Plainsong and Medieval Music* 10 (01). <https://doi.org/10.1017/S0961137101000055>.

Leach, Elizabeth Eva. 2006. 'Gendering the Semitone, Sexing the Leading Tone: Fourteenth-Century Music Theory and the Directed Progression'. *Music Theory Spectrum* 28 (1): 1-21. <https://doi.org/10.1525/mts.2006.28.1.1>.

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

Merck, Mandy, and Chris Townsend. 2002. *The Art of Tracey Emin*. London: Thames & Hudson.

Mikell, Gwendolyn. 1997. *African Feminism: The Politics of Survival in Sub-Saharan Africa*. Philadelphia: University of Pennsylvania Press.

Mitchell, Juliet. 2000. *Psychoanalysis and Feminism*. Vol. Penguin Books. London: Penguin Book Ltd.

Nelson, Cary, and Lawrence Grossberg. 1988. *Marxism and the Interpretation of Culture*. Urbana, Ill: University of Illinois Press.

Nnaemeka, Obioma. 2005a. *Female Circumcision and the Politics of Knowledge: African Women in Imperialist Discourses*. Westport, Conn: Praeger.

———. 2005b. *Female Circumcision and the Politics of Knowledge: African Women in Imperialist Discourses*. Westport, Conn: Praeger.

O'Brien, Jodi. 2009. *Encyclopedia of Gender and Society*. Electronic resource. Los Angeles, [Calif.]: SAGE. <https://ezproxy.lib.gla.ac.uk/login?url=https://sk.sagepub.com/books/gender>.

Parker, Andrew. 1992. *Nationalisms & Sexualities*. New York: Routledge.

Paul Smith. 1983. 'Mother as Site of Her Proceedings'. In *Post-Partum Document*, 210-12. London: Routledge.

Paxson, James J., and Cynthia A. Gravlee. 1998. 'Discourse Desired: Desire, Subjectivity and Mouvance in Can Vei La Lauzeta Mover'. In *Desiring Discourse : The Literature of Love, Ovid through Chaucer*. Selinsgrove [Pa.]: Susquehanna University Press.

Petty, S. 1995. 'Miseria: Towards an African Feminist Framework of Analysis'. *Iris* 18:

137–45.

Price, Janet, and Margrit Shildrick. 1999. Feminist Theory and the Body: A Reader. Edinburgh: Edinburgh University Press.

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

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

Sarah Lucas. 23AD. 'Sarah Lucas: Exhibitions and Catalogue Raisonne 1989-2005'. Tate, 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=0ahUKEwj3j9vZhOXQAhVrBsAKHYgrDBUQ6AEITDAE>.

Schaus, Margaret. 2006. Women and Gender in Medieval Europe: An Encyclopedia. Vol. Routledge encyclopedias of the Middle Ages. New York: Routledge Taylor & Francis.

Sedgwick, Eve Kosofsky. 1985. Between Men: English Literature and Male Homosocial Desire. Vol. Gender and culture. New York: Columbia University Press.

Sherman, Cindy, Amanda Cruz, Elizabeth A. T. Smith, Amelia Jones, Museum of Contemporary Art (Los Angeles, Calif.), Museum of Contemporary Art (Chicago, Ill.), and Barbican Art Gallery. 1997. Cindy Sherman: Retrospective. London: Thames & Hudson.

Silverman, Kaja. 1992. Male Subjectivity at the Margins. New York: Routledge.

Sinfield, Alan. 1999. Out on Stage: Lesbian and Gay Theatre in the Twentieth Century. New Haven, Conn: Yale University Press.

Solomon-Godeau, Abigail. 1993. 'Male Trouble: A Crisis in Representation'. Art History 16 (2): 286–312. <https://doi.org/10.1111/j.1467-8365.1993.tb00525.x>.

———. 1997. Male Trouble: A Crisis in Representation. London: Thames and Hudson.

'Split Britches'. n.d. <https://splitbritches.wordpress.com/>.

Tenzer, Michael, and John Roeder, eds. 2011. 'Form, Counterpoint, and Meaning in a Fourteenth-Century French Song'. In Analytical and Cross-Cultural Studies in World Music. Oxford University Press. <https://doi.org/10.1093/acprof:oso/9780195384581.001.0001>.

Wyllie, Andrew and Dawson Books. 2009. Sex on Stage: Gender and Sexuality in Post-War British Theatre. Electronic resource. Bristol: Intellect books.

<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>.