

Genders

[View Online](#)

1.

Bradley H, Dawson Books. Introduction: The concept of Gender [Internet]. 2nd ed. Cambridge: Polity; 2013. Available from:
<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 [Internet]. Los Angeles, [Calif.]: SAGE; 2009. Available from:
<https://ezproxy.lib.gla.ac.uk/login?url=https://sk.sagepub.com/books/gender>

3.

Aldrich J, editor. Interdisciplinarity [Internet]. Oxford University Press; 2014. Available from:
<https://ezproxy.lib.gla.ac.uk/login?url=https://dx.doi.org/10.1093/acprof:oso/978019933145.001.0001>

4.

Gibson DK, Biddle Drl. Music and Masculinity in the Middle Ages. *Masculinity and Western Musical Practice*. London: Taylor & Francis Ltd; 2016. p. 21–39.

5.

Farmer SA, Pasternack CB, American Council of Learned Societies. Introduction. *Gender and Difference in The Middle Ages* [Internet]. Minneapolis: University of Minnesota Press; 2003. Available from:

<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. From boys to men : formations of masculinity in late medieval Europe*. Philadelphia, PA: University of Pennsylvania Press; 2003.

7.

Solomon-Godeau A. Male trouble: A crisis in representation. *Art History*. 1993 Jun;16(2):286–312.

8.

Sedgwick EK. *Between men: English literature and male homosocial desire*. New York: Columbia University Press; 1985.

9.

Jones A. Equivocal Masculinity: New York Dada in the context of World War I. *Art History*. 2002 Apr;25(2):162–205.

10.

Hopkins D. QUESTIONING DADA'S POTENCY: PICABIA'S 'LA SAINTE VIERGE' AND THE DIALOGUE WITH DUCHAMP. *Art History*. 1992 Sep;15(3):317–333.

11.

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

12.

Krauss RE. *Bachelors*. Cambridge, Mass: MIT Press; 2000.

13.

Kelly M. The Bride Stripped Bare by her own Desire. Post-partum document. London: Routledge; 1983. p. 206-209.

14.

Paul Smith. Mother as Site of her Proceedings. Post-partum document. London: Routledge; 1983. p. 210-212.

15.

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

16.

Greer S. Contemporary British queer performance [Internet]. Basingstoke: Palgrave Macmillan; 2012. Available from:
<http://ezproxy.lib.gla.ac.uk/login?url=http://www.palgraveconnect.com/doifinder/10.1057/9781137027337>

17.

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

18.

Split Britches [Internet]. Available from: <https://splitbritches.wordpress.com/>

19.

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

20.

Wyllie A, Dawson Books. Sex on stage: gender and sexuality in post-war British theatre [Internet]. Bristol: Intellect books; 2009. Available from:
<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 [Internet]. Bloomington: Indiana University Press; 2005. Available from: <http://ezproxy.lib.gla.ac.uk/login?url=http://hdl.handle.net/2027/heb.04122>

22.

Gunaratne AR, Dissanayake W. Rethinking Third Cinema [Internet]. New York, N.Y.: Routledge; 2003. Available from: <http://gla.eblib.com/patron/FullRecord.aspx?p=182182>

23.

Cham MB, Bakari I, British Film Institute. African experiences of cinema. London: 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 Apr;28(1):1-21.

25.

Leach E. Machaut's balades with four voices. *Plainsong and Medieval Music*. 2001 Apr;10(01).

26.

Lawson C, Stowell R, editors. Case study: Guillaume de Machaut, ballade 34, "Quant Theseus / Ne quier veoir". *The Cambridge History of Musical Performance* [Internet]. Cambridge: Cambridge University Press; 2012. Available from:

<http://ezproxy.lib.gla.ac.uk/login?url=http://dx.doi.org/10.1017/CHOL9780521896115>

27.

Leach EE, American Council of Learned Societies. Guillaume de Machaut: secretary, poet, musician [Internet]. Ithaca: Cornell University Press; 2014. Available from: <http://ezproxy.lib.gla.ac.uk/login?url=http://hdl.handle.net/2027/heb.31451>

28.

Tenzer M, Roeder J, editors. Form, Counterpoint, and Meaning in a Fourteenth-Century French Song. Analytical and Cross-Cultural Studies in World Music [Internet]. Oxford University Press; 2011. Available from: <http://ezproxy.lib.gla.ac.uk/login?url=http://dx.doi.org/10.1093/acprof:oso/9780195384581.001.0001>

29.

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

30.

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

31.

Paxson JJ, Gravlee CA. Discourse desired: desire, subjectivity and mouvance in *Can vei la lauzeta mover*. Desiring discourse : the literature of love, Ovid through Chaucer. Selinsgrove [Pa.]: Susquehanna University Press; 1998.

32.

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

33.

Berger J. *Ways of seeing*. London: British Broadcasting Corporation; 2008.

34.

Butler J, Dawson Books. *Gender trouble: feminism and the subversion of identity* [Internet]. New York, NY: Routledge; 2006. Available from: <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'* [Internet]. New York: Routledge; 1993. Available from: <http://GLA.eblib.com/patron/FullRecord.aspx?p=1779047>

36.

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

37.

Sherman C, Cruz A, Smith EAT, Jones A, Museum of Contemporary Art (Los Angeles, Calif.), Museum of Contemporary Art (Chicago, Ill.), Barbican Art Gallery. *Cindy Sherman: retrospective*. London: Thames & Hudson; 1997.

38.

Hopkins D. *Dada's boys: masculinity after Duchamp*. New Haven, Conn: Yale University Press; 2007.

39.

Hopkins D. 'Out of it': drunkenness and ethics in Martha Rosler and Gillian Wearing. *Art History*. 2003 Jun;26(3):340-363.

40.

Institute of Contemporary Arts (London, England). Bad girls [Internet]. Institute of Contemporary Arts, 1994; 17AD. Available from:
<https://books.google.co.uk/books?id=rNFTAAAAMAAJ&q=I.C.A.+London++Bad+Girls&q=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. Cambridge, Mass: 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. [Los Angeles, CA]: 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. London: Thames & Hudson; 2002.

44.

Mitchell J. Psychoanalysis and feminism. London: Penguin Book Ltd; 2000.

45.

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

46.

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

47.

Silverman K. Male subjectivity at the margins. New York: Routledge; 1992.

48.

Sarah Lucas. Sarah Lucas: exhibitions and catalogue raisonne 1989-2005 [Internet]. Tate, 2005; 23AD. Available from:
<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>

49.

Case SE. Feminist and queer performance: critical strategies. Basingstoke: Palgrave Macmillan; 2008.

50.

Case SE. Split britches: lesbian practice/feminist performance. London: Routledge; 1996.

51.

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

52.

Dolan J. Theatre & sexuality. Basingstoke: Palgrave Macmillan; 2010.

53.

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

54.

Freshwater H, Ebooks Corporation Limited. Theatre censorship in Britain: silencing, censure and suppression [Internet]. Basingstoke: Palgrave Macmillan; 2009. Available from: <http://GLA.eblib.com/patron/FullRecord.aspx?p=485339>

55.

Goodman L, Ebooks Corporation Limited. Contemporary feminist theatres: to each her own [Internet]. London: Routledge; 1993. Available from:
http://www.GLA.eblib.com/EBLWeb/patron/?target=patron&extendedid=E_420116_0

56.

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

57.

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

58.

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

59.

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

60.

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

61.

Eze EC. African philosophy: an anthology. Malden, Mass: Blackwell Publishers; 1998.

62.

Eze EC. African philosophy: an anthology. Malden, Mass: 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. Urbana, Ill: University of Illinois Press; 2005.

64.

Castle G. Postcolonial discourses: an anthology. Malden, MA: Blackwell; 2001.

65.

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

66.

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

67.

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

68.

Parker A. Nationalisms & sexualities. New York: Routledge; 1992.

69.

Petty S. Miseria: Towards an African Feminist Framework of Analysis. Iris. Montpellier: Centre de recherches sur les littératures ibériques et ibéro-américaines modernes,

Université Paul Valéry; 1995;18:137-145.

70.

Cham MB, Bakari I, British Film Institute. African experiences of cinema. London: BFI Publishing; 1996.

71.

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