

DRA2064

Performance and Interpretation

View Online



[1]

'Agamemnon 2.0' [in] the (re)making project:
<http://www.charlesmee.org/agamemnon.shtml>.

[2]

Aston, E. 1995. *An Introduction to Feminism and Theatre*. Routledge.

[3]

Aston, E. and Harris, G. 2013. *A Good Night Out for the Girls: Popular Feminisms in Contemporary Theatre and Performance*. Palgrave Macmillan.

[4]

Aston, E. and Reinelt, J. 2000. *The Cambridge Companion to Modern British Women Playwrights*. Cambridge University Press.

[5]

Atwood, M. 2005. *The Penelopiad*. Canongate.

[6]

Atwood, M. 2007. *The Penelopiad*. Faber and Faber.

[7]

Baer, B.J. 2009. *Other Russias: Homosexuality and the Crisis of Post-Soviet Identity*. Palgrave Macmillan.

[8]

Balme, C.B. 1999. *Decolonizing the Stage: Theatrical Syncretism and Post-Colonial Drama*. Clarendon.

[9]

Balme, C.B. 1999. *Decolonizing the Stage: Theatrical Syncretism and Post-Colonial Drama*. Clarendon.

[10]

Barker, A.M. ed. 1999. *Consuming Russia: Popular Culture, Sex, and Society since Gorbachev*. Duke University Press.

[11]

Barry, P. 1995. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester University Press.

[12]

Beasley, C. 2005. Chapter 1: 'Gender and feminism: An overview'. *Gender & Sexuality: Critical Theories, Critical Thinkers*. SAGE. 11–27.

[13]

Belsey, C. 2002. *Critical Practice*. Routledge.

[14]

Bharucha, R. 1993. *Theatre and the World: Performance and the Politics of Culture*. Routledge.

[15]

Black, C. 2005. "'Making Queer New Things": Queer Identities in the Life and Dramaturgy of Susan Glaspell' [in] *Journal of Dramatic Theory and Criticism*. *Journal of Dramatic Theory and Criticism*. 20, 1 (2005), 49–64.

[16]

Brannigan, J. 1998. *New Historicism and Cultural Materialism*. Macmillan.

[17]

Brewer, M.F. et al. 2015. *Modern and Contemporary Black British Drama*. Macmillan Education Palgrave.

[18]

Brewer, M.F. et al. 2017. *Modern and Contemporary Black British Drama*. Palgrave.

[19]

Brewer, M.F. et al. 2017. *Modern and Contemporary Black British Drama*. Palgrave.

[20]

British Film and Video Council Box of Broadcasts.

[21]

Bryant Bertail, S. 2000. Chapter 6 - 'Gender, Empire and Body Politic, Ariane Mnouchkine's *Les Atrides*' [in] *Space and Time in Epic Theater: The Brechtian Legacy*. *Space and Time in Epic Theater: The Brechtian Legacy*. Camden House. 170–207.

[22]

Butler, J. 2006. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge.

[23]

Butler, J. 1988. 'Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory' [in] *Theatre Journal*. *Theatre Journal*. 40, 4 (1988), 519–531.

[24]

Case, S.-E. 1988. *Feminism and Theatre*. Methuen.

[25]

Case, S.-E. 2009. *Feminist and Queer Performance: Critical Strategies*. Palgrave Macmillan.

[26]

Cassiday, J.A. 2014. 'Post-Soviet Pop Goes Gay: Russia's Trajectory to Eurovision Victory' [in] *Russian Review*. *Russian Review*. 1 (2014), 1–23.

[27]

Chandler, D. 2009. '"What Do We Mean by Opera, Anyway?": Lloyd Webber's *Phantom of the Opera* and "High-Pop" Theatre'. *Journal of Popular Music*. 21, 2 (2009), 152–169.

[28]

Chen, K.-H. and Morley, D. 2006. *Stuart Hall: Critical Dialogues in Cultural Studies*. Taylor and Francis.

[29]

Churchill, C. 2013. *Cloud Nine*. Bloomsbury.

[30]

Counsell, C. and Wolf, L. 2001. *Performance Analysis: An Introductory Coursebook*.

Routledge.

[31]

Counsell, C. and Wolf, L. 2001. *Performance Analysis: An Introductory Coursebook*. Routledge.

[32]

Counsell, C. and Wolf, L. 2001. *Performance Analysis: An Introductory Coursebook*. Routledge.

[33]

Crow, B. and Banfield, C. 1996. *An Introduction to Post-Colonial Theatre*. Cambridge University Press.

[34]

Daboo, J. 2017. *Staging British South Asian Culture: Bollywood and Bhangra in British Theatre*. Routledge.

[35]

Debord, G. 1994. *Society of the Spectacle*.

[36]

Diamond, E. 1997. 'Introduction'. *Unmaking Mimesis: Essays on Feminism and Theater*. Routledge. 1-16.

[37]

Dimple, G. 2004. 'The Performativity of the Dramatic Text': Domestic Colonialism and Caryl Churchill's *Cloud Nine* [in] *Studies in Theatre and Performance*. *Studies in Theatre and Performance*. 24, 1 (2004), 5-21.

[38]

Do Rozario, R.-A. 1988. 'Reanimating the Animated: Disney's Theatrical Productions'. *The Drama Review*. 48, 1 (1988), 164-177.

[39]

Dolan, J. 2001. Chapter 5 - 'Queer Theater: Theorizing a Theatrical Vernacular' [in] *Geographies of Learning: Theory and Practice, Activism and Performance*. Wesleyan University Press. 92-116.

[40]

Dollimore, J. 1994. Introduction - 'Shakespeare, Cultural Materialism and the New Historicism'. *Political Shakespeare: Essays in Cultural Materialism*. Manchester University Press. 2-17.

[41]

Eagleton, T. 1992. *Marxism and Literary Criticism*. Routledge.

[42]

Epstein, S. 1994. 'A Queer Encounter: Sociology and the Study of Sexuality' [in] *Sociological Theory*. *Sociological Theory*. 12, 2 (1994), 188-202.

[43]

Essig, L. 1999. *Queer in Russia: A Story of Sex, Self, and the Other*. Duke University Press.

[44]

Evans, M. 2013. *Introducing Contemporary Feminist Thought*. Wiley.

[45]

Everett, W.A. and Laird, P.R. 2008. *The Cambridge Companion to the Musical*. Cambridge University Press.

[46]

Everett, W.A. and Laird, P.R. 2008. *The Cambridge Companion to the Musical*. Cambridge University Press.

[47]

Fraser, N. 1997. 'Heterosexism, Misrecognition, and Capitalism: A Response to Judith Butler' [in] *Social Text*. *Social Text*. (1997), 279–289.

[48]

Gainor, J.E. 1995. *Imperialism and Theatre: Essays on World Theatre, Drama, and Performance*. Routledge.

[49]

Gandhi, L. 1998. *Postcolonial Theory: A Critical Introduction*. Edinburgh University Press.

[50]

Garfinkle, D.U. 2015. 'Julie Taymor, Sony's Digital Dream Kids, and the Marxist Labor Theory of Value'. *European Legacy - Toward New Paradigms*. 20, 8 (2015), 827–843.

[51]

Gilbert, H. 2001. *Postcolonial Plays: An Anthology*. Routledge.

[52]

Gilbert, H. 1999. *(Post)Colonial Stages: Critical & Creative Views on Drama, Theatre & Performance*. Dangaroo Press.

[53]

Gilbert, H. and Tompkins, J. 1996. *Post-Colonial Drama: Theory, Practice, Politics*. Routledge.

[54]

Gilbert, H. and Tompkins, J. 1996. *Post-Colonial Drama: Theory, Practice, Politics*. Routledge.

[55]

Gilroy, P. 2004. *After Empire: Melancholia or Convivial Culture?*. Routledge.

[56]

Gilroy, P. 2002. 'There Ain't No Black in the Union Jack': The Cultural Politics of Race and Nation. Routledge.

[57]

Gobert, R.D. 2014. *The Theatre of Caryl Churchill*. Bloomsbury.

[58]

Goddard, L. 2015. *Contemporary Black British Playwrights: Margins to Mainstream*. Palgrave Macmillan.

[59]

Goddard, L. 2007. *Staging Black Feminisms: Identity, Politics, Performance*. Palgrave Macmillan.

[60]

Goddard, L. 2004. 'West Indies vs England in Winsome Pinnock's Migration Narratives' [in] *Contemporary Theatre Review: An International Journal*. *Contemporary Theatre Review: An International Journal*. 4 (2004), 23–33.

[61]

Godiwala, D. 2006. *Alternatives Within the Mainstream: British Black and Asian Theatres*. Cambridge Scholars.

[62]

Goodman, L. and De Gay, J. 2000. *The Routledge Reader in Politics and Performance*. Routledge.

[63]

Gordon, R. et al. 2016. *British Musical Theatre Since 1950*. Bloomsbury Methuen Drama.

[64]

Griffin, G. 2003. *Contemporary Black and Asian Women Playwrights in Britain*. Cambridge University Press.

[65]

Hall, S. 1997. *Representation: Cultural Representations and Signifying Practices*. Sage in association with the Open University.

[66]

Halnon, K.B. 2013. *The Consumption of Inequality: Weapons of Mass Distraction*. Palgrave Macmillan.

[67]

Harris, G. 1999. *Staging Femininities: Performance and Performativity*. Manchester University Press.

[68]

Holdsworth, N. 2010. *Theatre & Nation*. Palgrave Macmillan.

[69]

Holdsworth, N. and Luckhurst, M. 2008. *A Concise Companion to Contemporary British and Irish Drama*. Blackwell.

[70]

Holledge, J. and Tompkins, J. 2000. *Women's Intercultural Performance*. Routledge.

[71]

hooks, bell 2015. *Black Looks: Race and Representation*. Routledge.

[72]

hooks, bell 2014. *Feminist Theory: From Margin to Centre*. Routledge.

[73]

Jackson, S. and Scott, S. 1996. *Feminism and Sexuality: A Reader*. Edinburgh University Press.

[74]

Jagose, A. 2009. 'Feminism's Queer Theory' [in] *Feminism & Psychology*. *Feminism & Psychology*. 19, 2 (2009), 157-174.

[75]

Kekis, O. 2017. Chapter 10 - 'Hypertheatrical Engagement with Euripides' *Trojan Women: A Female 'Writ of Habeas Corpus'* [in] *Contemporary Approaches to Adaptation in Theatre*. *Contemporary Approaches to Adaptation in Theatre*. K. Reilly, ed. Palgrave Macmillan. 195-212.

[76]

Kershaw, B. 1999. 'Discouraging Democracy: British Theatres and Economics, 1979-1999'. *Theatre Journal*. 51, 3 (1999), 267-283.

[77]

Knowles, R.P. 2004. Chapter 1 - 'Theory: Towards a Materialist Semiotics'. *Reading the Material Theatre*. Cambridge University Press. 9-23.

[78]

Knowles, R.P. 2004. *Reading the Material Theatre*. Cambridge University Press.

[79]

LibGuides Drama: Online Library Support:
<https://libguides.exeter.ac.uk/c.php?g=656144&p=4668787>.

[80]

Luckhurst, M. 2006. *A Companion to Modern British and Irish Drama, 1880-2005*. Blackwell Pub.

[81]

Luckhurst, M. 2006. *A Companion to Modern British and Irish Drama, 1880-2005*. Blackwell Pub.

[82]

Martin, C. 1996. *A Sourcebook of Feminist Theatre and Performance: On and Beyond the Stage*. Routledge.

[83]

McKee, A.L. 2013. "'Think of Me Fondly": Voice, Body, Affect and Performance in Prince/Lloyd Webber's *The Phantom of the Opera*'. *Studies in Musical Theatre*. 7, 3 (2013),

309–325.

[84]

Milner, A. 2002. *Re-Imagining Cultural Studies: The Promise of Cultural Materialism*. SAGE.

[85]

Milner, A. 2002. *Re-Imagining Cultural Studies: The Promise of Cultural Materialism*. SAGE.

[86]

Muñoz, J.E. 1999. *Disidentifications: Queers of Colour and the Performance of Politics*. University of Minnesota Press.

[87]

O'Reilly, K. 2002. *Peeling*. Faber.

[88]

Parker, A. and Sedgwick, E.K. 1995. *Performativity and Performance*. Routledge.

[89]

Pearce, M. 2017. *Black British Drama: A Transnational Story*. Routledge, an imprint of the Taylor & Francis Group.

[90]

Pecheykin, V. et al. 2014. *A Little Hero*.

[91]

Phelan, P. 1993. *Unmarked: The Politics of Performance*. Routledge.

[92]

Prendergast, C. 1995. *Cultural Materialism: On Raymond Williams*. University of Minnesota Press.

[93]

Rebellato, D. 2013. *Modern British Playwriting: Voices, Documents, New Interpretations, 2000-2009*. Bloomsbury.

[94]

Rebellato, D. 2013. *Modern British Playwriting: Voices, Documents, New Interpretations, 2000-2009*. Bloomsbury.

[95]

Rebellato, D. 2009. *Theatre & Globalization*. Palgrave Macmillan.

[96]

Riabov, O. and Riabova, T. 2014. 'The Remasculinization of Russia? Gender, Nationalism, and the Legitimation of Power Under Vladimir Putin' [in] *Problems of Post-Communism*. *Problems of Post-Communism*. 61, 2 (2014), 23–35.

[97]

Riabov, O. and Riabova, T. 2014. 'The Remasculinization of Russia? Gender, Nationalism, and the Legitimation of Power Under Vladimir Putin' [in] *Problems of Post-Communism*. *Problems of Post-Communism*. 61, 2 (2014), 23–35.

[98]

Rodosthenous, G. 2017. *The Disney Musical on Stage and Screen: Critical Approaches from 'Snow White' to 'Frozen'*. Bloomsbury Methuen Drama.

[99]

Rodosthenous, G. 2018. *Twenty-First Century Musicals: From Stage to Screen*. Routledge, an imprint of the Taylor & Francis Group.

[100]

Rooney, E. 2006. *The Cambridge Companion to Feminist Literary Theory*. Cambridge University Press.

[101]

Said, E.W. 1994. *Culture and Imperialism*. Vintage.

[102]

Said, E.W. 2003. *Orientalism*. Penguin.

[103]

Saukko, P. 2003. *Doing Research in Cultural Studies: An Introduction to Classical and New Methodological Approaches*. SAGE.

[104]

Schechner, R. and Taymor, J. 1988. 'Julie Taymor: From Jacques Lecoq to "The Lion King": An Interview'. *The Drama Review*. 43, 3 (1988), 36-55.

[105]

Sedgwick, E.K. 2008. *Epistemology of the Closet*. University of California Press.

[106]

Sedgwick, E.K. and Frank, A. 2003. *Touching Feeling: Affect, Pedagogy, Performativity*. Duke University Press.

[107]

Senelick, L. 2002. Chapter 2 - 'The Queer Root of Theater' [in] *The Queerest Art: Essays on Lesbian and Gay Theater*. The Queerest Art: Essays on Lesbian and Gay Theater. New York University Press. 21-39.

[108]

Senelick, L. 2000. *The Changing Room: Sex, Drag and Theatre*. Routledge.

[109]

Shaevich, B. et al. 2014. *Gay Propaganda: Russian Love Stories*. OR Books.

[110]

Shenton, M. 2011. 'Can a Filmed Stage Show be as Good as the Real Thing?' [in] *The Guardian*. The Guardian. (2011).

[111]

Sherman, M. 2013. *Bent*. Bloomsbury.

[112]

Sierz, A. ed. 2011. *Methuen Drama Guide to Contemporary British Playwrights: Landmark Playwrights from 1980 to the Present*. Bloomsbury.

[113]

Sierz, A. ed. 2011. *Methuen Drama Guide to Contemporary British Playwrights: Landmark Playwrights from 1980 to the Present*. Bloomsbury.

[114]

Sinfield, A. 2006. *Shakespeare, Authority, Sexuality: Unfinished Business in Cultural*

Materialism. Routledge.

[115]

Siropoulos, V. 2010. 'Andrew Lloyd Webber and the Culture of Narcissism'. *Studies in Musical Theatre*. 3 (2010), 273-291.

[116]

Siropoulos, V. 2011. 'Megamusicals, Spectacle and the Postdramatic Aesthetics of Late Capitalism'. *Studies in Musical Theatre*. 5, 1 (2011), 13-34.

[117]

Solga, K. 2015. *Theatre and Feminism*. Palgrave Macmillan.

[118]

Solomon, A. and Minwalla, F. 2002. *The Queerest Art: Essays on Lesbian and Gay Theatre*. New York University Press.

[119]

Spivak, G.C. and Harasym, S. 1990. *The Post-Colonial Critic: Interviews, Strategies, Dialogues*. Routledge.

[120]

Squires, J. and Kemp, S. 1997. *Feminisms*. Oxford University Press.

[121]

Storey, J. 2012. *Cultural Theory and Popular Culture: An Introduction*. Pearson.

[122]

Symonds, D. and Taylor, M. 2014. *Gestures of Music Theater: The Performativity of Song and Dance*. Oxford University Press.

[123]

Taylor, M. 2012. *Musical Theatre, Realism and Entertainment*. Ashgate.

[124]

'The Decline of Gayropa?' [in] *Eurozine*: 2004.
<https://www.eurozine.com/the-decline-of-gayropa/>.

[125]

Wickstrom, M. 1999. 'Commodities, Mimesis, and "The Lion King": Retail Theatre for the 1990s'. *Theatre Journal*. 51, 3 (1999), 285–298.

[126]

Williams, R. 1977. Chapter 7 - 'Traditions, Institutions and Formations'. *Marxism and Literature*. Oxford University Press. 115–120.

[127]

Williams, R. 1977. Chapter 8 - 'Dominant, Residual and Emergent'. *Marxism and Literature*. Oxford University Press. 121–127.

[128]

Williams, R. 1977. Chapter 9 - 'Structures of Feeling'. *Marxism and Literature*. Oxford University Press. 128–135.

[129]

Williams, R. 2013. *Sing yer Heart Out for the Lads*. (2013).

[130]

Wilson, J. and Stierstorfer, K. eds. 2017. *The Routledge Diaspora Studies Reader*.
Routledge.

[131]

Woodward, K. and Woodward, S. 2009. *Why Feminism Matters: Feminism Lost and Found*.
Palgrave Macmillan.

[132]

2004. *Journal of Musicological Research* (Vol. 23: 3-4). 23, 3-4 (2004).

[133]

2006. *The American Historical Review* (Vol. 111:2, 2006). 111, 2 (2006).