

DRA2064

Performance and Interpretation

View Online



[1]

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

[2]

R. P. Knowles, 'Chapter 1 - "Theory: Towards a Materialist Semiotics"', in Reading the Material Theatre, Cambridge: Cambridge University Press, 2004, pp. 9–23 [Online]. Available:
<https://contentstore.cla.co.uk/secure/link?id=0109e36c-81f8-e811-80cd-005056af4099>

[3]

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

[4]

M. Shenton, "'Can a Filmed Stage Show be as Good as the Real Thing?'" [in] The Guardian', The Guardian, 2011 [Online]. Available:
<https://www.theguardian.com/theobserver/2011/mar/06/national-theatre-live-frankenstein>

[5]

C. Counsell and L. Wolf, Performance Analysis: An Introductory Coursebook. London: Routledge, 2001 [Online]. Available:
<https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://elibrary.exeter.ac.uk/idp/shibboleth&dest=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203977002>

[6]

R. Williams, 'Chapter 7 - "Traditions, Institutions and Formations"', in *Marxism and Literature*, Oxford: Oxford University Press, 1977, pp. 115–120 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=14d30566-82f8-e811-80cd-005056af4099>

[7]

R. Williams, 'Chapter 8 - "Dominant, Residual and Emergent"', in *Marxism and Literature*, Oxford: Oxford University Press, 1977, pp. 121–127 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=3b44bc00-83f8-e811-80cd-005056af4099>

[8]

R. Williams, 'Chapter 9 - "Structures of Feeling"', in *Marxism and Literature*, Oxford: Oxford University Press, 1977, pp. 128–135 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=a9c1ef69-83f8-e811-80cd-005056af4099>

[9]

A. Milner, *Re-Imagining Cultural Studies: The Promise of Cultural Materialism*. London: SAGE, 2002 [Online]. Available: https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991004899549707446&context=L&vid=44UOEX_INST:default

[10]

A. Milner, *Re-Imagining Cultural Studies: The Promise of Cultural Materialism*. London: SAGE, 2002 [Online]. Available: https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991004899549707446&context=L&vid=44UOEX_INST:default

[11]

C. Prendergast, *Cultural Materialism: On Raymond Williams*, vol. v. 9. Minneapolis: University of Minnesota Press, 1995 [Online]. Available: https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991002671359707446&context=L&vid=44UOEX_INST:default

[12]

T. Eagleton, *Marxism and Literary Criticism*. London: Routledge, 1992 [Online]. Available: https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991015738499707446&context=L&vid=44UOEX_INST:default

[13]

C. Belsey, *Critical Practice*, 2nd ed. London: Routledge, 2002 [Online]. Available: https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991015738379707446&context=L&vid=44UOEX_INST:default

[14]

J. Dollimore, 'Introduction - "Shakespeare, Cultural Materialism and the New Historicism"', in *Political Shakespeare: Essays in Cultural Materialism*, Manchester University Press, 1994, pp. 2-17 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=535dd904-84f8-e811-80cd-005056af4099>

[15]

A. Sinfield, *Shakespeare, Authority, Sexuality: Unfinished Business in Cultural Materialism*. London: Routledge, 2006 [Online]. Available: https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991002904659707446&context=L&vid=44UOEX_INST:default

[16]

K. B. Halton, *The Consumption of Inequality: Weapons of Mass Distraction*. Basingstoke: Palgrave Macmillan, 2013 [Online]. Available: https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991003238489707446&context=L&vid=44UOEX_INST:default

[17]

J. Storey, *Cultural Theory and Popular Culture: An Introduction*, 6th ed. Harlow: Pearson, 2012 [Online]. Available: https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991002181089707446&context=L&vid=44UOEX_INST:default

[18]

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

Manchester University Press, 1995.

[19]

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

[20]

P. Saukko, *Doing Research in Cultural Studies: An Introduction to Classical and New Methodological Approaches*. London: SAGE, 2003 [Online]. Available: https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991001109979707446&context=L&vid=44UOEX_INST:default

[21]

W. A. Everett and P. R. Laird, *The Cambridge Companion to the Musical*, 2nd ed. Cambridge: Cambridge University Press, 2008 [Online]. Available: https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991002146039707446&context=L&vid=44UOEX_INST:default

[22]

'Journal of Musicological Research (Vol. 23: 3-4)', vol. 23, no. 3-4, 2004 [Online]. Available: https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991002577719707446&context=L&vid=44UOEX_INST:default

[23]

D. Chandler, "'What Do We Mean by Opera, Anyway?': Lloyd Webber's *Phantom of the Opera* and 'High-Pop' Theatre", *Journal of Popular Music*, vol. 21, no. 2, pp. 152-169, 2009 [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edswah&AN=000266600200002&site=eds-live&scope=site>

[24]

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

[25]

R.-A. Do Rozario, "'Reanimating the Animated: Disney's Theatrical Productions'", *The Drama Review*, vol. 48, no. 1, pp. 164–177, 1988 [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edsjsr&AN=edsjsr.4488537&site=eds-live&scope=site>

[26]

G. Debord, 'Society of the Spectacle'. 1994 [Online]. Available: http://readinglists.exeter.ac.uk/Resource%20List%20Odd%20Links/DRA2064/The_Society%20Of%20The_Spectacle.pdf

[27]

W. A. Everett and P. R. Laird, *The Cambridge Companion to the Musical*, 2nd ed. Cambridge: Cambridge University Press, 2008 [Online]. Available: https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991002146039707446&context=L&vid=44UOEX_INST:default

[28]

D. U. Garfinkle, "'Julie Taymor, Sony's Digital Dream Kids, and the Marxist Labor Theory of Value'", *European Legacy - Toward New Paradigms*, vol. 20, no. 8, pp. 827–843, 2015 [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edswah&AN=000362650600002&site=eds-live&scope=site>

[29]

R. Gordon, O. Jubin, and M. Taylor, *British Musical Theatre Since 1950*. London: Bloomsbury Methuen Drama, 2016 [Online]. Available: https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991004498569707446&context=L&vid=44UOEX_INST:default

[30]

A. L. McKee, "'Think of Me Fondly': Voice, Body, Affect and Performance in Prince/Lloyd Webber's *The Phantom of the Opera*", *Studies in Musical Theatre*, vol. 7, no. 3, pp.

309–325, 2013 [Online]. Available:
<https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edsmzh&AN=2014306216&site=eds-live&scope=site>

[31]

B. Kershaw, "'Discouraging Democracy: British Theatres and Economics, 1979-1999'", *Theatre Journal*, vol. 51, no. 3, pp. 267–283, 1999 [Online]. Available:
<https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edsjsr&AN=edsjsr.25068676&site=eds-live&scope=site>

[32]

D. Rebellato, *Theatre & Globalization*. Houndmills, Basingstoke: Palgrave Macmillan, 2009.

[33]

G. Rodosthenous, *Twenty-First Century Musicals: From Stage to Screen*. Abingdon, Oxon: Routledge, an imprint of the Taylor & Francis Group, 2018 [Online]. Available:
https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991006926859707446&context=L&vid=44UOEX_INST:default

[34]

G. Rodosthenous, *The Disney Musical on Stage and Screen: Critical Approaches from 'Snow White' to 'Frozen'*. London: Bloomsbury Methuen Drama, 2017 [Online]. Available:
https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991004814129707446&context=L&vid=44UOEX_INST:default

[35]

R. Schechner and J. Taymor, "'Julie Taymor: From Jacques Lecoq to 'The Lion King': An Interview'", *The Drama Review*, vol. 43, no. 3, pp. 36–55, 1988 [Online]. Available:
<https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edsjsr&AN=edsjsr.1146767&site=eds-live&scope=site>

[36]

V. Siropoulos, "'Megamusicals, Spectacle and the Postdramatic Aesthetics of Late

Capitalism"', *Studies in Musical Theatre*, vol. 5, no. 1, pp. 13–34, 2011 [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=hlh&AN=79656417&site=eds-live&scope=site>

[37]

V. Siropoulos, "'Andrew Lloyd Webber and the Culture of Narcissism"', *Studies in Musical Theatre*, no. 3, pp. 273–291, 2010 [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edsmzh&AN=2011702035&site=eds-live&scope=site>

[38]

D. Symonds and M. Taylor, *Gestures of Music Theater: The Performativity of Song and Dance*. New York: Oxford University Press, 2014 [Online]. Available: https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991003255169707446&context=L&vid=44UOEX_INST:default

[39]

M. Taylor, *Musical Theatre, Realism and Entertainment*. Farnham: Ashgate, 2012 [Online]. Available: https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991001025859707446&context=L&vid=44UOEX_INST:default

[40]

M. Wickstrom, "'Commodities, Mimesis, and 'The Lion King': Retail Theatre for the 1990s'", *Theatre Journal*, vol. 51, no. 3, pp. 285–298, 1999 [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edsjsr&AN=edsjsr.25068677&site=eds-live&scope=site>

[41]

British Film and Video Council, 'Box of Broadcasts'. [Online]. Available: http://encore.exeter.ac.uk/iii/encore/record/C__Rb2489611?lang=eng

[42]

C. Churchill, 'Cloud Nine'. Bloomsbury, London, 2013 [Online]. Available:

http://encore.exeter.ac.uk/iii/encore/record/C__Rb3358885?lang=eng

[43]

C. Counsell and L. Wolf, *Performance Analysis: An Introductory Coursebook*. London: Routledge, 2001 [Online]. Available: https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991015096269707446&context=L&vid=44UOEX_INST:default

[44]

R. D. Gobert, *The Theatre of Caryl Churchill*. London: Bloomsbury, 2014 [Online]. Available: https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991003812019707446&context=L&vid=44UOEX_INST:default

[45]

G. Dimple, "'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*, vol. 24, no. 1, pp. 5–21, 2004 [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edsovi&AN=edsovi.01034911.200424010.00001&site=eds-live&scope=site>

[46]

S.-E. Case, *Feminism and Theatre*. New York: Methuen, 1988 [Online]. Available: https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991005673649707446&context=L&vid=44UOEX_INST:default

[47]

E. Diamond, "'Introduction'", in *Unmaking Mimesis: Essays on Feminism and Theater*, London: Routledge, 1997, pp. 1–16 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=f540bb90-8ef8-e811-80cd-005056af4099>

[48]

K. Woodward and S. Woodward, *Why Feminism Matters: Feminism Lost and Found*. Basingstoke: Palgrave Macmillan, 2009 [Online]. Available:

https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991008921569707446&context=L&vid=44UOEX_INST:default

[49]

C. Beasley, 'Chapter 1: "Gender and feminism: An overview"', in *Gender & Sexuality: Critical Theories, Critical Thinkers*, London: SAGE, 2005, pp. 11-27 [Online]. Available: https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991004875349707446&context=L&vid=44UOEX_INST:default

[50]

E. Aston and G. Harris, *A Good Night Out for the Girls: Popular Feminisms in Contemporary Theatre and Performance*. NY: Palgrave Macmillan, 2013 [Online]. Available: https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991001804409707446&context=L&vid=44UOEX_INST:default

[51]

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

[52]

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

[53]

K. Solga, *Theatre and Feminism*. Basingstoke, Hampshire: Palgrave Macmillan, 2015 [Online]. Available: https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991004487349707446&context=L&vid=44UOEX_INST:default

[54]

M. Evans, *Introducing Contemporary Feminist Thought*. Hoboken: Wiley, 2013 [Online]. Available: https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991008426579707446&context=L&vid=44UOEX_INST:default

[55]

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

[56]

bell hooks, *Feminist Theory: From Margin to Centre*, Third edition. London: Routledge, 2014 [Online]. Available:
https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991001078559707446&context=L&vid=44UOEX_INST:default

[57]

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

[58]

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

[59]

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

[60]

S. Bryant Bertail, 'Chapter 6 - "Gender, Empire and Body Politic, Ariane Mnouchkine's *Les Atrides*" [in] *Space and Time in Epic Theater: The Brechtian Legacy*', in *Space and Time in Epic Theater: The Brechtian Legacy*, Rochester, NY: Camden House, 2000, pp. 170-207 [Online]. Available:
<https://contentstore.cla.co.uk/secure/link?id=82e01dff-8533-e911-80cd-005056af4099>

[61]

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

Macmillan, 2017, pp. 195–212 [Online]. Available:
<https://contentstore.cla.co.uk/secure/link?id=d5e8b9aa-fe17-e911-80cd-005056af4099>

[62]

C. L. Mee, "'Agamemnon 2.0" [in] the (re)making project'. [Online]. Available:
<http://www.charlesmee.org/agamemnon.shtml>

[63]

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

[64]

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

[65]

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

[66]

J. Butler, "'Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory" [in] *Theatre Journal*', *Theatre Journal*, vol. 40, no. 4, pp. 519–531, 1988 [Online]. Available:
<https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edsjsr&AN=edsjsr.10.2307.3207893&site=eds-live&scope=site>

[67]

S. Epstein, "'A Queer Encounter: Sociology and the Study of Sexuality" [in] *Sociological Theory*', *Sociological Theory*, vol. 12, no. 2, pp. 188–202, 1994 [Online]. Available:
<https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edsjsr&AN=edsjsr.10.2307.201864&site=eds-live&scope=site>

[68]

L. Senelick, 'Chapter 2 - "The Queer Root of Theater" [in] The Queerest Art: Essays on Lesbian and Gay Theater', in *The Queerest Art: Essays on Lesbian and Gay Theater*, New York: New York University Press, 2002, pp. 21–39 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=c379c968-30fd-e811-80cd-005056af4099>

[69]

J. Butler, *Gender Trouble: Feminism and the Subversion of Identity*, 2nd ed. New York: Routledge, 2006 [Online]. Available: https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991015423999707446&context=L&vid=44UOEX_INST:default

[70]

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

[71]

J. Dolan, 'Chapter 5 - "Queer Theater: Theorizing a Theatrical Vernacular" [in] *Geographies of Learning: Theory and Practice, Activism and Performance*', in *Geographies of Learning: Theory and Practice, Activism and Performance*, Middleton, CT: Wesleyan University Press, 2001, pp. 92–116 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=e9f547fd-30fd-e811-80cd-005056af4099>

[72]

N. Fraser, "'Heterosexism, Misrecognition, and Capitalism: A Response to Judith Butler" [in] *Social Text*', *Social Text*, pp. 279–289, 1997 [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edsjsr&AN=edsjsr.10.2307.466745&site=eds-live&scope=site>

[73]

bell hooks, *Black Looks: Race and Representation*. New York: Routledge, 2015 [Online]. Available: https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991001290979707446&context=L&vid=44UOEX_INST:default

[74]

A. Jagose, "'Feminism's Queer Theory" [in] *Feminism & Psychology*, *Feminism & Psychology*, vol. 19, no. 2, pp. 157-174, 2009 [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edsyss&AN=000265207900001&site=eds-live&scope=site>

[75]

J. E. Muñoz, *Disidentifications: Queers of Colour and the Performance of Politics*, vol. 2. Minneapolis: University of Minnesota Press, 1999.

[76]

A. Parker and E. K. Sedgwick, *Performativity and Performance*. New York: Routledge, 1995 [Online]. Available: https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991002219549707446&context=L&vid=44UOEX_INST:default

[77]

E. K. Sedgwick, *Epistemology of the Closet*, Updated ed. Berkeley, Calif: University of California Press, 2008.

[78]

E. K. Sedgwick and A. Frank, *Touching Feeling: Affect, Pedagogy, Performativity*. Durham, N.C.: Duke University Press, 2003 [Online]. Available: https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991000148009707446&context=L&vid=44UOEX_INST:default

[79]

E. Rooney, *The Cambridge Companion to Feminist Literary Theory*. Cambridge, UK: Cambridge University Press, 2006 [Online]. Available: https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991015040849707446&context=L&vid=44UOEX_INST:default

[80]

B. J. Baer, *Other Russias: Homosexuality and the Crisis of Post-Soviet Identity*, 1st ed. New

York: Palgrave Macmillan, 2009 [Online]. Available:
https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991007644449707446&context=L&vid=44UOEX_INST:default

[81]

V. Pecheykin, Z. Pomerantsev, and J. Turiano, 'A Little Hero'. 2014 [Online]. Available:
<http://readinglists.exeter.ac.uk/Resource%20List%20Odd%20Links/DRA2064/A%20LITTLE%20HERO%20-%20Complete%20Version.pdf>

[82]

O. Riabov and T. Riabova, "'The Remasculinization of Russia? Gender, Nationalism, and the Legitimation of Power Under Vladimir Putin" [in] Problems of Post-Communism', Problems of Post-Communism, vol. 61, no. 2, pp. 23-35, 2014 [Online]. Available:
<https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edswss&AN=000334740600002&site=eds-live&scope=site>

[83]

O. Riabov and T. Riabova, "'The Remasculinization of Russia? Gender, Nationalism, and the Legitimation of Power Under Vladimir Putin" [in] Problems of Post-Communism', Problems of Post-Communism, vol. 61, no. 2, pp. 23-35, 2014 [Online]. Available:
<https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edswss&AN=000334740600002&site=eds-live&scope=site>

[84]

C. Black, "'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, vol. 20, no. 1, pp. 49-64, 2005 [Online]. Available:
<https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edsmzh&AN=2005443163&site=eds-live&scope=site>

[85]

J. A. Cassiday, "'Post-Soviet Pop Goes Gay: Russia's Trajectory to Eurovision Victory" [in] Russian Review', Russian Review, no. 1, pp. 1-23, 2014 [Online]. Available:
<https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edsmzh&AN=2014830806&site=eds-live&scope=site>

[86]

C. Counsell and L. Wolf, *Performance Analysis: An Introductory Coursebook*. London: Routledge, 2001 [Online]. Available: <https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://elibrary.exeter.ac.uk/idp/shibboleth&dest=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203977002>

[87]

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

[88]

A. M. Barker, Ed., *Consuming Russia: Popular Culture, Sex, and Society since Gorbachev*. Durham, [North Carolina]: Duke University Press, 1999 [Online]. Available: https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991007915579707446&context=L&vid=44UOEX_INST:default

[89]

B. Shaevich, A. Borodin, D. Karelsky, and S. Solodovnik, *Gay Propaganda: Russian Love Stories*. New York: OR Books, 2014 [Online]. Available: https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991006735319707446&context=L&vid=44UOEX_INST:default

[90]

'The American Historical Review (Vol. 111:2, 2006)', vol. 111, no. 2, 2006 [Online]. Available: https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991012416779707446&context=L&vid=44UOEX_INST:default

[91]

O. Riabov and T. Riabova, "'The Decline of Gayropa?'" [in] *Eurozine*, 2004. [Online]. Available: <https://www.eurozine.com/the-decline-of-gayropa/>

[92]

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

[93]

M. Sherman, Bent. [London]: Bloomsbury, 2013 [Online]. Available:
http://encore.exeter.ac.uk/iii/encore/record/C__Rb3937022?lang=eng

[94]

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

[95]

C. B. Balme, *Decolonizing the Stage: Theatrical Syncretism and Post-Colonial Drama*. Oxford: Clarendon, 1999 [Online]. Available:
https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991000965269707446&context=L&vid=44UOEX_INST:default

[96]

H. Gilbert and J. Tompkins, *Post-Colonial Drama: Theory, Practice, Politics*. London: Routledge, 1996 [Online]. Available:
https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991002177929707446&context=L&vid=44UOEX_INST:default

[97]

C. B. Balme, *Decolonizing the Stage: Theatrical Syncretism and Post-Colonial Drama*. Oxford: Clarendon, 1999 [Online]. Available:
https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991000965269707446&context=L&vid=44UOEX_INST:default

[98]

R. Bharucha, *Theatre and the World: Performance and the Politics of Culture*. London: Routledge, 1993 [Online]. Available:
<https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma99101549763970>

7446&context=L&vid=44UOEX_INST:default

[99]

B. Crow and C. Banfield, *An Introduction to Post-Colonial Theatre*. Cambridge: Cambridge University Press, 1996 [Online]. Available:
https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991001621809707446&context=L&vid=44UOEX_INST:default

[100]

L. Goodman and J. De Gay, *The Routledge Reader in Politics and Performance*. London: Routledge, 2000 [Online]. Available:
https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991012939989707446&context=L&vid=44UOEX_INST:default

[101]

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

[102]

L. Gandhi, *Postcolonial Theory: A Critical Introduction*. Edinburgh: Edinburgh University Press, 1998 [Online]. Available:
https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991012817759707446&context=L&vid=44UOEX_INST:default

[103]

H. Gilbert and J. Tompkins, *Post-Colonial Drama: Theory, Practice, Politics*. London: Routledge, 1996 [Online]. Available:
https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991002177929707446&context=L&vid=44UOEX_INST:default

[104]

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

[105]

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

[106]

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

[Online]. Available:

https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991015234709707446&context=L&vid=44UOEX_INST:default

[107]

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

[108]

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

[109]

E. W. Said, *Culture and Imperialism*, Vintage paperback ed. London: Vintage, 1994.

[110]

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

[111]

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

[112]

J. Wilson and K. Stierstorfer, Eds., *The Routledge Diaspora Studies Reader*. Milton Park, Abingdon, Oxon: Routledge, 2017.

[113]

R. Williams, 'Sing yer Heart Out for the Lads', 2013 [Online]. Available: http://encore.exeter.ac.uk/iii/encore/record/C__Rb3359468?lang=eng

[114]

D. Godiwala, *Alternatives Within the Mainstream: British Black and Asian Theatres*. Newcastle: Cambridge Scholars, 2006 [Online]. Available: https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991014817059707446&context=L&vid=44UOEX_INST:default

[115]

A. Sierz, Ed., *Methuen Drama Guide to Contemporary British Playwrights: Landmark Playwrights from 1980 to the Present*. London: Bloomsbury, 2011 [Online]. Available: https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991000521839707446&context=L&vid=44UOEX_INST:default

[116]

M. F. Brewer, L. Goddard, and D. Osborne, *Modern and Contemporary Black British Drama*. London: Macmillan Education Palgrave, 2015.

[117]

P. Gilroy, 'There Ain't No Black in the Union Jack': *The Cultural Politics of Race and Nation*. London: Routledge, 2002 [Online]. Available: https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991002978589707446&context=L&vid=44UOEX_INST:default

[118]

L. Goddard, "'West Indies vs England in Winsome Pinnock's Migration Narratives" [in] *Contemporary Theatre Review: An International Journal*', *Contemporary Theatre Review: An International Journal*, no. 4, pp. 23-33, 2004 [Online]. Available: <https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=tr>

ue&db=edsmzh&AN=2004442821&site=eds-live&scope=site

[119]

M. Luckhurst, *A Companion to Modern British and Irish Drama, 1880-2005*, vol. 43. Malden, MA: Blackwell Pub, 2006 [Online]. Available:
https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991000671749707446&context=L&vid=44UOEX_INST:default

[120]

L. Goddard, *Staging Black Feminisms: Identity, Politics, Performance*. Basingstoke: Palgrave Macmillan, 2007 [Online]. Available:
https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991002372479707446&context=L&vid=44UOEX_INST:default

[121]

A. Sierz, Ed., *Methuen Drama Guide to Contemporary British Playwrights: Landmark Playwrights from 1980 to the Present*. London: Bloomsbury, 2011 [Online]. Available:
https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991000521839707446&context=L&vid=44UOEX_INST:default

[122]

D. Rebellato, *Modern British Playwriting: Voices, Documents, New Interpretations, 2000-2009*. London: Bloomsbury, 2013 [Online]. Available:
https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991001380159707446&context=L&vid=44UOEX_INST:default

[123]

L. Goddard, *Contemporary Black British Playwrights: Margins to Mainstream*. Basingstoke, England: Palgrave Macmillan, 2015 [Online]. Available:
https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991000289719707446&context=L&vid=44UOEX_INST:default

[124]

G. Griffin, *Contemporary Black and Asian Women Playwrights in Britain*. Cambridge:

Cambridge University Press, 2003 [Online]. Available:
https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991014884229707446&context=L&vid=44UOEX_INST:default

[125]

K.-H. Chen and D. Morley, *Stuart Hall: Critical Dialogues in Cultural Studies*. Hoboken: Taylor and Francis, 2006 [Online]. Available:
https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991002176239707446&context=L&vid=44UOEX_INST:default

[126]

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

[127]

M. F. Brewer, L. Goddard, and D. Osborne, *Modern and Contemporary Black British Drama*. London: Palgrave, 2017 [Online]. Available:
https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991008560669707446&context=L&vid=44UOEX_INST:default

[128]

M. Luckhurst, *A Companion to Modern British and Irish Drama, 1880-2005*. Blackwell Pub., 2006 [Online]. Available:
https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991000671749707446&context=L&vid=44UOEX_INST:default

[129]

N. Holdsworth and M. Luckhurst, *A Concise Companion to Contemporary British and Irish Drama*. Oxford: Blackwell, 2008 [Online]. Available:
<http://www.vlebooks.com/vleweb/product/openreader?id=Exeter&isbn=9780470766125>

[130]

D. Rebellato, *Modern British Playwriting: Voices, Documents, New Interpretations, 2000-2009*. London: Bloomsbury, 2013 [Online]. Available:

https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991001380159707446&context=L&vid=44UOEX_INST:default

[131]

M. F. Brewer, L. Goddard, and D. Osborne, *Modern and Contemporary Black British Drama*. London: Palgrave, 2017 [Online]. Available:
https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991008560669707446&context=L&vid=44UOEX_INST:default

[132]

M. Pearce, *Black British Drama: A Transnational Story*. Abingdon, Oxon: Routledge, an imprint of the Taylor & Francis Group, 2017 [Online]. Available:
https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991004759499707446&context=L&vid=44UOEX_INST:default

[133]

E. Aston and J. Reinelt, *The Cambridge Companion to Modern British Women Playwrights*. Cambridge: Cambridge University Press, 2000 [Online]. Available:
https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991013415209707446&context=L&vid=44UOEX_INST:default