

THTR10008: Introduction to Performance Studies 2019

[View Online](#)

1.

Introduction to Performance Studies Unit Handbook.

2.

Wade L. Posh. West End edition. Oberon Books; 2012.

3.

Aston E. Structure of Class Feeling/Feeling of Class Structure: Laura Wade's Posh and Katherine Soper's Wish List. *Modern Drama*. 2018;61(2).

<https://bris.on.worldcat.org/external-search?queryString=Posh%20Laura%20Wade&clusterResults=on&stickyFacetsChecked=on#/oclc/7675372516>

4.

Michael Billington. Posh. *Guardian*. Published online 16 April 2010.

<https://www.theguardian.com/stage/2010/apr/16/posh-royal-court-billington>

5.

Brook P. *The Empty Space*. Penguin; 1968.

6.

Davis TC, Postlewait T. *Theatricality*. Cambridge University Press; 2003.

7.

Elam K. *The Semiotics of Theatre and Drama*. Methuen; 1980.

8.

Toro F de, Hubbard C. *Theatre Semiotics: Text and Staging in Modern Theatre*. University of Toronto Press <https://www.jstor.org/stable/10.3138/9781442682597>

9.

Bennett S. *Theatre Audiences: A Theory of Production and Reception*. 2nd ed. Routledge

10.

McAuley G. *Space in Performance: Making Meaning in the Theatre*. University of Michigan Press

11.

Schechner R. *Performance Studies: An Introduction*. 2nd ed. Routledge; 2006.
<https://bris.on.worldcat.org/oclc/62118361>

12.

Kirby M. *A Formalist Theatre*. University of Pennsylvania Press; 1987.

13.

Worthen WB. *Drama, Performativity, and Performance*. PMLA. 1998;100(1):113(5).
<https://bris.on.worldcat.org/search?databaseList=638&queryString=Drama, Performance and Performativity Worthen#/oclc/5548081446>

14.

Heddon D, Iball H, Zerihan R. *Come Closer: Confessions of Intimate Spectators in One to One Performance*. Contemporary Theatre Review. 2012;22(1):120-133.

doi:10.1080/10486801.2011.645233

15.

IMMA (Various). What is Performance Art?

<https://www.imma.ie/en/downloads/whatisperformanceart.pdf>

16.

Richardson JG. Handbook of Theory and Research for the Sociology of Education.

Greenwood Press; 1986.

17.

"Black people don't go to galleries" – The reproduction of taste and cultural value – Media Diversified.

<https://mediadiversified.org/2013/10/21/black-people-dont-go-to-galleries-the-reproduction-of-taste-and-cultural-value/>

18.

Butler J. Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory. *Theatre Journal*. 1988;40(4). doi:10.2307/3207893

19.

Beasley C. *What Is Feminism?: An Introduction to Feminist Theory*. Thousand Oaks, Calif; 1999.

20.

Lo J. Toward a Topography of Cross-Cultural Theatre Praxis. *TDR / The Drama Review*. 2002;46(3).

<https://bris.on.worldcat.org/search?databaseList=638&queryString=Toward+a+topography+of+intercultural&clusterResults=true#/oclc/441168901>

21.

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