

Stockholm University
Department of Culture and Aesthetics
Theatre Studies
Kristina Hagström Ståhl

**Course literature for Introduction to the Field of Performance Studies, TVPERG 7.5 hp
GN H22**

Note: This list is subject to revision and change. Book titles indicate a complete work from which selections/selected chapters will be assigned.

Compulsory course reading:

Austin, John Langley. 1975. *How To Do Things with Words*. Oxford: Oxford University Press. (SUB E-book)

Bala, Sruti. 2017. "Decolonising Theatre and Performance Studies: Tales from the Classroom." *Tijdschrift voor Genderstudies* 20:3, pp. 333-345. (https://www.aup-online.com/docserver/fulltext/13883186/20/3/10_TVGN2017.3.BALA.pdf?expires=1662366944&id=id&accname=guest&checksum=F078EF060BD303356F445C3132802911)

Barad, Karen. 2007. *Meeting the Universe Halfway*. Durham, N.C.: Duke University Press. (SUB E-book)

Bleeker, Maaïke & Jean-Paul, V. B. 2021. "The point of the Matter: Performativity in Scientific Practice". C. Stalpaert, K. Van Baarle, & L. Karreman, Eds. *Performance and Posthumanism: Staging Prototypes of Composite Bodies*, pp. 237-260. Palgrave Macmillan. (https://doi.org/10.1007/978-3-030-74745-9_12)

Bleeker, Maaïke. 2020. "The Mise en Scène of Post-Human Thinking." *PARSE journal* #12, *Human*. (<https://parsejournal.com/article/the-mise-en-scene-of-post-human-thinking/>)

Braidotti, Rosi. 2019. "A Theoretical Framework for the Critical Post-Humanities". *Theory, Culture & Society* 36:6, pp. 31-61. (<https://doi.org/10.1177/0263276418771486>)

Butler, Judith. 1993. *Bodies That Matter*. New York: Routledge. (SUB E-book)

Butler, Judith. 1988. "Performative Acts and Gender Constitution." *Theatre Journal* 40:4, pp. 519-531. (<https://www.jstor.org/stable/3207893>)

Carlson, Marvin. 1996. *Performance: A Critical Introduction*. New York: Routledge. (SUB E-book)

de Certeau, Michel. 1980. *The Practice of Everyday Life*. Rendall, Steven F., Trans. Berkeley, CA: University of California Press. (Athena)

Cixous, Hélène. 1984. "Aller à la mer." *Modern Drama* 27:4, pp. 546–548. (Athena)

Dolan, Jill. 2005. *Utopia in Performance: Finding Hope at the Theater*. Ann Arbor: University of Michigan Press. (SUB E-book)

Eeg-Tverbakk, Camilla. 2021. "Dramaturgies of reality – shaping and being shaped by things." *Nordic Journal of Art and Research* 10:3. (<https://doi.org/10.7577/information.4659>)

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Fabiao, Eleonora. 2010. "On Precariousness and Performance: 7 Actions for Rio de Janeiro". *Women & Performance* 20:1, pp. 101-111. (<https://doi-org.ezp.sub.su.se/10.1080/07407701003589543>)

Hagström-Ståhl, Kristina. 2016. "Feminine Destruction and Masculine Protagonism: Notes on Gender, Iterability, and the Canon". *PARSE journal #3 Repetitions and Reneges*. (<https://parsejournal.com/article/feminine-destruction-and-masculine-protagonism-notes-on-gender-iterability-and-the-canon/>)

von Hantelmann, Dorothea. 2010. *How To Do Things with Art*. Zürich : JRP Ringier. (Athena)

Hartman, Saidiya. 2019. *Wayward Lives, Beautiful Experiments*. New York: W.W. Norton & Company. (Athena)

Jackson, Shannon. 2008. "Theatricality's proper objects: genealogies of performance and gender theory". *Theatricality*. Davis, Tracy & Postlewait, Thomas, Eds. Cambridge: Cambridge University Press, pp. 186-213. (Athena)

Jackson, Shannon and Paula Marincola, Eds. 2016. *In Terms of Performance*. (intermsofperformance.site)

Phelan, Peggy. 2004. "Marina Abramovic: Witnessing Shadows." *Theatre Journal* 56:4 *Theorizing the Performer*, pp. 569-577. (<https://www.jstor.org/stable/25069529>)

Phelan, Peggy. 1993. *Unmarked: The Politics of Performance*. New York: Routledge. (SUB E-book)

Reinelt, Janelle and Roach, Joseph, Eds. 2007. *Critical Theory and Performance*. Ann Arbor: University of Michigan Press. (SUB E-book)

Rokem, Freddie. 2010. *Philosophers and Thespians: Thinking Performance*. Palo Alto: Stanford University Press. (SUB E-book)

Rosenberg, Tiina. 2016. *Don't Be Quiet, Start a Riot!: Essays on Feminism and Performance*. Stockholm: Stockholm University Press. (<https://doi.org/10.16993/baf>)

Sauter, Willmar. 2008. *Eventness: A Concept of the Theatrical Event*. Stockholm: Stiftelsen för utgivning av teatervetenskapliga studier. (Athena)

Schechner, Richard & Brady, Sara. 2012. *Performance Studies: An Introduction*. London: Routledge. (Athena)

Schneider, Rebecca. 2011. *Performing Remains: Art and War in Times of Theatrical Reenactment*. New York: Routledge. (SUB E-book)

Taylor, Diana. 2016. *Performance*. Durham, N.C.: Duke University Press. (SUB E-book)

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Taylor, Diana. 2003. *The Archive and the Repertoire*. Durham, N.C.: Duke University Press. (SUB E-book)

Supplemental reading

Ahmed, Sara. 2006. "The Non-Performativity of Antiracism." *Meridians*, 7:1, pp. 104-126. (<https://www.jstor.org/stable/40338719>)

Butler, Judith. 2015. *Notes Toward a Performative Theory of Assembly*. Cambridge, MA: Harvard University Press. (SUB E-book)

Heathfield, Adrian. 2004. *Live: Art and Performance*. New York: Tate Publishing. (Athena)

Hemispheric Institute. (<https://hemisphericinstitute.org/en>)

Jones, Amelia. 2021. *In Between Subjects: A Critical Genealogy of Queer Performance*. Abingdon, Oxon: Routledge. (SUB E-book)

Lepecki, André. 2016. *Singularities: Dance in the Age of Performance*. New York: Routledge. (SUB E-book)

Parker, Andrew and Kosofsky Sedgwick, Eve, Eds. 1993. *Performativity and Performance*. New York: Routledge. (SUB E-book)

Schneider, Rebecca. 1997. *The Explicit Body in Performance*. New York: Routledge. (SUB E-book)

Fastställt 2022-09-15 av studierektor