

Contents

<i>Acknowledgements</i>	vii
<i>Series Editors' Preface</i>	ix
Introduction	1
Fear of the Feminine	2
Women and the Lost Tradition	5
Terminology	7
Feminist Theory and Shakespeare	10
Part I In Theory	15
1 Gender Theory	17
Introducing feminist theory	18
Social gender programming: Is gender essential or performed?	19
Doing gender	20
Heteronormativity	23
2 Actor–Audience Dynamics at Play in Gender Performance	26
3 ShakesQueer	29
4 Case Study – All-Female Julius Caesar	33
The rehearsal process	38
Feminist practice	38
Julius Caesar conclusion	42
5 Opportunity in Performing Shakespeare is a Drag for Women	45
So how might we combat this imbalance in roles and opportunities between men and women?	53
Part II In Practice	57
6 All-Male Companies	59
The boy players	60

SGT and the all-male approach	62
Propeller	69
The Lord Chamberlain's Men	77
7 The Female Players and All-Female Companies	81
The Los Angeles Women's Shakespeare Company	89
The Queen's Company	94
Chickspeare	98
8 Creative Casting	101
Cross-gender casting in practice	104
The Judith Shakespeare Company	117
9 Queer Shakespeare	123
A Gay Island	126
Lesbians in Verona	128
New works through Queer positioning	133
10 The Cross-Gender Workshop	141
Gender workshop history	142
Constructing gender: A Brechtian approach	144
Introducing <i>Katas</i>	147
Cross-gender performance workshop: Practice guidelines	149
Part III Debate and Provocation	163
11 Interview with Lisa Wolpe	165
<i>Notes</i>	173
<i>Annotated Reading List</i>	177
<i>Reading List</i>	179
<i>Index</i>	185