

Notes on Taxonomy

This taxonomy of plays acts as a catalogue of intimate and sexual behaviour which feature within play texts. The details included here are based on the scripts and, where available, production materials rather than considering dramaturgical or directorial decisions.

For the purposes of my PhD thesis, I am focusing on British plays within the time period 2012-2024, and thus this is what is featured in the main body of the taxonomy. However, I have an extended taxonomy sheet featuring plays written before and after this time period, by non-British authors and with non-British theatre premiere locations, these are included to add context of what occurs within my chosen period of time and location for my research.

My reason for this particular time period is that it not only demonstrates practices within the arts before and after the #MeToo movement, but it also mirrors with my own creative practice, which the first performance I ever produced myself, *The Concept of Love*, being in 2012, and the final performance of *A Caravan Named Desire* being in 2024. This time period is also bookended with years containing modern productions of August Strindberg's *Miss Julie*, for which the original is in fact the earliest production on the taxonomy.

For plays with multiple authors, such as reworkings, adaptations or translations, the person credited as playwright has been listed as the primary author. With regard to inconsistency of language used to describe the acts of sexual behaviour (blow job, oral sex, fellate, go down on), this has been done deliberately to reflect the language used within the scripts.

I am defining plays as British if they have been (a) written by a British (English, Welsh or Scottish) writer where the play premiered in Britain or was performed in Britain within three years of its initial premiere, or (b) is written by a non-British writer but where the premiere was on a British stage.

For instances where I have been unable to verify the premiere date, such as performances which premiered as part of the Edinburgh Fringe Festival or not specifying an exact date and only stating the premiere month, I have listed as the first of the month so have been listed as occurring on the 1st of August.

For the column listed 'Intimacy Director', as this is a relatively newly acknowledged role within the industry, and as my research has suggested, many Intimacy Directors have come from a movement background, where an Intimacy Director has not been credited, I have listed the credited Movement Directors or Choreographers as they were most likely involved in process of choreographing the intimate scenes alongside the lead Director.

Under the heading of 'Orientation of Intimacy' this dictates the act itself rather than the sexual orientation of the character, if there is just a single M or F this indicate solo masturbation with no clear descriptor for the stimulus for the character, whereas if the character is performing solo masturbation to pornography or specifically thinking of another character it may be listed with two letters M/M, M/F, F/F.

The 2012-2024 taxonomy contains 80 playtexts and the extended taxonomy contains 150. This is not an exhaustive list, and I am aware that, particularly prior to my chosen period, there are many other plays and productions which feature various acts of intimacy and sexual behaviour. This taxonomy contains enough plays to reflect the respective time periods, with a specific focus on 2012-2024. The number of plays listed between 2012-2024 which is both reflective of how these acts are explored and depicted within contemporary theatre.