**Beth Bernstein: Book, published chapters, and works in progress with short abstracts**

1. **(Book)** *Exploring Race, Ethnicity, Gender, and Sexuality in Four Spanish Plays: A Crisis of Identity.*Rowman & Littlefield, 2021.
* Beth Bernstein explores society’s influence on identity in four Spanish theatrical works and discusses parallels to these works in contemporary popular culture. The Spanish plays *El retablo de las maravillas* *(The Marvelous Puppet Show)* by Miguel de Cervantes Saavedra (1615), *Virtudes vencen señales (Virtues overcome Signs)* by Vélez de Guevara (1620), *El público (The Audience)* by Federico García Lorca (1929), and *La llamada de Lauren* *(Lauren’s Call)* by Paloma Pedrero (1985) all deal with characters in the midst of a crisis of identity. Through close reading and analysis covering race, ethnicity, gender, and sexuality, the author uncovers what lies behind the mask of the characters in each play.
1. **(Book chapter)** “Trickster Women and “Chicas Raras”:  Exploring Gender Identity and Sexuality with Txus García and Hannah Gadsby" in *Queer Women in Modern Spanish Literature: Activism, Sexuality, the Otherness of the ‘Chicas Raras’*Edited by Lou Charnon-Deutsch and Ana I. Simón-Alegre. New York: Routledge, 2022. 149-166.
* The poet Txus García, in her book *Poesía para niñas bien*: *Tits in My Bowl (Poetry for Good Girls: Tits in My Bowl;*2018*)*, and the comedian Hannah Gadsby in her comedy special “Nanette” (2018), focus on gender identity, sexuality, and society’s perception and acceptance of people who do not identify as heteronormative.  Through their work, they describe how problematic it was to be “other”, and not fit in with their cisgender heterosexual peers when they were growing up.  Although these two artists are from different countries, they are similar in that they are both LGBTQ+ activists who tell their stories though poetry to evoke emotion and pave the way for others like them to accept their differences and show their true identities.
1. **(Book chapter)** “Rompiendo Barreras Heteronormativas: Txus García y Denice Frohman” in *Del salvaje siglo XIX al inestable siglo XX en las letras trasatlánticas: una mirada retrospectiva a través de hispanistas*[*From the Wild Nineteenth century to the Unstable Twentieth century in Transatlantic Letters: A Retrospective Look by Hispanists*.] Edited by Ana I. Simón-Alegre. Delaware: Vernon Press, 2022. 241-255.
* In the poetry of Txus Garcia (Tarragona, 1974) and Denice Frohman (New York, NY, 1985), both artists focus on identity, sexuality and society's perception and acceptance of people who do not identify as heteronormative. Although Garcia is from Spain and Frohman is from the United States, both artists express that it was difficult to grow up in a culture that embraced heterosexuality and strict rules where men and women had to conform to a binary gender system. While writers in the past unfortunately could not break free of the confines of patriarchal oppression, these women of the new generation of poets break free of binary rules and make no apologies for not adhering to the rules of the patriarchal heteronormative society.