

Women in American Theatre – Schedule Spring 2012 Dr. Beth Osborne

As always, this schedule is subject to change as needed during the semester.

Readings, Assignments and Facilitation Topics should be prepared for class on the day they are listed.

Key to Abbreviations:

BB = Blackboard (see the site for link, article, or more information)

NAWD = North American Women's Drama database (through the Strozier database portal)

WAT = *Women in American Theatre*, edited by Helen Krich Chinoy & Linda Walsh Jenkins

Plays...[years] = one of the *Plays by American Women* anthologies – specified by the year

Note: When reading from the various *Plays* anthologies, please read the play introductions too.

Recommended Readings: Everyone is always welcome to read more. To do so, move on to start the "Recommended Readings" as available (and hang on to the list of recommendations for the future – I certainly don't expect anyone to get through all of these this semester!). I've put the * next to those recommended readings that would be particularly interesting to read.

1/4: Introductions to the Course

Readings: *Poof* (1993), Lynn Nottage (emailed pdf, NAWD); *Feminism is for Everybody*, bell hooks (emailed pdf, p1-18); "Art vs. Business," Helen Krich Chinoy (in *Women in American Theatre* or emailed pdf)

Recommended: *A Room of One's Own*, Virginia Woolf (etext-<http://ebooks.adelaide.edu.au/w/woolf/virginia/w91r/>); "Report on the Status of Women: A Limited Engagement" (<http://www.womenarts.org/advocacy/WomenCountNYSCARreport.htm>); "Discrimination and the Female Playwright," Sheri Wilner and Julia Jordan (emailed pdf)

1/11: Reconstructing the Revolution—Early Women Activists

Readings: *The Traveller* (1796), Judith Sargent Murray (in *Plays, 1775-1850*); *Slaves in Algiers* (1794), Susanna Rowson (in *Plays, 1775-1850*); "On the Equality of the Sexes," Constantia (aka Judith Sargent Murray; use link in BB); "Mercy Warren: Satirist of the Revolution," Alice McDonnell Robinson (WAT p122-128); "Chronology," Stephanie Roach (BB, in *Cambridge Companion of American Women Playwrights*); "The Surprising Source of Gender Bias in Theater" (NPR radio program; link in BB); "Feminist Theory and Contemporary Drama," Janet Brown (in *Cambridge Companion to American Women Playwrights*)

Assignments: Be prepared to choose discussion topics and facilitations in class!

Recommended: **The Group*, Mercy Otis Warren; *"Decomposing History (Why are There So Few Women in Theatre History?)," Susan Bennett (in *Theorizing Practice: Redefining Theatre History*); *Introduction to *Plays by Early American Women, 1775-1850*, Amelia Howe Kritzer

1/18: Action Hero(ines), Stereotypes, and High Society

Readings: *Ernest Maltravers* (1838), Louisa Medina (in *Plays, 1775-1850*); *The Forest Princess* (1844), Charlotte Mary Sanford Barnes (in *Plays, 1775-1850*); *Fashion* (1845), Anna Cora Mowatt (NAWD); "Letters on the Equality of the Sexes and the Condition of Women," Sarah Grimké (BB); "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory," Judith Butler (BB, in *The Performance Studies Reader*)

Discussion Leading/Presentations: If you're interested in leading something in this session, see me.

Recommended: *Armand, or, The Peer and the Peasant*, Anna Cora Mowatt; *The Octoroon*, Dion Boucicault; *Margaret Fleming*, James Herne

1/25 — Negotiating the Twentieth Century

Readings: *A Man's World* (1909), Rachel Crothers (in *Plays, 1900-1930*); *Rachel* (1915), Angelina Grimké (NAWD); *Mine Eyes Have Seen* (1918), Alice Dunbar-Nelson (NAWD); "Introduction," Judith Barlow (in *Plays, 1900-1930*); "Looking to Women: Rachel Crothers and the Feminist Heroine," Lois Gottlich (WAT p128-135); "The Impact of Lynching on the Art of African American Women," Kathy A. Perkins (BB, in *Strange Fruit: Plays on Lynching by American Women*); "The History of Sexuality," Michel Foucault (BB, selection from *Literary Theory: An Anthology*)

Discussion Leading/Presentations: *A Man's World*, *Rachel*, Foucault, Butler

Recommended: *Abie's Irish Rose* (1922), Anne Nichols; *The Refinement of America: Persons, Houses, Cities*, Richard Lyman Bushman; *The Coquette*, Hannah Foster; plays by Rachel Crothers (there are dozens...); *Color Struck, The First One*, Zora Neale Hurston; "Feminism and the Marketplace: the Career of Rachel Crothers," Brenda Murphy (*The Cambridge Companion to American Women Playwrights*)

2/1 — A Vote of One's Own: The Battle for Equal Rights Begins

Readings: *Something to Vote For* (1911), Charlotte Perkins Gilman (NAWD); *The Mother of Us All* (1946), Gertrude Stein (in *Plays, 1930-1960*); *Room*, (SITI Company; BB); *A Room of One's Own*, Virginia Woolf (selections, BB link to etext); "Anne Bogart—Viewpoints" (WAT, p412-415); "Stealth Misogyny," Richard Goldstein (BB — NOTE the Guerrilla Girls "Women's Homeland Terror Alert System" graphic, and check out their site at <http://www.guerrillagirls.com/>); "Gertrude Stein: Form and Content," Betsy Alayne Ryan (WAT p152-5); "Feminist Theatrical Theories" and "A Feminist Theory of Theatre: Introduction," Linda Walsh Jenkins and Patti Gillespie (WAT p328-40)

Discussion Leading/Presentations: *The Mother of Us All*, *Room*, Bogart/Viewpoints, Foucault, Butler; Women's Project (NYC)

Recommended: *Melodrama and the Myth of America*, Jeffrey Mason; *Native American Drama*, Christy Stanlake; *Native North American Theatre in a Global Age: Sites of Identity Construction and Transdifference*, Birgit Däwes; **Votes for Women* (1907), Elizabeth Robins (NAWD); **Yellow Wallpaper*, Charlotte Perkins Gilman (short story; link on BB); "Bush's War on Women," Richard Goldstein (see link on BB)

2/8 — Case Study: The Women of the Provincetown Players & Experimental Drama

Readings: *The Verge* (1921), Susan Glaspell (NAWD); If you haven't read it recently - *Trifles* (1916), Susan Glaspell (in *Plays, 1900-1930* and NAWD); *Aria de Capo* (1920), Edna St. Vincent Millay (NAWD); *The Widow's Veil* (1919), Alice Rostetter (NAWD); "Apropos of Women and the Folk Play," Rachel France (WAT p135-142); "Gender as Sign-System: the Feminist Spectator as Subject," Elaine Aston (BB, in *Analyzing Performance: A Critical Reader*)

Discussion Leading/Presentations: *The Verge/Trifles*, *Aria de Capo*, Foucault, Butler, Aston; Anselma Dell'Orio & the New Feminist Repertory Theatre Group

Recommended Readings: *Alison's House*, *The Inheritors*, *Suppressed Desires*, or *Women's Honor*, Susan Glaspell (NAWT); plays by Neith Boyce; *Women in the American Theatre: Actresses & Audiences 1790-1870*, Faye E. Dudden; *Interrogating America Through Theatre and Performance*, William Demastes and

Iris Smith Fisher; "Introduction" and "Creating Women," Cheryl Black (in *The Women of Provincetown, 1915-1922*; the full reading – p1-31 – is in Google Books; link in BB); *Composing Ourselves: The Little Theatre Movement and the American Audience*, Dorothy Chansky; *The Provincetown Players and the Culture of Modernity*, Brenda Murphy

2/15 — Subverting Expectations / Emotional (Dis)Connections

Readings: *Machinal* (1928), Sophie Treadwell (in *Plays, 1900-1930*); *The Children's Hour* (1934), Lillian Hellman (BB); "Treadwell the Dramatist," Jerry Dickey and Miriam Lopez-Rodriguez (BB, in *Broadway's Bravest Woman: Selected Writings of Sophie Treadwell*); "Sophie Treadwell: Agent for Change," Louise Heck-Rabi (WAT, p147-152); "Lillian Hellman Talks About Women" (WAT p162-8); "Brechtian Theory/Feminist Theory," Elin Diamond (short version in WAT; complete version on BB; from *A Sourcebook of Feminist Theatre and Performance: On and Beyond the Stage*); "Women, Woman and the Subject of Feminism: Feminist Directions" (WAT p357-61)

Discussion Leading/Presentations: *Machinal*, *The Children's Hour*, Diamond/Brechtian/Feminist Theory; Women's Experimental Theater (WET)

Recommended: *The Little Foxes* (1939), Lillian Hellman (in *Plays, 1930-1960*); *Hope for a Harvest* (1938), Sophie Treadwell (NAWD); *Broadway's Bravest Woman: Selected Writings of Sophie Treadwell*, Jerry Dickey and Miriam Lopez-Rodriguez; lots of other essays on *Machinal* and Hellman's work.

2/22 — The Desperation of Motherhood

Readings: *Can You Hear Their Voices?* (1931), Hallie Flanagan (in *Plays, 1930-1960*; read this in the text - the NAWD file is bad); *A Letter to Santa Claus* (1938), Charlotte Chorpenning (BB, in *Six Plays for Young People from the Federal Theatre Project*); *They That Sit in Darkness* (1919), Mary Burrill (NAWD); *Plumes* (1927), Georgia Douglas Johnson (in *Plays, 1900-1930*); "Hallie Flanagan: Practical Visionary," Pauline Hahn (WAT p194-199)

Discussion Leading/Presentations: **Submit final paper topic and major questions by today.**

Recommended: *Staging the People: Community and Identity in the Federal Theatre Project*, Elizabeth Osborne; *Arena*, Hallie Flanagan; "The Federal Theatre Project's Living Newspapers: New York's Docudramas of the Thirties," John Vacha; *The Federal Theatre Project: A Case Study*, Barry Witham; *Aftermath*, Mary Burrill; *Mamba's Daughters*, Nancy Ann, Dorothy Heyward; *When the Ancestors Call*, Elizabeth Brown-Guillory; plays of the Federal Theatre Project; *Jack and the Beanstalk*, *The Emperor's New Clothes*, Charlotte Chorpenning

2/29 — Breaking into the Great White Way: Women on Broadway

Readings: *Harvey* (1944), Mary Chase (NAWD); *A Raisin in the Sun* (1959), Lorraine Hansberry (BB); *Trouble in Mind* (1955), Alice Childress (in *Plays 1930-1960*); "From Ruby Dee's Memory Book" (WAT p415-8); "The Comic Muse of Mary Chase," Albert Wertheim (WAT p155-62); "Lorraine Hansberry: Artist, Activist, Feminist," Margaret Wilkerson (WAT 168-73); "Age, Race, Class, and Sex: Women Redefining Difference," Audre Lorde (BB, selection from *Literary Theory: An Anthology*)

Discussion Leading/Presentations: *Harvey*, *A Raisin in the Sun*, *Trouble in Mind*, Lorde; At the Foot of the Mountain

Recommended: *To Be Young, Gifted, and Black* (selections in Theatre in Video database), *Les Blancs*, *The Sign in Sidney Brustein's Window*, Lorraine Hansberry; *Wedding Band*, *When the Rattlesnake Sounds*, *Gullah!*, Alice Childress; *Contemporary African American Women Playwrights: A Casebook*, edited by Philip C. Kolin; *Their Place on the Stage: Black Women Playwrights in America*, Elizabeth Brown-Guillory

3/7 — SPRING BREAK (Read ahead!)

3/14 — An Unstoppable (Second) Wave: Consciousness-Raising and Feminist Theatres

Readings: *Babes in the Bighouse* (1974), Megan Terry (NAWD); *Fefu and Her Friends*, María Irene Fornés (NAWD); *Reverb-ber-ber-rations* (1990), Gloria Miguel, Muriel Miguel, and Lisa Mayo (aka, Spiderwoman Theatre, in North American Theatre Online database OR Native American Theatre database); "See the Big Show: Spiderwoman Theater Doubling Back," Rebecca Schneider (BB; in *Acting Out: Feminist Performances*, edited by Lynda Hart and Peggy Phelan); "Social Change, Artistic Ferment – the USA," Charlotte Canning (BB, in *Woman Writing Plays: Three Decades of the Susan Smith Blackburn Prize*); "Maria Irene Fornes: Acts of Translation," Andrew Sofer (BB, in *A Companion to Twentieth-Century American Drama*); "Omaha Magic Theatre," Linda Walsh Jenkins (WAT p277-9)

Discussion Leading/Presentations: *Babes in the Bighouse*, *Fefu and Her Friends*, *Reverb-ber-ber-rations*, Schneider; Omaha Magic Theatre, Spiderwoman Theatre

Recommended: *Viet Rock*, *Kegger*, *Approaching Simone*, *Brazil Fado*, *Calm Down Mother*, Megan Terry; *Winnetou's Snake Oil Show from Wigwam City*, Gloria Miguel, Muriel Miguel, and Lisa Mayo (Spiderwoman Theatre); *Sexual Politics*, Kate Millet (Chapter Two - <http://www.marxists.org/subject/women/authors/millett-kate/theory.htm>); "Processual Encounters of the Transformative Kind: Spiderwoman Theatre, Trickster, and the First Act of 'Survivance,'" Jill Carter (in *Troubling Tricksters: Revisioning Critical Conversations*); "Angry Women Are Building: Issues and Struggles Facing American Indian Women Today," Paula Gunn Allen (BB, in *Race, Class, and Gender: An Anthology*); "Feminist Theatre of the Seventies in the United States," Helene Keyssar (*The Cambridge Companion to American Women Playwrights*)

3/21 — Challenging, Subverting, and Celebrating Gender

Readings: *Last Summer at Blue Fish Cove* (1980), Jane Chambers (NAWD); *Belle Reprieve* (1999), Split Britches (video; see link on BB); *Late, A Cowboy Song* (2003), Sarah Ruhl (BB); "Lois Weaver on Feminist Acting" (WAT p408-410); "Deconstructing (A Streetcar Named) Desire: Gender Re-citation in Belle Reprieve, Deborah R. Geis, in *Feminist Theatrical Revisions of Classic Works* (Ed. Sharon Friedman); "Dueling Dualisms," Anne Fausto-Sterling (BB, in *Sexing the Body: Gender Politics and the Construction of Sexuality*); "A Certain Kind of Successful," Jill Dolan (BB, in *A Menopausal Gentleman: The Solo Performances of Peggy Shaw*); "Performing Gender Disruptions," (WAT p361-7)

Discussion Leading/Presentations: *Last Summer at Blue Fish Cove*, *Belle Reprieve*, *Late: A Cowboy Song*, Fausto-Sterling/Dueling Dualisms, Dolan/Solo Performance; Ellen Stewart/La MaMa, E.T.C.

Recommended Readings: "Epistemology of the Closet," Eve Sedgwick (BB, selection from *Literary Theory: An Anthology*); *Streetcar Named Desire*, Tennessee Williams; "Plastic Theatre," Tennessee Williams; *Lesbians Who Kill* (or any other work by Split Britches), Split Britches; *Eurydice*, *Dead Man's Cell Phone*, *In the Other Room*, or *the Vibrator Play*, *Passion Play*, *Melancholy Play*, Sarah Ruhl; *My Blue Heaven*, *Kudzu*, *Warrior at Rest* (poetry collection), Jane Chambers

3/28 — Moving into the Mainstream: Popular Approval & Feminism?

Readings: *Crimes of the Heart* (1978) OR *The Miss Firecracker Contest* (1981), Beth Henley (NAWD); *'night, Mother* (1981), Marsha Norman (NAWD); *Uncommon Women and Others* (1977), Wendy Wasserstein (Video; Theatre in Video); "In Defense of the Discourse: Materialist Feminism, Postmodernism, Poststructuralism...and Theory," Jill Dolan (BB, in *A Sourcebook of Feminist Theatre and Performance*); "Margins in the Mainstream: Contemporary Women Playwrights," Janet Haedicke (BB, in *Realism and the American Dramatic Tradition*)

Discussion Leading/Presentations: *Crimes of the Heart/Miss Firecracker Contest*, 'night, Mother, Uncommon Women and Others, Dolan & Discourse; It's All Right To Be A Woman Theatre

Recommended Readings: *The Debutante Ball, Wake of Jamie Foster, Control Freaks, Impossible Marriage*, Beth Henley; *Getting Out, Traveler in the Dark, Winter Shakers*, Marsha Norman; *The Heidi Chronicles*, Wendy Wasserstein; *Museum, Painting Churches, Approaching Zanzibar, Pride's Crossing, Birth and After Birth*, Tina Howe; *The Feminist Spectator as Critic*, Jill Dolan

4/4 — The Female Body: Pleasure, Pain, and Violence in Solo Performance [Content Warning - EXPLICIT]

Readings: *Clit Notes* (1996), Holly Hughes (NAWD; also see the video clip at <http://vimeo.com/10922961>); *The Constant State of Desire* (1987), Karen Finley (BB); Look around the websites for Annie Sprinkle (<http://anniesprinkle.org/> - especially the sections on "projects" and "writings + musings") and Orlan (<http://www.orlan.net/> - especially the Work / Performance section); "With No Immediate Cause," Ntozake Shange (BB, in *Race, Class, and Gender in the United States*); "Feeling the Potential of Elsewhere," Jill Dolan (BB, in *Utopia in Performance*); "A Provoking Agent: The Pornography and Performance of Annie Sprinkle," Linda Williams (BB, in *Writing on the Body: Female Embodiment and Feminist Theory*); "A Constant State of Becoming," Richard Schechner interviews Karen Finley (WAT p392-394); "Annie Sprinkle: Dialectical Image," Rebecca Schneider (WAT p394-6)

Assignment/Discussion Leading/Presentation: **Prospectus/Draft of final paper DUE; brief in-class presentations on topics**; *Clit Notes* (Hughes' work), *The Constant State of Desire* (Finley's work), Dolan/*Utopia*, Pornography and Sprinkle

Recommended Readings: **The Feminist Mystique*, Betty Friedan (choose a chapter, or read the whole thing!); *United States*, Laurie Anderson; "Fraternalities and Rape on Campus," Patricia Yancy Martin and Robert A. Hummer (in *Race, Class, and Gender: An Anthology*, see me if you're interested in reading this one); *Keep Our Victims Ready* (Karen Finley); *Post-Post Porn Modernist*, Annie Sprinkle; *Meat Joy, Internal Scroll*, Carolee Schneeman; *Fires in the Mirror, Twilight, Los Angeles: 1992, House Arrest*, Anna Deavere Smith; *Wit*, Margaret Edson; *Utopia in Performance*, Jill Dolan; "Spectator Response and Comprehension: The Problem of Karen Finley's *A Constant State of Desire*," Catherine Schuler (in TDR, Spring 1990) and "The Constant State of Frustration," Karen Finley's response (in TDR, Summer 1990); "Suicide and Self-Annihilation: Marsha Norman's 'night, Mother and Karen Finley's *The Constant State of Desire*," Timothy Wiles (BB, in *Staging the Rage: The Web of Misogyny in Modern Drama*, edited by Katherine H. Burkman and Judith Roof)

4/11 — Invasions of the Body: Class, Race, and Gender Written on the Body

Readings: *One Flea Spare* (1995), Naomi Wallace (in *In the Heart of America and Other Plays*); *Ruined* (2008), Lynn Nottage (individual text purchase); *for colored girls who have considered suicide / when the rainbow is enuf*, Ntozake Shange (NAWD); "'Filled with the Holy Ghost': Sexual Dimension and Dimensions of Sexuality in the Theater of Ntozake Shange," Neal A. Lester (BB, in *Black Women Playwrights: Visions on the American Stage*); "Female Masculinity," Judith Halberstam (BB, selection from *Literary Theory: An Anthology*)

Discussion Leading/Presentations: *One Flea Spare, Ruined, for colored girls*, Halberstam

Recommended Readings: "Physical Prisons: Naomi Wallace's Drama of Captivity," Claudia Barnett (in *Captive Audience: Prison and Captivity in Contemporary Theatre*); "Dialectic and the Drama of Naomi Wallace," Claudia Barnett; "Absence in Naomi Wallace's *The Trestle at Pope Lick Creek*," Gwendolyn Hale; "Getting Out, Flying and Returning from the Dead: Girl Ghosts in Live Performance," Erica Stevens Abbitt; plays by Wallace (*One Flea Spare, In the Heart of America, The Fever Chart*); *In the Heart of America, The Trestle at Pope Lick Creek, Fever Chart* (Naomi Wallace); *Crumbs from the Table of Joy*,

Intimate Apparel, Lynn Nottage; "We Are Not Only Ourselves: Naomi Wallace," in conversation with Tony Kushner, (WAT p440-3)

4/18 — Reconstructing Memory/Myth

Readings: *The Long Christmas Ride Home* (2003), Paula Vogel (individual text purchase); *Metamorphoses*, Mary Zimmerman (individual text purchase); "Reflections in a Pool: Mary Zimmerman's *Metamorphoses* and Post-9/11 New York City," Andrea Nouryeh (BB, in *Interrogating American Through Theatre and Performance*); "Politically Incorrect: Paula Vogel" (WAT p435-8); "Viewpoints on Theatre Now," Anne Bogart (WAT p487-91)

Assignments: Work on your final paper! (If you really want to lead one of these discussions, let me know.)

Recommended Readings: *A Civil War Christmas*, *How I Learned to Drive*, *The Minneola Twins*, *The Baltimore Waltz*, *Hot 'N' Throbbing*, Paula Vogel; "Repercussions and Reminders in the Plays of Paula Vogel: An Essay in Five Moments," Ann Pellegrini (in *A Companion to Twentieth-Century American Drama*, p. 473-85); "Paula Vogel as Male Impersonator," David Savran (*A Queer Sort of Materialism: Recontextualizing American Theatre*). "The Memory Palace in Paula Vogel's Plays," Alan Shepard and Mary Lamb; look through the "Paula Vogel Navigator" on the NYTimes website – it lists dozens of articles, interviews, etc. with/about Paula Vogel and her work; *The Arabian Nights*, *The Odyssey*, *Journey to the West*, Mary Zimmerman; *The Other American Drama*, Marc Robinson; "Happy Journey to Trenton and Camden," Thornton Wilder (BB)

Final Session: Meet for lunch or dinner sometime during exams week

Final Papers DUE: by 5pm Tuesday, April 24th (earlier is appreciated!)

Other Recommended Readings (in no particular order):

- Any section of *Women in American Theatre* (Chinoy/Jenkins) that we aren't reading in class
- *The Cambridge History of American Theatre* (3 volumes of fantastic work)
- *The Cambridge Companion to American Women Playwrights*, edited by Brenda Murphy
- *Women Writing Plays: Three Decades of 'The Susan Smith Blackburn Prize'*, edited by Alexis Greene
- *Feminism and Theatre*, Sue-Ellen Case
- *The Feminist Spectator as Critic*, Jill Dolan
- *Gender Trouble*, Judith Butler
- *Feminist Theories for Dramatic Criticism*, Gayle Austin
- *Feminism and Theatre*, Sue-Ellen Case and Elaine Aston
- *An Introduction to Feminism and Theatre*, Elaine Aston
- *Footpaths and Bridges: Voices from the Native American Women Playwrights Archive*, edited by Shirley A. Huston-Findley and Rebecca Howard
- *This Bridge Called My Back*, edited by Cherríe L. Moraga and Gloria E. Anzaldúa
- *Native American Drama*, Christy Stanlake
- *Staging America: Cornerstone and Community-Based Theatre*, Sonja Kuflinec
- *A People's History of the United States*, Howard Zinn
- *Staging Masculinity: Male Identity in Contemporary American Drama*, Carla McDonough
- *The Other American Drama*, Marc Robinson
- *No Surrender! No Retreat! African American Pioneer Performers of Twentieth Century American Theatre*, Glenda Gill
- *Performing Worlds in Being: Native American Women's Theater*, edited by Ann Elizabeth Armstrong, Kelli Lynn Johnson, and William A. Wortman (also includes a video with clips from *Spiderwoman Theatre*)

- *The Female Eunuch*, Germaine Greer
- *Sexual Politics*, Kate Millet
- *The Feminine Mystique*, Betty Friedan
- The work of the Guerrilla Girls
- *A Sourcebook of Feminist Theatre and Performance: On and Beyond the Stage*, edited by Carol Martin
- *Writing on the Body: Female Embodiment and Feminist Theory*, edited by Katie Conboy, Nadia Medina, and Sarah Stanbury
- *The Vagina Monologues*, Eve Ensler
- *Modern American Drama: The Female Canon*, June Schleuter
- *American Women Playwrights, 1900-1950*, edited by Yvonne Shafer
- *Contemporary Plays by Women*, edited by Emilie S. Kilgore
- *Places Please! The First Anthology of Lesbian Plays*, edited by Kate McDermott
- *Women Writers of the Provincetown Players*, edited by Judith Barlow (includes a great selection of plays)
- *Contemporary Plays by Women of Color*, edited by Kathy A. Perkins and Roberta Uno (includes a great selection of plays)
- *Strange Fruit: Plays on Lynching by American Women*, edited by Kathy A. Perkins and Judith Stephens
- *Moon Marked and Touched by Sun*, edited by Sydné Mahone
- *Front Lines: Political Plays by American Women*, edited by Alexis Greene and Shirley Lauro
- *Woman Writing Plays: Three Decades of the Susan Smith Blackburn Prize*, edited by Alexis Greene
- Plays by Lynne Alvarez, Zoë Atkins, Marita Bonner, Sharon Bridgforth, Pearl Cleage, Constance Congdon, Kia Corthron, Migdalia Cruz, Alice Moore Dunbar-Nelson, Elizabeth Egloff, Eve Ensler, Edna Ferber, Rose Franken, Zona Gale, Alice Gerstenberg, Ruth Gordon, Dorothy Heward, Tina Howe, Zora Neale Hurston, Georgia Douglas Johnson, Wendy Kesselman, Clare Kummer, Clare Booth Luce, Emily Mann, Carson McCullers, Cherríe Moraga, Martha Morton, Anne Nichols, Dorothy Parker, Josephine Preston Peabody, Theresa Rebeck, Adrienne Rich, Carmen Rivera, Elsa Shelley, Cornelia Otis Skinner, Diana Son, Eulalie Spence, Bella Spewack, Lula Vollmer, Maurine Watkins, Cheryl West, Mae West, Elizabeth Wong, Wakako Yamauchi, Susan Yankowitz, Rida Johnson Young, Susan Zeder
- *Women in Theatre: Dialogues with Notable Women in American Theatre* series by the League of Professional Theatre Women. They've interviewed 65 women in all branches of theatre as part of this series (see <http://www.theatrewomen.org/women-in-theatre> for complete list). Many are posted in full on YouTube, and others are at <http://www.theatrewomen.org/wit>.

I'll post more recommended readings and viewings on blackboard as they arise. If you come across anything you think is particularly great, be sure to let me know so I can post it!