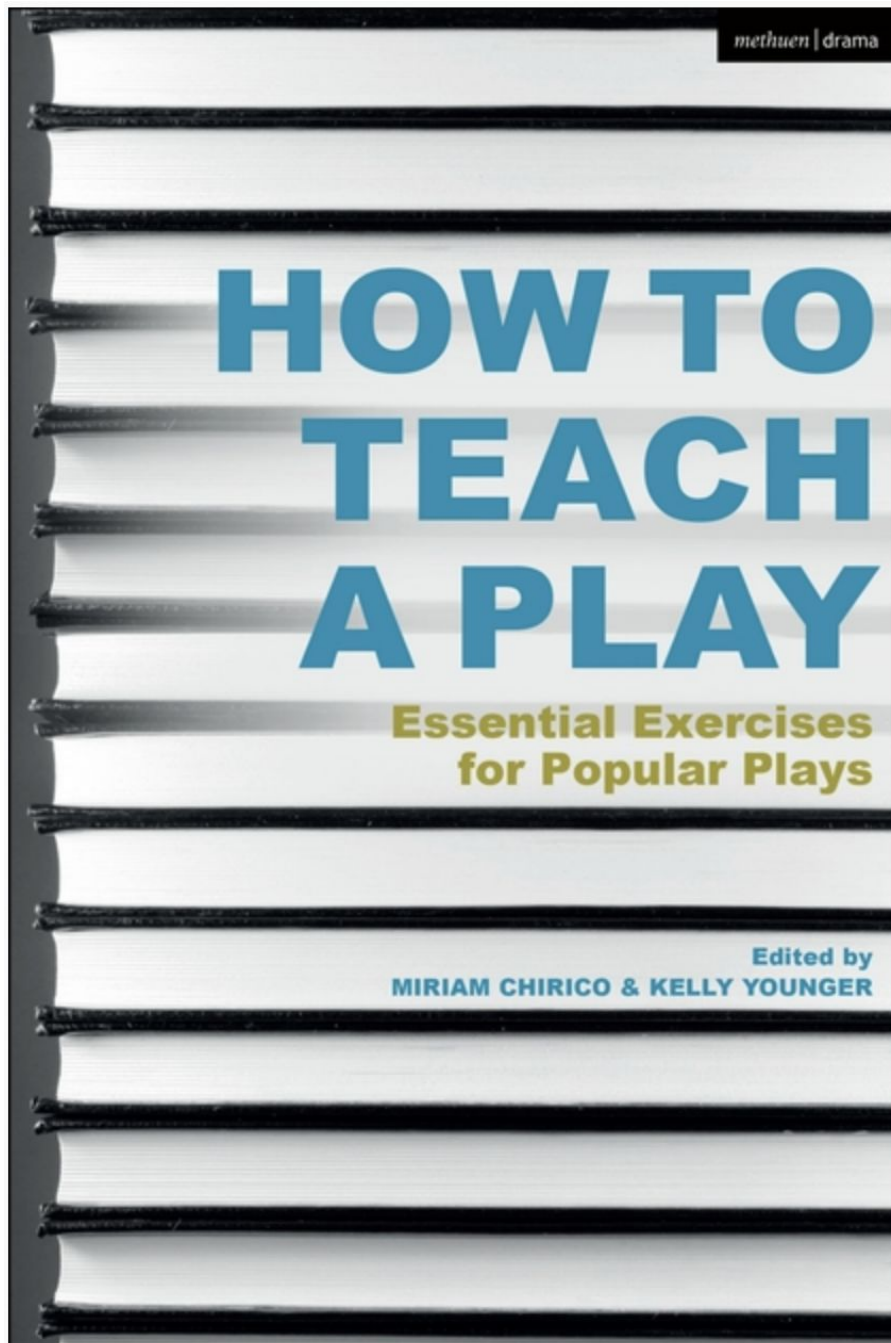


RESOURCES

In this PDF you will find bibliographical citations specific to each play and exercise. These references are either mentioned in the exercise or they are intended as further reading suggestions. The plays are listed in the same order as they appear in the book.



Hubris and Hamartia based on Aristotle's Poetics

Betsy S. Goldman, Boston Shakespeare Project

Resources

Adkins, A. W. H. "Polu Pragmosune and "Minding One's Own Business": A Study in Greek Social and Political Values." *Classical Philology* 71, no. 4 (1976): 301-327.

Butcher, S.H. *Aristotle's Theory of Poetry and Fine Art: With a Critical Text and Translation of the Poetics*. Third Edition. London: Macmillan and Co. Limited, 1902.

Ehrenberg, Victor. *From Solon to Socrates: Greek History and Civilization between the 6th and 5th Centuries BC*. Second Edition. London and New York: Routledge, 1973.

Gibson, Robert. 2015. "HUBRIS." *Alternatives Journal* (AJ) - Canada's Environmental Voice 41 (2): 64.

"Hamartia." In *The Cambridge Guide to Literature in English*, edited by Ian Ousby. 2nd ed. Cambridge University Press, 2000.

Kim, Ho. "Aristotle's 'Hamartia' Reconsidered." *Harvard Studies in Classical Philology* 105 (2010): 33-52.

Stinton, T. C. W. "Hamartia in Aristotle and Greek Tragedy." *The Classical Quarterly* 25, no. 2 (1975): 221-54.

Google: "printable dart board," "17 Perfect Darts," and "Worst Darts Ever Thrown."

Agamemnon by Aeschylus

C. W. Marshall, University of British Columbia

Resources

Taplin, Oliver. 1978 (rev. 1985). *Greek Tragedy in Action*. London and New York: Routledge. Pages 22-23, 42-44, 56-60, and 76-77 are on Agamemnon specifically, and expect no knowledge of Greek.

Nightingale, Benedict. "Peter Hall Stages a London Oresteia." *The New York Times*. 20 Dec. 1981.

Oresteia. Dir. Peter Hall. Trans. Tony Harrison. Perf. David Bamber, Greg Hicks, John Normington and Philip Donaghy. National Theatre (Great Britain); Princeton, NJ: Films for the Humanities. 1983.

The Eumenides by Aeschylus

Ellen Moll, Michigan State University

Resources

Zeitlin, Froma I. "The Dynamics of Misogyny: Myth and Mythmaking in the "Oresteia"." *Arethusa* 11.1 (1978): 149.

Haraway, Donna Jeanne. *The Companion Species Manifesto: Dogs, People, and Significant Otherness*. Chicago, Ill.: Bristol:Prickly Paradigm; University Presses Marketing, 2003.

Blundell, Sue. *Women in Ancient Greece*. Cambridge, Mass: Harvard University Press, 1995.

Antigone by Sophocles

Avra Sidiropoulou, Open University of Cyprus

Resources

George Steiner, *Antigones: How the Antigone Legend Has Endured in Western Literature, Art, and Thought* (New Haven, CT: Yale University Press, 1996).

David Wiles, *Greek Theatre Performance. An Introduction*. 2000 (Cambridge: Cambridge University Press, 2013). [Chapter 5, "Space"]

Ivo van Hove. "Ivo van Hove on Antigone: 'it's about helpless humans, lost in the cosmos'". *The Guardian* 1st August 2015.

Avra Sidiropoulou, *Directions for Directing. Theatre and Method* (New York: Routledge, 2018).

Oedipus the King by Sophocles

Dr. Viviane Sophie Klein, Boston College

Resources

Robert L. Kane, "Prophecy and Perception in the Oedipus Rex," *Transactions of the American Philological Association* (1974-2014), Vol. 105 (1975), pp. 189-208.

E.R. Dodds, "On Misunderstanding the 'Oedipus Rex,'" *Greece & Rome*, Vol. 13, No. 1 (Apr., 1966), pp. 37-49.

Google: 2008 Production at the National Theatre, London for basic background information about the play, the playwright, and original context of performance, as well as interviews with members of the 2008 creative team.

Medea by Euripides

Ellen Moll, Michigan State University

Resources

Blundell, S. *Women in Ancient Greece*. Cambridge, MA: Harvard UP, 1995.

Reeder, E. "Women and the metaphor of wild animals." *From Pandora: Women in Classical Greece*. Princeton, NJ: Princeton University Press, 1995.

Robson, J. *Sex and Sexuality in Classical Athens*. Edinburgh: Edinburgh University Press, 2013. Chpt. 1.

Roeck, Victoria. "Societal Attitudes Toward Metics in Fifth-Century Athens through the Lens of Aeschylus's Suppliants and Euripides' Children of Heracles." *Sunoikisis*, July 3, 2014.

Tate, Kathleen. "Social Media Hazards and Tips for Teachers." *EduTrendsOnline*, May 7, 2015.

Medea. Whitehead, Robert, and Mark Cullingham, dirs. Performed by Zoe Caldwell. Adapted by Robinson Jeffers. 1982. Q Productions Corporation presentation for WQED/Pittsburgh, in association with the John F. Kennedy Center for the Performing Arts. DVD.

Lysistrata by Aristophanes

Jessie Mills, Pomona College

Resources

Fitts, Dudley, translator. *Lysistrata: an English Version*. By Aristophanes, Harcourt, Brace, 1954. I have found this Dudley Fitts translation of *Lysistrata* to be particularly effective for this exercise. Additionally, any number of performative battles can be accessed via YouTube.

Dickman, B. Amanda and Monica C. Schneider. "A Social Role Theory Perspective on Gender Gaps in Political Attitudes." *Psychology of Women Quarterly*, vol. 34, no.4 (2010): pp. 486-497

Morales, Helen. "Aristophanes' *Lysistrata*, the Liberian 'sex Strike', and the Politics of Reception." *Greece and Rome*, vol. 60, no. 2 (2013): 281-95.

West, Debra, "County Lines; No Sex as Antiwar Protest? What Sex?" *The New York Times*, 9 March 2003.

Chi-raq. Directed by Spike Lee, performances by Kevin Willmott, Nick Cannon, Wesley Snipes, Teyonah Parris, Jennifer Hudson, Angela Bassett, Steve Harris, Harry J. Lennix, D B. Sweeney, John Cusack, and Samuel L. Jackson. Roadside Attractions, 2016.

***The Twin Menaechmi* by Plautus**

Michael Schwartz, Indiana University of Pennsylvania

Resources

Hardin, Richard F. 2003. "Menaechmi and the Renaissance of Comedy." *Comparative Drama* 37, no. 3/4: 255-274.

Christenson, David. "Introduction." *Roman Comedy: Five Plays by Plautus and Terence*. The Focus Classical Library. Newburyport, MA: Focus Publishing, 2010.

A Funny Thing Happened on the Way to the Forum. Dir. Richard Lester. Perf. Zero Mostel, Jack Gilford, Phil Silvers. Screenplay by Melvin Frank and Michael Pertwee, based on the book written by Burt Shevelove and Larry Gelbart. Composer Stephen Sondheim. United Artists, 1966.

***The Second Shepherd's Play* by The Wakefield Master**

Nicole Andel, The Pennsylvania State University

Resources

Di Salvo, Gina M. "The Second Shepherds' Play by Mary Hall Surface." *Theatre Journal*, vol. 69 no. 4, 2017, pp. 574-576.

Maynard, Mack, Jr. (Jan 1978). "The Second Shepherds' Play: A Reconsideration". *PMLA*. Modern Language Association. vol. 93, no. 1, pp. 78–85.

"Second Shepherds' Play." *Educational Theatre Journal*, vol. 19, no. 1, 1967, pp. 1-8.

Google: The Folger Consort. *Production of the Second Shepherd's Play* (2016). Directed by Mary Hall Surface.

***Atsumori* by Zeami Motokiyo**

Peter A. Campbell, Ramapo College of New Jersey

Resources

YouTube: *Japan: The Land and Its People—The Tradition of Performing Arts in Japan*. Documentary video. GPN Educational Media, 1989. This documentary has a 9 minute section on Noh that is useful.

YouTube: *Atsumori*. Staged production. Hosho Noh Theatre, Tokyo, Japan. December 8, 2002. Shite: Ogrua Toshikatsu

Campbell, Peter A. "Teaching Japanese Noh through Visualizing Space." *Theatre Topics*, 21.1, March 2011.

***Everyman* by Anonymous**

Nancy M. Michael, The Catholic University of America

Resources

Garner Jr., Stanton B. "Theatricality in Mankind and Everyman." *Studies in Philology*. 84.3 (Summer 1987): 272-285.

Harper, Elizabeth and Britt Mize. "Material Economy, Spiritual Economy, and Social Critique in Everyman." *Comparative Drama*. 40.3 (Fall 2006): 263-311.

Ladd, Roger A. "'My condicion is mannes soule to kill'—Everyman's Mercantile Salvation." *Comparative Drama*. 41.1 (Spring 2007): 57-78.

Munson, William. "Knowing and Doing in Everyman". *The Chaucer Review*. 19.3 (Winter 1985): 252-271.

Paulson, Julie. "Death's Arrival and Everyman's Separation." *Theatre Survey*. 48.1 (May 2007): 121-141.

Google: National Theatre production, London, 2015. Adapted by Carol Ann Duffy, directed by Rufus Norris, featuring Chiwetel Ejiofor in the title role.

***A Midsummer Night's Dream* by William Shakespeare**

Edward L. Rocklin, California State Polytechnic University, Pomona

Resources

Brown, John Russell, "Free Shakespeare," in *Shakespeare Survey*, 24 (1971): 127-135.

McGuire, Philip C. "Chapter 1: *A Midsummer Night's Dream*." *Speechless Dialect: Shakespeare's Open Silences* by (1985).

Rocklin, Edward L. "An Incarnational Art: Teaching Shakespeare." *Shakespeare Quarterly*, 41:2 (Summer 1990): 147-159.

Rocklin, Edward L. *Performance Approaches to Teaching Shakespeare* (Urbana, IL: NCTE, 2005)

Thomson, Peter, "A Necessary Theatre: The Royal Shakespeare Season 1970 Reviewed." *Shakespeare Survey*, 24 (1971): 117-126.

A Midsummer Night's Dream. Dir. Adrian Noble. Perf. Lindsay Duncan, Daniel Evans. 1996, DVD 2001. Film.

***A Midsummer Night's Dream* by William Shakespeare**

Ethan McSweeney, American Shakespeare Center

Resources

Cicely Berry, *The Actor and the Text*. Applause Books. New York, NY, 1992.

William Shakespeare's A Midsummer Night's Dream. Fox Searchlight Pictures. Directed by Michael Hoffman. Screenplay by Michael Hoffman. 1999.

Garber, Marjorie. *Shakespeare After All* (New York: Vintage-Random, 2005), 213-237. See chapter-length critical assessment of *A Midsummer Night's Dream*.

***Romeo and Juliet* by William Shakespeare**

Jim Casey, Arcadia University

Resources

Kamaralli, Anna. "Teaching with Cue Scripts: Making the Most of Fear in the Student Actor." *Teaching Shakespeare Beyond the Centre: Australasian Perspectives*, edited by Kate Flaherty, Penny Gay, and L.E. Semler, Palgrave Macmillan, 2013, pp. 169-80.

Palfrey, Simon and Tiffany Stern. *Shakespeare in Parts*, Oxford University Press, 2007.

Stern, Tiffany. *Rehearsal from Shakespeare to Sheridan*, Oxford University Press, 2008.

Google: Information on cue scripts from the Shake-scene Shakespeare Company, including a link to an interview of Lizzie Conrad Hughes (Artistic Director of Shake-scene Shakespeare) explaining the process and history of cue scripts in performance.

Google: "Romeo and Juliet: Stripping the Play to Its Characters, ASC Proves This Tale's Timeless Place." Review of the American Shakespeare Center's 2013 production of *Romeo and Juliet*.

Google: opensourceshakespeare.org

***The Merchant of Venice* by William Shakespeare**

William Hutchings, University of Alabama at Birmingham

Resources

Drakakis, John, ed. *The Merchant of Venice*. The Arden Shakespeare. 3rd edition. London: Bloomsbury, 2010.

Garber, Marjorie. *Shakespeare After All* (New York: Vintage-Random, 2005), 282-312. See chapter-length critical assessment of *The Merchant of Venice*.

Merchant of Venice. Dir. Michael Radford. Perf. Al Pacino, Jeremy Irons, Joseph Fiennes, Lynn Collins. UK Film Council, 2004. Film.

The Tragedy of Hamlet by William Shakespeare

Joseph Kidney, Stanford University

Resources

Bourus, Terri. *Young Shakespeare's Young Hamlet: Print, Piracy, and Performance*. New York: Palgrave Macmillan, 2014.

Dillon, Janette. "Is There a Performance in this Text?" *Shakespeare Quarterly*, vol. 45, no. 1, 1994, pp. 74-86.

Katz, Alan. "Shakespeare's 'bad' quarto by Taffety Punk hailed the best Hamlet." Review of *Hamlet, the First Quarto*, directed by Joel David Santner. *DC Theatre Scene*, 6 May 2015. Web.

Marcus, Leah S. "Bad Taste and Bad Hamlet." *Unediting the Renaissance: Shakespeare, Marlowe, Milton*. London: Routledge, 1996, pp. 132-76.

Pressley, Nelson. "Hamlet's 'bad' self and Kafka's bug, on compact stages." Review of *Hamlet, the First Quarto*, directed by Joel David Santner. *The Washington Post*, 5 May 2015.

The Tragedy of Hamlet by William Shakespeare

Desi Cameron, Pepperdine University

Resources

Gauci, Sephora. "Performance and Authentic Expression: The Soliloquies in William Shakespeare's *Hamlet*." *Antae*, Vol. 2, No. 1. (Mar., 2015) pp. 15-27.

Benedict, David. "'Hamlet' Starring Andrew Scott of 'Sherlock.'" *Variety*. 1 March 2017.

YouTube: Simon Russell Beale on Soliloquies and the role of the audience. This is helpful to make the connection that while soliloquies involve one actor speaking to him/herself, that practicing them with an audience in mind is key. This exercise helps to enforce that.

YouTube: Kenneth Branagh's performance of this soliloquy. Kenneth stays incredibly still during this monologue yet the tension is visible in his face and can be heard in his voice.

YouTube: David Tennant's performance of this soliloquy.

YouTube: Ethan Hawke's performance of this soliloquy.

The Tragedy of Othello by William Shakespeare

Katheryn Bilbo, Northwest Missouri State University

Resources

Goldstein, A.H. "Jealousy Is All the Rage in Colorado Shakespeare Festival's 'Othello'." *The Daily Camera*, 9 July 2015.

YouTube: Kahn, Iqbal, director. Act Three Scene Three/Othello/Royal Shakespeare Company. 8 Dec. 2015.

Rai, Ram Prasad. "Jealousy and Destruction in William Shakespeare's *Othello*." *Crossing the Border: International Journal of Interdisciplinary Studies* 4.1 (2016): 53-58.

Measure for Measure by William Shakespeare

Nicole Sheriko, Rutgers University

Resources

Archer, John Michael, *Sovereignty and Intelligence: Spying and Court Culture in the English Renaissance* (Stanford: Stanford University Press, 1993).

Dollimore, Jonathan, "Transgression and Surveillance in Measure for Measure." *Political Shakespeare: New Essay in Cultural Materialism* ed. Jonathan Dollimore and Alan Sinfield (Manchester: Manchester University Press, 1985): 72-87.

Hopkins, D. J. and Orr, Shelley, "Measure for Measure by William Shakespeare, Mark Rylance; Measure for Measure by William Shakespeare, Simon McBurney" *Theatre Journal* Vol. 57, No. 1 (March 2005), pp. 97-100. Touches on McBurney's use of digital media to suggest surveillance culture and describes two very different takes on the Duke.

YouTube: *Measure for Measure* dir. Simon McBurney, Complicite and National Theatre (2:12-2:22). Very short series of performance clips showing tv screens always in the background.

The Tragedy of King Lear by William Shakespeare

Nicole Sheriko, Rutgers University

Resources

"King Lear," *The Norton Shakespeare*, 2nd ed, ed. Stephen Greenblatt et al. (New York: Norton, 2008): 2325-491. Offers both King Lear versions side-by-side in a facing page format for easy comparison, along with a conflated version.

Hornback, Robert. "The Fool 'by Art,'" *The English Clown Tradition from the Middle Ages to Shakespeare* (Cambridge: D.S. Brewer, 2009): 143-82. A clear introduction to the different versions of Lear's Fool.

Taylor, Gary and Warren, Michael, eds. *The Division of the Kingdoms: Shakespeare's Two Versions of "King Lear."* (Oxford: Clarendon Press, 1983). Essay collection on the distinctions between quarto and Folio texts.

Vineberg, Steve, "Review: Best of Bard. Reviewed Works: *King Lear* by William Shakespeare, Trevor Nunn; *As You Like It* by William Shakespeare, Kenneth Branagh" *The Threepenny Review*. No. 113 (Spring 2008): 22-24. Touches on Sylvester McCoy's Fool (hanged onstage in this version) hanging over the play's second half.

King Lear, dir. Trevor Nunn (2008). Film version of 2007 Royal Shakespeare Company staging. Ian McKellen as Lear, Sylvester McCoy as the Fool).

The Tempest by William Shakespeare

Miriam Chirico, Eastern Connecticut State University

Resources

Brantley, Ben. "'Tempest' Deepens As It Goes Indoors." Review. *The New York Times*. 02 Nov 1995: C.17.

Latham, Jaqueline E. M. "The Magic Banquet in The Tempest." *Shakespeare Studies*. 12 (1979): pp 215 – 227.

The Tempest. Dir. Julie Taymor. Perf. Helen Mirren. Touchstone Films/Miramax (2010). Banquet scene appears at 90 minutes.

***Life is a Dream* by Pedro Calderón de la Barca**

George Drance, SJ, Fordham University and Magis Theatre Company

Resources

Drance, George. "Theatre History Podcast # 21: Director George Drance on Calderon's Two Dreams." *Howl Cast*. Audio File/ Podcast, posted by Michael Lueger on 6 Feb. 2017.

Macknik, Stephen L. "Illusion Chasers: Calderon's 2 Dreams." *Scientific American*. February 22, 2017. Online.

Kidd, Michael, ed. Introduction. *Life's a dream / Pedro Calderón de la Barca ; a prose translation and critical introduction*. University Press of Colorado, 2004.

Reid, Kerry. "Vitalist manages to shed light on a heavy European drama in 'Life is a Dream.'" *Chicago Tribune*, May 18, 2011.

Google: Vitalist Theater has study guide.

YouTube: For a video to illustrate the concept of using shadow play, try searching "Shadow Magic performance with Animals."

Google: Magis Theatre Company and the gallery of their production of Calderon's *Two Dreams*.

***Tartuffe* by Molière**

Véronique Flambard-Weisbart, Loyola Marymount University

Resources

The King is Dancing. Dir. Gérard Corbiau. France 2 Cinema, 2000.

Molière. Dir. Laurent Tirard. Sony Pictures, 2008.

Leon, M. "The Poet and the Prince: Revising Moliere and Tartuffe in the French Revolution." *French Historical Studies*. Summer 2005. 28(3): 447-467.

Google: Tartuffe at Theatre Royal Haymarket, London – review round-up. Fergus Morgan, June 4, 2018.

***The Misanthrope* by Moliere**

Daniel Smith, Michigan State University

Resources

I recommend including both Richard Wilbur's and Constance Congdon's translations of Oronte's sonnet. Various translations and adaptations of *The Misanthrope* are available online and in libraries. Straightforward versions include translations by Donald Frame, Timothy Mooney, Maya Slater, and Henri van Laun. Adaptations by Neil Bartlett, Samuel Buggeln, and Tony Harrison modernize the text a bit more.

Dickson, Jesse. "Theatricality, Voyeurism, and Molière's *Misanthrope*: Yesterday and Today." *Journal of Dramatic Theory and Criticism* vol 18, no. 2 (Spring 2004), pp. 41-54.

Winn, Stephen. "ACT's *Misanthrope* Cuts to the Heart." *San Francisco Chronicle*, October 27, 2000.

Molière. Dir. Laurent Tirard. Perf. Romain Duris, Fabrice Luchini, Laura Morante, Ludivine Sagnier. Culver City, CA: Sony Pictures, 2008. DVD.

Restoration Theater Audiences

Kerri Ann Considine, University of Tennessee, Knoxville

Resources

Fisk, Deborah Payne, editor. *The Cambridge Companion to English Restoration Theatre*. Cambridge UP, 2000.

Roach, Joseph R. *The Player's Passion: Studies in the Science of Acting*. U of Michigan P, 1993.

Stage Beauty. Directed by Richard Eyre, Lion's Gate, 2005. This can be a fun resource to use with students to help them get a sense of the atmosphere of the Restoration playhouse and the way the addition of female performers influenced the English theatre profession, but it should be noted that the film takes artistic license with the accuracy of some historical events.

Straub, Kristina, Misty G. Anderson, and Daniel O'Quinn, editors. *The Routledge Anthology of Restoration and Eighteenth-Century Drama*. Routledge, 2017.

***The Country Wife* by William Wycherley**

Erik L. Johnson, Stanford University

Resources

McWhinnie, Donald, director. *The Country Wife*, 1977. Helen Mirren at the BBC, BBC Video, 2008, Disc 4.

Sedgwick, Eve Kosofsky. "The Country Wife: Anatomies of Male Homosocial Desire." *Between Men: English Literature and Male Homosocial Desire*, 30th anniversary ed., Columbia UP, 2016, pp. 49–66.

Google: The china scene homage from *Shampoo* can be viewed online: "Don't Let the Steam Out." *Shampoo*, directed by Hal Ashby, 1975. Turner Classic Movies.

Wycherley, William, *The Plain Dealer*. "*The Country Wife*" and *Other Plays*, edited by Peter Dixon, Oxford UP, 1998, pp. 317–19. Wycherley comments on the notoriety of the china scene in his 1676 play *The Plain Dealer*. See Act 2, Olivia speaking.

In the 2018 Morphic Graffiti production of *The Country Wife* at Southwark Playhouse in London, which transposed the play to the 1920s, lights were dimmed during asides to the audience; for a review and comparison to a concurrent revival of Congreve's *The Way of the World*, see Clapp, Susannah, "The week in theatre: The Way of the World, The Country Wife," in *The Observer*, 15 April 2018.

For a comparison of three 1990s revivals, including the Heather Brothers' musical adaptation *Lust* and an adaptation with multimedia elements staged by Andrew Manley that evoked modern royal sex scandals and the AIDS epidemic, see Brown, Georgina. "Sexual designs of the time: The Country Wife, locked up for years, is out again." *The Independent*, 11 August 1993.

***The Rover* by Aphra Behn**

Joanne Cordón, University of Connecticut

Resources

Google: Bakewell, Lyndsey. "An Interview with Loveday Ingram, Director of *The Rover* at the RSC." *British Society for Eighteenth-Century Studies*, 28 October 2016.

Google: The Royal Shakespeare Company's 2016 production directed by Loveday Ingham at the Swan, Stratford-upon-Avon.

Mountford, Fiona. "The Rover, theatre review: Aphra Behn drama provides a rare chance for off-the-leash mischief-making." *Go London*, 26 September 2016.

Bender, Ashley Brookner. "Moving Miniatures and Circulating Bodies in Aphra Behn's *The Rover*." *Restoration: Studies in English Literary Culture, 1660-1700*, vol. 31, no. 1, 2007, pp. 27–46.

Carlson, Susan. "Cannibalizing and Carnivalizing: Reviving Aphra Behn's 'The Rover.'" *Theatre Journal*, vol. 47, no. 4, 1995, pp. 517–539.

Hackman, Rose. "Are you beach body ready? Controversial weight loss ad sparks varied reactions." *The Guardian*. 25 June 2015.

Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Feminisms: An Anthology of Literary Theory and Criticism*, edited by Robyn R. Warhol and Diane Price Herndl, Rutgers UP, 1997, pp. 438–48.

Google: Nell Gwyn portraits, The National Portrait Gallery, London.

Perry, Gill, with Joseph Roach and Shearer West. *The First Actresses: Nell Gwyn to Sarah Siddons*. U of Michigan P, 2011.

Wright, Jules, director. *The Rover*. BBC/Insight Media/Open University/Women's Playhouse Trust, 1995. Only production of the play available on DVD.

***The Way of the World* by William Congreve**

Erik L. Johnson, Stanford University

Resources

Algee-Hewitt, Mark. "Distributed Character: Quantitative Models of the English Stage, 1550–1900." *New Literary History*, vol. 48, no. 4, 2017, pp. 751–782, offers a wide-ranging discussion of character networks in drama and different ways of modeling them, for students or instructors curious about networks more generally.

Roberts, David. *Restoration Plays and Players: An Introduction*. Cambridge UP, 2014, chap. 1, online as part of Cambridge Core, includes an accessible contextual discussion of *The Way of the World* as an example of Restoration "regime change theatre."

Director James Macdonald's spring 2018 Donmar Warehouse, London, production has been widely praised for embracing the play's complexity rather than attempting to simplify it. Among the reviews, Billington, Michael, "The Way of the World review: sparkling restoration of Congreve's comic gem," 6 April 2018, *The Guardian*, cites

several examples of how collisions and contrasts between the play's characters bring nuance even to stereotypical comic roles.

***The School for Scandal* by Richard Brinsley Sheridan**

Helen Williams, Northumbria University, UK

Resources

Blake, Ann, ed., *The School for Scandal*, by Richard Brinsley Sheridan, Methuen Drama: New Mermaids, 3rd edn. (London: Bloomsbury, 2004).

Butler, Marilyn, 'Culture's Medium: The Role of the Review.' *The Cambridge Companion to Romanticism*. Stuart Curran, ed. Cambridge University Press. 2010.

Google: Dickson, Andrew, 'Sentiment and Sensibility: Sheridan and The School for Scandal', British Library.

Evans, James E., 'Sentimental Economies in the School for Scandal', *New Perspectives on the Eighteenth Century*, 8 (2011), pp. 51-63.

John M. Picker, 'Disturbing Surfaces: Representations of the Fragment in The School for Scandal', *ELH*, 65 (1998), pp. 637-652.

The School for Scandal, by Richard Brinsley Sheridan. Dir. Michael Langham, Broadway Theatre Archive. DVD 2013.

***Woyzeck* by Georg Büchner**

Christopher Wixson, Eastern Illinois University

Resources

Smith, Matthew Wilson, ed.. *Georg Büchner: The Major Works*, trans. Henry Schmidt. New York: W.W. Norton & Company, 2012).

Google: "Woyzeck on the Highveld." Handspring Puppet Company Adaptation of *Woyzeck*.

Gussow, Mel. "Woyzeck, Antihero, Cannot Outrun His Destiny." *The New York Times* (12/7/1992): 14.

***A Doll's House* by Henrik Ibsen**

William Boles, Rollins College

Resources

Google: Petronella Oortman's dollhouse at the Rijks Museum.

Chen, Nancy Wei-Ning. "Playing with Size and Reality: The Fascination of a Dolls' House World." *Children's Literature in Education: An International Quarterly*, vol. 46, no. 3, 2015 Sept. 2015, pp. 278–295.

Shanahan, Ann M. "Playing House: Staging Experiments About Women in Domestic Space." *Theatre Topics*, vol. 23 no. 2, 2013, pp. 129-144.)

Brantley, Ben. "A Caged Wife, Desperately Spinning Her Wheel." *The New York Times*, 27 Feb. 2014.,

Google: Rose, Charlie. Interview with Janet McTeer. 6 June, 1997.

***Miss Julie* by August Strindberg**

Aleks Merilo, South Kitsap High School

Resources

Holden, Stephen. "Class Warfare at the Most Intimate Level." Movie Review. *New York Times*. 4 Dec. 2014.

Miss Julie, Dir: Liv Ullman. Perf. Jessica Chastain, Colin Farrell, Samantha Morton. Lionsgate, 2014.

Shideler, Ross. "*Miss Julie*: Naturalism, 'The Battle of the Brains' and Sexual Desire." Michael Robinson, ed. *The Cambridge Companion to August Strindberg*. Cambridge, England: Cambridge UP; 2009: pp. 58-69.

Strindberg, August. "Miss Julie and Other Plays," *Oxford World's Classics*. 2009.

***Hedda Gabler* by Henrik Ibsen**

Shadow David Zimmerman, University of California, Santa Cruz

Resources

Brantley, Ben. "Hedda's Terrible, Horrible, No-Good Very Bad Day." Review of Hedda Gabler, directed by Ian Rickson. *The New York Times*, 25 Jan. 2009.

The Editors of Encyclopædia Britannica. "Meiningen Company." *Encyclopædia Britannica*, 20 July 1998.

Kildahl, Erling E. "The 'Social Conditions and Principles' of 'Hedda Gabler.'" *Educational Theatre Journal*, vol. 13, no. 3, 1961, pp. 207–213.

Sprinchorn, Evert. "The Unspoken Text in Hedda Gabler." *Modernism in European Drama: Ibsen, Strindberg, Pirandello, Beckett: Essays from Modern Drama*, edited by Frederick J. Marker and Christopher Innes, University of Toronto Press, Toronto; Buffalo; London, 1998, pp. 40–56.

***The Importance of Being Earnest* by Oscar Wilde**

Jessie Mills, Pomona College

Resources

Poague, L. A. "The Importance of Being Earnest: The Texture of Wilde's Irony." *Modern Drama*, 16.3 (1973): 251-257.

Isherwood, Charles. "A Stylish Monster Conquers at a Glance." *The New York Times*, 14 Jan. 2011, Google: "'Jersey Shore' Gone Wilde, Part 1." The Jersey Shore/Importance of Being Earnest series.

***Three Sisters* by Anton Chekhov**

Janna Segal, University of Louisville

Resources

Brantley, Ben. "Russian Ennui, American Idiom." *The New York Times*. 3 February 2011.

Moore, Sonia. *The Stanislavski System: The Professional Training of an Actor*. 2nd ed., Penguin Books, 1984.

Google: *The Three Sisters*. Directed by Paul Bogart, performances by Luther Adler, Sandy Denis, Geraldine Page, Kim Stanley, and Shelley Winters. *The Actors Studio*, 1966.

Wyman, Sarah. "Chekhov's Three Sisters: A Proto-Poststructuralist Experiment." *Theatre History Studies*, vol. 36, 2017, pp. 183-201.

***The Cherry Orchard* by Anton Chekhov**

Kelly Younger, Loyola Marymount University

Resources

Allen, David. *Performing Chekhov*. London: Routledge (2001).

Loehlin, James N. *Chekhov: The Cherry Orchard*. Plays in Production Series. Cambridge University Press (2006).

Fergusson, Francis. "Ghosts and *The Cherry Orchard*: The Theater of Modern Realism," in *The Idea of a Theater: A Study of Ten Plays: The Art of Drama in Changing Perspective*, Princeton University Press, 1949, pp. 161-177.

Tulloch, John. "Imagining Audiences: The Eyre/Griffiths Production of *The Cherry Orchard*." *Shakespeare and Chekhov in Production and Reception: Theatrical Events and Their Audiences*, University of Iowa Press, Iowa City, 2005, pp. 83–112.

YouTube: *The Cherry Orchard* (1981 BBC production). Act Two begins at the 9:00 minute mark.

***Pygmalion* by George Bernard Shaw**

Rebecca Cameron, DePaul University

Resources

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***Trifles* by Susan Glaspell**

Noelia Hernando-Real, Universidad Autónoma de Madrid

Resources

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Google: Link to log cabin quilt pattern are available through a simple Google Image search.

***Six Characters in Search of an Author* by Luigi Pirandello**

William Hutchings, University of Alabama at Birmingham

Resources

Pascal Wallisch, "Two Years Later, We Finally Know Why People Saw 'The Dress' Differently." *Slate*, April 12, 2017.

Chloe Watson, "Laurel or Yanny explained: why do some people hear a different word?" *The Guardian*, May 17, 2018.

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***Juno and the Paycock*, by Sean O'Casey**

Ryan Sheets, University of Arkansas

Resources

Grunert, Andrea. "Juno and the Paycock, and The Veil (review)." *Theatre Journal* 64, no. 3 (2012): 427-430.

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***Machinal* by Sophie Treadwell**

Kerri Ann Considine, University of Tennessee, Knoxville

Resources

Walker, Julia A. "Sophie Treadwell's 'Pretty Hands.'" *Expressionism and Modernism in the American Theatre*, Cambridge UP, 2005, pp. 211-38.

YouTube: Fritz Lang's *Metropolis* (1927), F.W. Murnau's *The Last Laugh* (1924), and Charlie Chaplin's *Modern Times* (1936).

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***The House of Bernarda Alba* by Federico García Lorca**

José I. Badenes, S.J., Loyola Marymount University

Resources

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Delgado, Maria. *Federico García Lorca*. New York: Routledge, 2008.

Halberstam, Judith/Jack. *Female Masculinity*. Durham, NC: Duke UP, 1998.

McDermid, Paul. *Love, Desire and Identity in the Theatre of Federico García Lorca*. Norfolk: Tamesis, 2007.

YouTube: Scenes from the play in both Spanish and English

Amazon: search for "The Nun" mask from the horror film *The Nun* as a good example for purchase.

Google: "scary cut out mask" to print a mask for the exercise.

***Our Town* by Thornton Wilder**

Timothy Johnson, Marymount Manhattan College

Resources

Wilder, Robin G. and Jackson R. Bryer, eds., *The Selected Letters of Thornton Wilder*. New York: HarperCollins Publishers, 2008.

McClanahan, Rebecca. "Our Towns." *Gettysburg Review*, 2003 Summer; 16 (2): 217-32.

Isherwood, Christopher. "21st-Century Grover's Corners, With the Audience as Neighbors." *The New York Times*, . 26 Feb. 2009.

Our Town. Masterpiece Theatre's American Collection, PBS, 2003. Film.

Mother Courage and Her Children by Bertolt Brecht

Robert J. Vrtis, Luther College

Resources

“On Gestic Music,” “Alienation Effects in Chinese Acting,” “The Street Scene,” and “From the Mother Courage Model.” All of these are available in *Brecht on Theatre: The Development of an Aesthetic*, John Willett ed. Hill and Wang, 1964.

Nina Santisi and John Walter’s documentary *Theater of War* (Santisi, Nina and John Walter. *Theater of War*. Lorber Films, 2010).

Many images from the 1949 performance by the Berliner Ensemble can be found in John Fuegi’s *The Essential Brecht*, Hennessey and Ingalls, 1972.

Long Day’s Journey Into Night by Eugene O’Neill

Janet Roberts, Eugene O’Neill Society

Resources

Billington, Michael. “Long Day’s Journey Into Night review – Irons and Manville leave you emotionally pulverised.” *The Guardian*. 6 Feb. 2018.

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Roberts, Janet M. “The Pen and the Brush : Eugene O’Neill, Visual Artists and Women Muses.” Judith E. Barlow, ed. *Eugene O’Neill Review*. 38. 1 & 2 (2017): 47-73.

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The Glass Menagerie by Tennessee Williams

Jessie Mills, Pomona College

Resources

Jacobs, Daniel. "Tennessee Williams: The Uses of Declarative Memory in the Glass Menagerie." *Journal of the American Psychoanalytic Association*, vol. 50, no. 4, 2002, pp. 1259-1270.

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Death of a Salesman by Arthur Miller

Suzanne Maynard Miller, New York City College of Technology (CUNY)

Resources

Atkinson, Brooks. "At the Theatre." Review of *Death of a Salesman*. *The New York Times*, 11 July 1949.

Death of a Salesman. Directed by Alex Segal, performances by Lee J. Cobb, Mildred Dunnock, James Farentino, George Segal, and Gene Wilder, Kultur Video, 2002.

Gottfried, Martin. *Arthur Miller: His Life and Work*. Cambridge, MA. Da Capo Press. 2003.

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Miller, Arthur. "Arthur Miller Interview on His Life and Career (1987). Interview with Mike Wallace. YouTube, uploaded by Manufacturing Intellect, 24 October 2017,

Ribkoff, Fred. "Shame, Guilt, Empathy, and the Search for Identity in Arthur Miller's *Death of A Salesman*." *Modern Drama*, vol. 43, no. 1, Spring 2000, pp. 48-55. Project Muse.

***Waiting for Godot* by Samuel Beckett**

Ian Andrew MacDonald, Bowdoin College

Resources

“Patrick Stewart & Ian McKellen on Broadway, Bowler Hats and Beckett.” Interview with Barbara Chai. Video. Wall Street Journal. 13 Dec. 2013.

Berlin, Normand. “Traffic of Our Stage: Why ‘Waiting for Godot?’.” *The Massachusetts Review*. Vol. 40, No. 3 (Autumn 1999), pp. 420-434.

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***Waiting for Godot* by Samuel Beckett**

Graley Herren, Xavier University

Resources

Brown, Ethan. “The lower ninth ward meets Samuel Beckett.” *Guardian Unlimited* (12 November 2007).

Burns, John F. “To Sarajevo, Writer Brings Good Will and ‘Godot.’” *New York Times* (19 Aug 1993).

Chan, Paul. “Waiting for Godot in New Orleans: An Artist’s Statement.” *The Beckett Circle/ Le Cercle de Beckett* 31:1 (2008): 1-3.

Google: creativetime.org, *Waiting for Godot*, New Orleans

Cuthbert, David. “Godot is Great.” *Times-Picayune* (6 November 2007).

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***The Crucible* by Arthur Miller**

Deric McNish, Michigan State University

Resources

Arthur Miller, Elia Kazan and the Blacklist: None Without Sin. Dir. Michael Epstein. PBS.org, 2 Sept 2003. Film.

Amir, Aziz. "Using the Past to Intervene in the Present: Spectacular Framing in Arthur Miller's *The Crucible*." *New Theatre Quarterly*, 32(2), 169-180. Cambridge University Press, 2016.

Brantley, Ben. "In Arthur Miller's 'Crucible,' First They Came for the Witches." Review of *The Crucible*, directed by Ivo van Hove. New York Times, 31 Mar 2016.

***Cat on a Hot Tin Roof* by Tennessee Williams**

Cameron Watson, Antaeus Theatre Company, Los Angeles

Resources

"Author and Director: A Delicate Situation" from *Tennessee Williams New Selected Essays: Where I Live* ed. John S. Bak, New Directions Books, NY, 2009.

"Swinging a Cat" by Brian Parker in *Cat on a Hot Tin Roof*, Tennessee Williams, New Directions Books, NY 2004, pp. 175-185

Drury, Emma. "Teaching *Cat on a Hot Tin Roof*: the play with a pull students can't resist." *The Guardian*. 12 October 2012.

***Endgame* by Samuel Beckett**

Lindsay Adams, The Catholic University of America

Resources

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YouTube: McDonald, Ronan. *Samuel Beckett. The School of Life*. May 12, 2017.

Tench, Megan. "No give and take for ART in 'Endgame'." The Boston Globe. February 13, 2009.

Suchy, Patricia A. "When Words Collide: The Stage Direction as Utterance." *Journal of Dramatic Theory and Criticism*. Fall 1991. Pg. 69-82.

The Birthday Party by Harold Pinter

Christopher Wixson, Eastern Illinois University

Resources

O'Lesser, Simon. "Reflections on Pinter's *The Birthday Party*." *Contemporary Literature* 13. 1 (Winter, 1972): 34-43.

Gussow, Mel. "In *The Birthday Party*, Pinter's Daily Terrors." *The New York Times* (04/18/1988): 16.

YouTube: Pinter, Harold. *The Birthday Party*. BBC 4 Film Production (in four parts)

Rhinoceros by Eugene Ionesco

Rebecca Cameron, DePaul University

Resources

Sound effects that can be used for this exercise are available in sound effect databases and on YouTube. On sound effect websites, you can search for "Ionesco *Rhinoceros*" or for more specific sounds such as "rhinoceros trumpeting," "broken glass," and even "cat crushed." On YouTube, you can search for "elephants stampeding" or "elephants trumpeting."

Rhinoceros by Eugene Ionesco, directed by Robert Wilson, performed in Romanian by The National Theatre Marin Sorescu, Craiova, Romania, 2 July 2014.

Davies, Telory W. "Review of *Rhinoceros* at Berkeley Repertory Theatre," 26 January 2002. *Theatre Journal* 54.4 (2002): 645-46.

Ionesco, Eugene. *Notes and Counter Notes: Writings on the Theatre*. Transl. Donald Watson. New York: Grove Press, 1964.

Quinney, Anne Holloway. "Excess and Identity: The Franco-Romanian Ionesco Combats *Rhinocerotitis*." *South Central Review: The Journal of the South Central Modern Language Association*. 24.3 (2007): 36-52.

Schechner, Richard. "An Interview with Ionesco." *Tulane Drama Review*. 7.3 (1963): 163-68.

***A Raisin in the Sun* by Lorraine Hansberry**

Carrie Klewin Lawrence, 3rd Space Theatre Collective

Resources

A Raisin in the Sun. Screenplay by Lorraine Hansberry, starring Sidney Poitier, directed by Daniel Petrie. The Criterion Collection. 1961. Several Special Features with interviews and commentary.

Anderson, Michael. "Theater: A Landmark Lesson in Being Black." *The New York Times*. 7 March 1999.

Halba, Hilary. "'Play, but don't play games!': The Meisner Technique Reconsidered." *Theatre Topics*, vol. 22 no. 2, 2012, pp. 127-136.

Perry, Imani. *Looking for Lorraine: The Radiant and Radical Life of Lorraine Hansberry*. Beacon Press: 2018.

Yachnin, Paul. "Magical Properties: Vision, Possession, and Wonder in Othello." *Theatre Journal* 48, no. 2 (1996): 197-208. While this essay is not technically on *A Raisin in the Sun*, it does such a good job analyzing the use of that particular prop (the handkerchief) and bringing attention to the possibilities of its use - specifically in the text of the play, I thought it would be appropriate to recommend.

***The Zoo Story* by Edward Albee**

Peggy Stafford, Purchase College, SUNY

Resources

Consider reading *Homelife*, a one-act Albee wrote as a companion and prequel to *The Zoo Story*. Fifty years after Albee wrote *The Zoo Story*, he felt that the play wasn't complete and wrote a first act called *Homelife* and published the two acts in a new play called *At Home at The Zoo*. It wasn't for lack of Jerry's "zoo story" that he wrote this new act, but rather that he felt Peter's story and character needed to be developed.

Green, Jesse. "Is Edward Albee 'At Home at the Zoo'? You Bet He Is." Review of *At Home at the Zoo: Homelife & The Zoo Story*. *The New York Times*, 22 February 2018.

Gussow, Mel. "THEATER; A Voice of His Own: Albee's Epiphany at 30." *The New York Times*, 25 July 1999.

Nilan, Mary M. "Albee's *The Zoo Story*: Alienated Man and the Nature of Love." *Modern Drama*, vol. 16, no. 1, Spring 1973, pp. 55-59.

Edward Albee and Will Eno in Conversation, Conversations from the Cullman Center, New York Public Library Video, 2010.

YouTube: *Edward Albee's At Home at the Zoo*, American Conservatory Theatre, San Francisco. Uploaded 10 June, 2009.

YouTube: *PAUL SPARKS: Edward Albee's At Home at the Zoo*, Signature Theatre, New York. 24, Uploaded January 2018.

***Who's Afraid of Virginia Woolf?* by Edward Albee**

Michael Y. Bennett, University of Wisconsin-Whitewater

Resources

Who's Afraid of Virginia Woolf? starring Richard Burton and Elizabeth Taylor, and directed by Mike Nichols. 1966.

Bennett, Michael Y. *Edward Albee's Who's Afraid of Virginia Woolf?* (London and New York: Routledge, 2018).

Bottoms, Stephen. *Albee: Who's Afraid of Virginia Woolf?* (Cambridge: Cambridge UP, 2000).

Roudané, Matthew. *Who's Afraid of Virginia Woolf? Necessary Fictions, Terrifying Realities* (Boston: Twayne Publishers, 1990).

Bennett, Michael Y. *Performance Review of Edward Albee's Who's Afraid of Virginia Woolf?, by Edward Albee. A Steppenwolf Theatre Production.* Dir. Pam MacKinnon. The Booth Theatre. *Theatre Journal*, 65.3 (October 2013): 416-417.

Brantley, Ben. "Marriage as Blood Sport: A No-Win Game." *The New York Times* 21 March 2005.

Isherwood, Charles. "Taking No Prisoners in Boozy, Brutal Head Games: Tracy Letts in 'Who's Afraid of Virginia Woolf?'" *The New York Times*, 14 October 2012.

***Dutchman* by Amiri Baraka**

Michael Y. Bennett, University of Wisconsin-Whitewater

Resources

Charlie and the Chocolate Factory: Willy Wonka & the Chocolate Factory (1971), starring Gene Wilder as Willy Wonka, and *Charlie and the Chocolate Factory* (2005), starring Johnny Depp as Willy Wonka.

Dutchman (1966), directed by Anthony Harvey, starring Shirley Knight and Al Freeman, Jr. Kumar, Nita N. "The Logic of Retribution: Amiri Baraka's 'Dutchman'" *African American Review* 37.2/3 (Summer - Autumn, 2003): 271-279.

Watts, Jerry. *Amiri Baraka: The Politics and Art of a Black Intellectual* (New York: New York University Press, 2001)

"The Theater: 'Dutchman'; Drama Opens on Triple Bill at Cherry Lane; The Casts." *The New York Times*, 25 March 1964.

Bellafante, Ginia. "'60s Prejudice and Capitalism as a Big Blond Metaphor.'" *The New York Times*, 24 January 2007.

***The Homecoming* by Harold Pinter**

William Hutchings, University of Alabama at Birmingham

Resources

"The 'Second Person Accusatory' You Or, It's Not (Just) About the Pauses: Harold Pinter's Reinvention of Stage Language." *Merope: Revista semestrale di studi umanistici*. Nuova serie 23: 14-15 (Gennaio-Luglio 2014), 5-17.

"... But What Do You Say To [Much Less About] Harold Pinter?" Remembering / Celebrating Harold Pinter: *The Pinter Review: Memorial Volume*, 2009-2011. Ed. Francis Gillen. Tampa, Florida: The University of Tampa Press, 2011. 112-114.

***The House of Blue Leaves* by John Guare**

AJ Knox, Platt College

Resources

YouTube: *The House of Blue Leaves*. Directed by Kirk Browning and Jerry Zaks.
Arlington: American Playhouse and Public Broadcasting Service, 1987. Boal, Augusto.
Theater of the Oppressed. New York: Theatre Communications Group, 1985.
Barnes, Clive. "Theater: John Guare's 'House of Blue Leaves' Opens," *The New York Times*, February 11, 1971.
Curry, Jane Kathleen. *John Guare: A Research and Production Sourcebook*. Westport: Greenwood Publishing Group, 2002.
Guare, John. *Three Exposures*. New York: Harcourt Brace Jovanovich, Inc., 1982.

***Death and the King's Horseman* by Wole Soyinka**

**Professor Önder Çakırtaş, Bingöl University and Miriam Chirico, Eastern
Connecticut State University**

Resources

Billington, Michael. "Theatre Review: Death and the King's Horseman." *The Guardian*, 9 April 2009.
Google: Bode Omojola's *Rhythms of the Gods: Music and Spirituality in Yoruba Culture*
Google: Egungun dancing or Egungun music
Dosunmu, Oyeade Ajibola. *The Appropriation of Traditional Musical Practices in Modern Yoruba Drama: A Case Study of Wole Soyinka's Death and the King's Horseman*. Master's Thesis, University of Pittsburgh, (2005). (Unpublished)
Gikandi, Simon, ed. *Wole Soyinka: Death and the King's Horseman. Authoritative Text, Backgrounds and Contexts, Criticism*. Norton Critical Edition, 2003.
Jeyifo, Biodun. *Wole Soyinka: Politics, Poetics, and Postcolonialism*. New York: Cambridge University Press, 2004.
Wright, Derek. *World Author Series: Wole Soyinka revisited*. Twayne Publishers, 1992.

***Fefu and Her Friends* by María Irene Fornés**

Ann M. Shanahan, Purdue University

Resources

Case, Sue Ellen. *Feminism and Theatre*. New York: Routledge, 1988.

Dolan, Jill. *The Feminist Spectator as Critic*. Ann Arbor: U of Michigan, 1988.

Shanahan, Ann M. "Playing House: Staging Experiments About Women in Domestic Space." *Theatre Topics*, Vol. 23, No. 2, September 2013, pp, 129-144.

***And the Soul Shall Dance* by Wakako Yamauchi**

Jennifer Lale, Independent Scholar

Resources

Ritusko McDonald, Dorothy, and Katharine Newman. "Relocation and Dislocation: The Writings of Hisaye Yamamoto and Wakako Yamauchi." *MELUS*, vol. 7, no. 3, Sept. 1980, pp. 21-38.

Google: "Wakako Yamauchi Interview." Internet Archive, 8 July 2009.

Winter, Laurie. "'And the Soul Shall Dance' Makes a Welcome Return." *Los Angeles Times*, 13 Jan. 1996.

***Zoot Suit* by Luis Valdez**

Ellen C. Mareneck, Bronx Community College (CUNY)

Resources

PBS.ORG: "Episode Three: War and Peace" Latino Americans, PBS, 23 September 2013. There is a short clip (0:19:50 - 0:23:45) about the Zoot Suit Riots within this episode.)

Flores, Antonio. "How the Hispanic Population Is Changing." Pew Research Center, 18 September 2017. This article has updated demographic data on Hispanic populations in the United States as of 2016.

Google: "Glossary." ZootSuitDramaturgy, University of California at Santa Clara, 2014. This is a detailed glossary of Caló (Mexican American slang) as it is used in the play, *Zoot Suit*.

Google: "Hip Hop Fashion Definition." Apparel Search for Fashion, 2018. This website gives information on fashion trends for Hip hop styles from the beginning in early 1980s to the present day.

YouTube: "Zoot Suit Riots." This is an excellent 51 minute documentary video about the circumstances surrounding the Zoot Suit Riots in June 1943. I have my students watch for background on the actual historical incidents upon which the play is based.

Valdez, Luis. *Zoot Suit and Other Plays*, Arte Publico Press, 1992.

***True West* by Sam Shepard**

Suzanne Maynard Miller, New York City College of Technology (CUNY)

Resources

Shepard, Sam. "Sam Shepard, the Art of Theater No. 12." Interview with Benjamin Ryder Howe, Jeanne McCulloch, and Mona Simpson. *The Paris Review*, issue 142, spring 1997.

True West. Directed by Allan A. Goldstein, performances by John Malkovich, Sam Schacht, and Gary Sinise, Steppenwolf Theater Company, 1984.

Zinoman, Jason. "Those Bickering Brothers are Back in the Kitchen." Review of *True West*. *The New York Times*, 13 December 2006,

Joodaki, Abdol Hossein and Samaneh Shooshtarian. "A Postmodernist Reading of Sam Shepard's *True West*." *International Journal of Applied Linguistics and English Literature*, vol. 2, no. 5, 2013, pp. 201–212.

***Top Girls* by Caryl Churchill**

Verna A. Foster, Loyola University Chicago

Resources

Luckhurst, Mary. *Caryl Churchill*. Part III: "Thatcherism, the New Right and the 1980s," ch. 5 "Key Production: *Top Girls*." London and New York: Routledge, 2015. 82-105.

Billington, Michael. "Top Girls--Review." Minerva, Chichester. *The Guardian*, 4 July 2011.

YouTube: *Top Girls* (Open University/BBC). 1991.

Google Images: Pieter Bruegel the Elder, *Dull Gret*. Museum Mayer van den Bergh, Antwerp.

***Cloud Nine* by Caryl Churchill**

Suzanne Delle, York College of Pennsylvania

Resources

YouTube: clips from the Almeida 2007 production of the play may help to clarify what professional actors do in a rehearsal.

Cavendish, Domenic. "Cloud 9: A mixed up delight." *The Telegraph*. 2 November 2007.

Howe Kritzer, Amelia. *The Plays of Caryl Churchill: Theatre of Empowerment*, St. Martin's Press, New York, 1991.

Dickson, Andrew. "Caryl Churchill's Prophetic Drama." *The New Yorker*, 18 November, 2005.

***"Master Harold"... and the boys* by Athol Fugard**

Paula Fourie, Stellenbosch University

Resources

Google: Signature Theatre, "Athol Fugard: My South Africa, My America."

Walder, Dennis. "'The Fitful Muse:' Fugard's Plays of Memory," *The European Legacy: Towards New Paradigms* 7, no. 6 (2002): 697-708.

Isherwood, Charles. "Review: 'Master Harold' ... and the boys, a Searing Indictment of Racism." *The New York Times*, 7 November 2016.

***Glengarry Glen Ross* by David Mamet**

Michael Schwartz, Indiana University of Pennsylvania

Resources

Zinman, Toby Silverman. "Jewish Aporia: The Rhythm of Talking in Mamet." *Theatre Journal*, vol. 44, no. 2, 1992, pp. 207–215.

Boon, Kevin Alexander. "Dialogue, Discourse and Dialectics: The Rhetoric of Capitalism in *Glengarry Glen Ross*." *Creative Screenwriting* 5.3 (1998): 50-57.

Rich, Frank. "Theater: A Mamet Play, *Glengarry Glen Ross*." *New York Times*. March 26, 1984. New York Theatre Critics' Review 45 (1984): 334.

Glengarry Glen Ross. Dir. James Foley (1992). Screenplay David Mamet from his play.

Worstet, David. "How to Do Things with Salesmen: David Mamet's Speech-Act Play." *Modern Drama* 373 (fall 1994): 375-90.

***Fences* by August Wilson**

Baron Kelly, University of Louisville

Resources

Fences. Director Denzel Washington. Perf. Denzel Washington, Viola Davis, Stephen McKinley Henderson. Paramount Pictures, 2017.

Jackie Robinson. Director Ken Burns. Narrator Keith David. Florentine Films, 2016.

Herrington, Joan and Von Washington. "Telling the Story: August Wilson's Challenge to Young Actors." *Approaches to Teaching the Plays of August Wilson*. Eds. Sandra G. Shannon and Sandra L. Richards. New York: Modern Language Association, 2016. 69-78.

Wang, Qun. *An In-Depth Study of the major Plays of African American Playwright August Wilson: Vernacularizing the Blues on Stage*. New York: Edwin Mellen Press, 1999.

Weber, Myles. "Rescuing the Tragic Bully in August Wilson's *Fences*." *Southern Review*, Louisiana State University Press 50.4 (2014): 648-674.

***The Other Shore* by Gao Xingjian**

Oscar King IV, Loyola Marymount University

Resources

Fong, Gilbert C. F. "Introduction." *The Other Shore: Plays by Gao Xingjian*, trans. Gilbert C. F. Fong. The Chinese University Press, 1999, pp. ix-xlii.

Gao Xingjian, "The Other Shore." *The Other Shore: Plays by Gao Xingjian*, trans. Gilbert C. F. Fong. The Chinese University Press, 1999, pp. 1-44.

"The Chinese Revolution of 1949." *United States Office of the Historian*.

<<https://history.state.gov/milestones/1945-1952/chinese-rev>>

Kuznetsova, J. A. "Tradition of Anti-Utopia in Gao Xingjian's Play 'The Other Shore.'" *Vestnik Sankt-Peterburgskogo Universiteta*, vol. 3, no. 4, 2014, pp. 89–99.

Lin, Sylvia, Li-Chun. *Between the Individual and the Collective: Gao Xingjian's Fiction*. Gale, 2003.

Matsuyama, Utako K. "Can Story Grammar Speak Japanese?" *The Reading Teacher*, vol. 36, no. 7, 1983, pp. 666-69.

Google: "Rise Of Communism In China." *All About Philosophy*.

The Piano Lesson by August Wilson

Miriam Chirico, Eastern Connecticut State University

Resources

Isherwood, Charles. "A Doleful Sonata Played on a Family's Agony: August Wilson's 'Piano Lesson' at Signature Theater." 18 November 2012.

Morales, Michael. "Ghosts in the Piano: August Wilson and the Representation of Black American History." *May All Your Fences Have Gates: Essays on the Drama of August Wilson*. Ed. Alan Nadel. Iowa City: University of Iowa Press, 1994: 105-115.

Wilson, August. *The Piano Lesson*. Film. Dir. Lloyd Richards. Perf. Charles S. Dutton and Alfre Woodard. Hallmark Home Entertainment. 2002.

M. Butterfly by David Henry Hwang

Miriam Chirico, Eastern Connecticut State University

Resources

Boles, William, C. "International Success: M. Butterfly." In *Understanding David Henry Hwang*. Columbia, SC: U of South Carolina P; 2013.

Lee, Esther Kim. "M. Butterfly." In *The Theatre of David Henry Hwang*. London, England; Methuen Drama; 2015.

Lee, Jennifer 8. *The Fortune Cookie Chronicles: Adventures in the World of Chinese Food*. Twelve - Grand Central Publishing: New York, 2009. Also, see her TED talk.

M. Butterfly (film). Dir. David Cronenberg, Screenplay David Henry Hwang. Starring Jeremy Irons. 1993.

Said, Edward. *Orientalism*. London: Routledge and Kegan, 1978; particularly Introduction and Chapter 1 "Knowing the Oriental."

***Fires in the Mirror* by Anna Deavere Smith**

Natka Bianchini, Loyola University Maryland

Resources

Reinelt, Janelle, "The Promise of Documentary," in *Get Real: Documentary Theatre Past and Present*, edited by Alison Forsyth and Chris Megson, London: Palgrave Macmillan Press, 2009, 6-23.

Forsyth, Alison, "Performing Trauma: Race Riots and Beyond in the Work of Anna Deavere Smith," in *Get Real: Documentary Theatre Past and Present* edited by Alison Forsyth and Chris Megson, London: Palgrave Macmillan Press, 2009, 140-151.

Clines, Francis X., "At Work With Anna Deavere Smith: The 29 Voices of One Woman in Search of Crown Heights," *The New York Times*, 10 June, 1992.

YouTube: *Fires in the Mirror*, video recording directed by George C. Wolf, PBS, 1993.

***Angels in America, Part One* by Tony Kushner**

Joseph R. D'Ambrosi, Indiana University

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