

SUSAN GLASPELL

*A Research and
Production Sourcebook*

MARY E. PAPKE

Susan Glaspell A Research And Production Sourcebook

**Bárbara Ozieblo Rajkowska, Bárbara
Ozieblo**



Susan Glaspell A Research And Production Sourcebook:

Susan Glaspell Mary E. Papke, 1993-02-18 Co founder of the Provincetown Players and one of its leading writers Susan Glaspell won the Pulitzer Prize for *Alison's House* 1930 and was also successful as an actress producer and novelist Her plays were compared often favorably with O'Neill's *After a Period of Eclipse* Glaspell's concern with woman's desire for selfhood brought her plays to the attention of feminist scholarship beginning in the 1970s Mary Papke argues in this work for a reassessment of Glaspell as a major American playwright This sourcebook begins with a bio critical survey and includes plot summaries for each staged work complete with production history and critical reception An annotated bibliography of primary works includes plays novels short fiction nonfiction nonprint and archival sources The secondary bibliography documents reviews and provides extensive annotations for a broad range of materials Chronologically organized it constitutes a detailed examination of Glaspell criticism

Susan Glaspell Linda Ben-Zvi, 2002 The first book length critical assessment of American playwright and fiction writer Susan Glaspell

Disclosing Intertextualities, 2016-08-29 For the first time this volume brings together essays by feminist Americanist and theater scholars who apply a variety of sophisticated critical approaches to Susan Glaspell's entire oeuvre Glaspell's one act play *Trifles* and the short story that she constructed from it *A Jury of Her Peers* have drawn the attention of many feminist critics but the rest of her writing the short stories plays and novels is largely unknown The essays gathered here will allow students of literature women's studies and theater studies an insight into the variety and scope of her oeuvre Glaspell's political and literary thinking was radicalized by the turbulent Greenwich Village environment of the first decades of the twentieth century by progressive era social movements and by modernist literary and theatrical innovation The focus of Glaspell studies has till recently been dominated by the feminist imperative to recover a canon of silenced women writers and in particular to restore Glaspell to her rightful place in American drama Transcending the limitations generated by such a specific agenda the contributors to this volume approach Glaspell's work as a dialogic intersection of genres texts and cultural phenomena a method that is particularly apt for Glaspell who moved between genres with a unique fluidity creating such modernist masterpieces as *The Verge* or *Brook Evans* This volume establishes Glaspell's work as an intersection of textual surfaces resulting for the first time in the complex aesthetic appreciation that her varied life's work merits

Self and Space in the Theater of Susan Glaspell Noelia Hernando-Real, 2011-10-10 Founding member of the Provincetown Players Pulitzer Prize winning playwright best selling novelist and short story writer Susan Glaspell 1876-1948 was a great contributor to American literature An exploration of eleven plays written between the years 1915 and 1943 this critical study focuses on one of Glaspell's central themes the interplay between place and identity This study examines the means Glaspell employs to engage her characters in proxemical and verbal dialectics with the forces of place that turn them into victims of location Of particular interest are her characters attempts to escape the influence of territoriality and shape identities of their own

Susan Glaspell Bárbara Ozieblo

Rajkowska, Bárbara Ozieblo, 2000 Celebrates the life and work of Susan Glaspell who won the Pulitzer Prize for drama in 1931 and who is recognized for her groundbreaking feminist dramas A Study Guide for Susan Glaspell's "Jury of Her Peers" Gale, Cengage Learning, 2016-07-14 A Study Guide for Susan Glaspell's Jury of Her Peers excerpted from Gale's acclaimed Short Stories for Students This concise study guide includes plot summary character analysis author biography study questions historical context suggestions for further reading and much more For any literature project trust Short Stories for Students for all of your research needs **Susan Glaspell and the Anxiety of Expression** Kristina Hinz-Bode, 2015-01-28 One of the founding members of the Provincetown Players Susan Glaspell contributed to American literature in ways that exceed the work she did for this significant theatre group Interwoven in her many plays novels and short stories is astute commentary on the human condition This volume provides an in depth examination of Glaspell's writing and how her language conveys her insights into the universal dilemma of society versus self Glaspell's ideas transcended the plot and character Her work gave prominent attention to such issues as gender politics power and artistic daring Through an exploration of eight plays written between the years of 1916 and 1943 Trifles Springs Eternal The People Alison's House Bernice The Outside Chains of Dew and The Verge this work concentrates on one of Glaspell's central themes individuality versus social existence It explores the range of forces and fundamental tensions that influence the perception and communication of her characters The final chapter includes a brief commentary on other Glaspell works A biographical overview provides background for the author's reading and interpretation of the plays placing Glaspell within the context of literary modernism Susan Glaspell in Context J. Ellen Gainor, 2010-03-25 Susan Glaspell in Context not only discusses the dramatic work of this key American author perhaps best known for her short story A Jury of Her Peers and its dramatic counterpart Trifles but also places it within the theatrical cultural political social historical and biographical climates in which Glaspell's dramas were created the worlds of Greenwich Village and Provincetown bohemia of the American frontier and of American modernism J. Ellen Gainor is Professor of Theatre Women's Studies and American Studies Cornell University Her other books include Performing America Cultural Nationalism in American Theater co edited with Jeffrey D. Mason from the University of Michigan Press **Theatre and Evolution from Ibsen to Beckett** Kirsten E. Shepherd-Barr, 2015-03-03 Evolutionary theory made its stage debut as early as the 1840s reflecting a scientific advancement that was fast changing the world Tracing this development in dozens of mainstream European and American plays as well as in circus vaudeville pantomime and missing link performances Theatre and Evolution from Ibsen to Beckett reveals the deep transformative entanglement among science art and culture in modern times The stage proved to be no mere handmaiden to evolutionary science though often resisting and altering the ideas at its core Many dramatists cast suspicion on the arguments of evolutionary theory and rejected its claims even as they entertained its thrilling possibilities Engaging directly with the relation of science and culture this book considers the influence of not only Darwin but also Lamarck Chambers Spencer

Wallace Haeckel de Vries and other evolutionists on 150 years of theater It shares significant new insights into the work of Ibsen Shaw Wilder and Beckett and writes female playwrights such as Susan Glaspell and Elizabeth Baker into the theatrical record unpacking their dramatic explorations of biological determinism gender essentialism the maternal instinct and the cult of motherhood It is likely that more people encountered evolution at the theater than through any other art form in the late nineteenth and early twentieth centuries Considering the liveliness and immediacy of the theater and its reliance on a diverse community of spectators and the power that entails this book is a key text for grasping the extent of the public's adaptation to the new theory and the legacy of its representation on the perceived legitimacy or illegitimacy of scientific work

Staging America Jeffery Kennedy, 2023-01-24 A comprehensive history of the Provincetown Players and their influence on modern American theatre The Provincetown Players created a revolution in American theatre making room for truly modern approaches to playwriting stage production and performance unlike anything that characterized the commercial theatre of the early twentieth century In Staging America The Artistic Legacy of the Provincetown Players Jeffery Kennedy gives readers the unabridged story in a meticulously researched and comprehensive narrative that sheds new light on the history of the Provincetown Players This study draws on many new sources that have only become available in the last three decades this new material modifies refutes and enhances many aspects of previous studies At the center of the study is an extensive account of the career of George Cram Cook the Players leader and artistic conscience as well as one of the most significant facilitators of modernist writing in early twentieth century American literature and theatre It traces Cook's mission of cultural patriotism which drove him toward creating a uniquely American identity in theatre Kennedy also focuses on the group of friends he calls the Regulars perhaps the most radical collection of minds in America at the time they encouraged Cook to launch the Players in Provincetown in the summer of 1915 and instigated the move to New York City in fall 1916 Kennedy has paid particular attention to the many legends connected to the group such as the discovery of Eugene O'Neill and also adds to the biographical record of the Players forty seven playwrights including Susan Glaspell Neith Boyce Edna St Vincent Millay Floyd Dell Rita Wellman Mike Gold Djuna Barnes and John Reed Kennedy also examines other fascinating artistic literary and historical personalities who crossed the Players paths including Emma Goldman Charles Demuth Berenice Abbott Sophie Treadwell Theodore Dreiser Claudette Colbert and Charlie Chaplin Kennedy highlights the revolutionary nature of those living in bohemian Greenwich Village who were at the heart of the Players and the America they were responding to in their plays

The Women of Provincetown, 1915-1922 Cheryl Black, 2002 In this work Cheryl Black argues that Provincetown has another largely unacknowledged claim to fame it was one of the first theatre companies in America in which women achieved prominence in every area of operation At a time when women playwrights were rare women directors rarer and women scenic designers unheard of Provincetown's female members excelled in all these functions making significant contributions to the development of modern American drama and theatre In addition to

playwright Glaspell the company's female membership included the likes of poets Edna St Vincent Millay Mina Loy and Djuna Barnes journalists Louise Bryant and Mary Heaton Vorse novelists Neith Boyce and Evelyn Scott and painter Marguerite Zorach

Fearless Femininity by Women in American Theatre, 1910s to 2010s Lynne Greeley, 2015-08-06 In this unprecedented fascinating book which covers women in theatre from the 1910s to the 2010s author Lynne Greeley notes that for the purposes of this study feminism is defined as the political impulse toward economic and social empowerment for females or the female identified a position perceived by many feminists as oppositional to ideas of femininity that they see as personally and politically constraining and that femininity comprises social behaviors and practices that mean as many different things as there are women some of which are empowering and others of which are not This book illuminates how throughout the twentieth century and into the twenty first playwrights and artists in American theatre both embodied and disrupted the feminine of their times Through approaches as wide ranging as performing their own recipes energizing silences raging against war and rape and inviting the public to inscribe their naked bodies theatre artists have used performance as a site to insert themselves between the physicality of their female presence and the liminality of their disrupting the role of the feminine Capturing that place of liminality a neither here nor there place that is often unsafe where the established order is overturned by acts as banal as raising a plant women have written and performed and disrupted their way through one hundred years of theatre history even within the constraints of a variably rigid and usually unsympathetic social order Creating a feminist femininity they have reinscribed their place in the culture and provided models for their audiences to do the same This comprehensive tome part of the Cambria Contemporary Global Performing Arts headed by John Clum Duke University is an essential addition for theater studies and women's studies

Sean O'Casey Bernice Schrank, 1996-08-20 Sean O'Casey is recognized as one of the most important Irish playwrights of the 20th century When he was in his early 20s he committed himself to the nationalist struggle to free Ireland from English domination During the Dublin General Strike and Lock Out of 1913 he came to appreciate the importance of social class and he rejected Irish nationalism in favor of international socialism Though *The Shadow of a Gunman* and *Juno and the Paycock* helped save the Abbey Theatre from near bankruptcy *The Plough and the Stars* drew open criticism in 1926 when nationalists rioted over O'Casey's treatment of the Easter Rebellion This reference work is a comprehensive guide to O'Casey's plays The volume begins with an introductory essay that discusses the political themes of his plays the controversy surrounding his works in Ireland the response to his plays in England and other countries and the growth of academic interest in O'Casey in the 1960s Plot summaries and critical overviews are provided for all of his dramatic works and production credits are given for major performances of his plays The volume includes extensive annotated bibliographical information for secondary sources including reviews

Daughters of Earth Justine Larbalestier, 2006-05-22 Women's contributions to science fiction have been lasting and important This is a collection of 11 key stories alongside 11 essays that explore the stories contexts

meanings and theoretical implications Organized chronologically it aims to create a different canon of feminist science fiction and examines the theory that addresses it **Scribbling Women** Elaine Showalter, 1997 From the Publisher A new mother longing to write is judged hysterical and confined to her bedroom where she slowly loses herself in horrific fantasy A young girl stirred by two beings a handsome young man and an ethereal white heron is forced to make a choice between them A love affair quashed by convention ignites during a sudden storm These tales of remarkable and ordinary lives in nineteenth century America are told throughout women s voices that call out from the kitchen hearth the solitary room the prison cell Stories by Louisa May Alcott Willa Cather Kate Chopin and Edith Wharton as well as by others less familiar reveal a universe of emotions hidden beneath parochial scenes American writers claimed the short story as their national genre in the nineteenth century and women writers made it the most important outlet for their particular experiences A unique selection with an introduction notes selected criticism and a chronology of the authors lives and times Susan Glaspell and Sophie Treadwell Barbara Ozieblo, Jerry Dickey, 2008-03-03 Susan Glaspell and Sophie Treadwell presents critical introductions to two of the most significant American dramatists of the early twentieth century Glaspell and Treadwell led American Theatre from outdated melodrama to the experimentation of great European playwrights like Ibsen Strindberg and Shaw This is the first book to deal with Glaspell and Treadwell s plays from a theatrical rather than literary perspective and presents a comprehensive overview of their work from lesser known plays to seminal productions of Trifles and Machinal Although each woman pursued her own themes subjects and manner of stage production this shared volume underscores the theatrical and cultural conditions influencing female playwrights in modern America **The Theater of Trauma** Michael Cotsell, 2005 The Theater of Trauma is a groundbreaking rereading of the relations between psychology and drama in the age of Eugene O Neill Susan Glaspell and their many brilliant contemporaries American modernist Theater of Trauma drew its vision from the psychological investigation of trauma and its consequences among them hysteria and dissociation made by French and American psychiatrists such as the great Pierre Janet Alfred Binet William James Morton Prince and W E B Du Bois the European and American dissociationist culture that developed around their work and the resulting trauma of World War I American dramatists deep resistance to Freud s suppression of trauma challenges the equation of Freud and modernism that has become commonplace in modernist criticism Rhetorical Spaces Lorraine Code, 2013-03-07 The arguments in this book are informed at once by the moral political implications of how knowledge is produced and circulated and by issues of gendered subjectivity In their critical dimension these lucid essays engage with the incapacity of the philosophical mainstream s dominant epistemologies to offer regulative principles that guide people in the epistemic projects that figure centrally in their lives In its constructive dimension Rhetorical Spaces focuses on developing productive case by case analyses of knowing other people in situations where social political inequalities create asymmetrical patterns of epistemic power and privilege **Sophie Treadwell** Jerry Dickey, 1997-01-14 Best remembered today for her acclaimed 1928 expressionist

drama *Machinal* based in part on the infamous murder trial of Ruth Snyder Sophie Treadwell was an innovative American dramatist whose career spanned almost 60 years and nearly 40 plays A relentless experimenter in dramatic subjects styles and forms Treadwell was one of a select number of American women playwrights who also actively produced and directed their own works She was also a professional journalist and she constantly used her writings to explore women s personal and social struggles for independence and equality This is the first book to chronicle her many achievements The volume includes a career and biographical overview detailed plot summaries and critical introductions to her plays an annotated bibliography of works by and about her and an exhaustive production history Studies of American theatre have too long omitted the accomplishments of Sophie Treadwell Although best remembered today for only a single work the explosive 1928 drama *Machinal* Treadwell maintained a career in the theatre that spanned close to 60 years and included the authorship of approximately 40 plays At a time when women playwrights were growing steadily among the ranks of Broadway dramatists Treadwell was one of a select few of these women who also actively produced and directed their own plays She became a relentless and articulate advocate for the commercial and artistic rights afforded playwrights on Broadway and around the world She experimented with a range of dramatic structures and styles and often tackled timely or controversial subjects which she knew would prove unpopular with commercial producers Most significantly she continually placed female characters in subject positions in her plays and dramatized women s personal and social struggles for independence and equality In spite of her achievements Treadwell has been largely overlooked But after highly prominent revivals of *Machinal* R by the New York Shakespeare Festival in 1990 and London s Royal National Theatre in 1993 she has begun to be recognized for her enormous contributions to the American stage This volume is a comprehensive reference guide to her life and work A biography and chronology summarize the most important events in her career The book then presents summaries and critical overviews of her many plays The work includes an extensive annotated bibliography of primary and secondary sources and it concludes with production histories for her works

Susan Glaspell's Poetics and Politics of Rebellion
Emeline Jouve, 2017-07-01 A pioneer of American modern drama and founding member of the Provincetown Players Susan Glaspell 1876 1948 wrote plays of a kind that Robert Brustein defines as a drama of revolt an expression of the dramatists discontent with the prevailing social political and artistic order Her works display her determination to put an end to the alienating norms that in her eyes and those of her bohemian peers were stifling American society This determination both to denounce infringements on individual rights and to reform American life through the theatre shapes the political dimension of her drama of revolt Analyzing plays from the early *Trifles* 1916 through *Springs Eternal* 1943 and the undated incomplete *Wings* author Emeline Jouve illustrates the way that Glaspell s dramas addressed issues of sexism the impact of World War I on American values and the relationship between individuals and their communities among other concerns Jouve argues that Glaspell turns the playhouse into a courthouse putting the hypocrisy of American democracy on trial In staging rebels

fighting for their rights in fictional worlds that reflect her audience's extradiegetic reality she explores the strategies available to individuals to free themselves from oppression Her works envisage a better future for both her fictive insurgents and her spectators whom she encourages to consider which modes of revolt are appropriate and effective for improving the society they live in The playwright defines social reform in terms of collaboration which she views as an alternative to the dominant alienating social and political structures Not simply accusing but proposing solutions in her plays she wrote dramas that enacted a positive revolt A must for students of Glaspell and her contemporaries as well as scholars of American theatre and literature of the first half of the twentieth century

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