

Writing Fearlessly: Theoretical Discourses around Paula Vogel and Her Plays

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For me being a feminist means looking at things that disturb me, looking at things that hurt me as a woman. Paula Vogel, "Through the Eyes of Lolita"

1. Introduction

Paula Vogel, who led the graduate playwriting program at Brown University (until 2007) and currently is the chair of the playwriting department at Yale School of Drama, is best known for her 1997 Pulitzer Prize-winning play *How I Learned to Drive*. This play, along with many of her other plays, is regularly performed not only in the United States but throughout the world. In addition, Vogel's published works are studied by academic researchers and used as textbooks for university courses. Of the more than twenty plays Vogel has written, nine have been published. *The Baltimore Waltz and Other Plays* includes five of her early plays (dating from the late 1970s through the early 1990s). In terms of their ideas and treatment of aging, gender, sexual identity, corporeality, as well as any violence related to those aspects, these plays were written to serve as antagonists or as an act of retribution for certain existing plays. *The Mammary Plays* includes *How I Learned to Drive* and *The Mineola Twins*, which share the image of "breasts" as a dramaturgical concept. The *Long Christmas Ride Home* was published as a play in 2004, and it is notable as an experiment in fusing a one-act play and Japanese Bunraku puppet theatre techniques.¹⁾ The most recent work is *A Civil War Christmas: An American Musical Celebration*, produced in November 2009 in Boston and published in 2010. According to Vogel, the play is her way of "fighting back against"

the endless productions of Charles Dickens' *A Christmas Carol*, America's established holiday entertainment.

Vogel has been recognized as a highly original and experimental playwright, and her plays are highly acclaimed for making the audience think about the world around them, while at the same time making the audience take a hard look at their own actions and attitudes. Her dramaturgy, based on questioning, problematizing and deconstructing established and commonly accepted ideas, comes from her appreciation of the theories of Victor Shklovsky, the Russian formalist who proposed the idea of defamiliarization, and Bertold Brecht, who adapted Shklovsky's concept and presented it as his famous "alienation effect." In addition to this, considering Vogel's own sexual identity—social and intellectual as well as her family background²⁾—feminist theories are far more important tools than established, so-called literary theories for analyzing, discussing and understanding her works.

In this study, as a preliminary step toward my future analyses of each of Vogel's plays, I would like to establish a theoretical foundation and determine which agendas or strategies are most appropriate and valid. Considering Vogel's own words, plays and time period, discourses in postmodern and materialist feminism can be used as a guide through the dense and multilayered works of Vogel.³⁾ These theories also utilize Brecht's theory of alienation effect in terms of using nonlinear play structure as a possible mode for presenting women psychologically as well as corporeally.

2. The Application of Brechtian Theory to Feminist Theatre Criticism

Since many feminist issues have been discussed and politicized by intellectuals as well as activists, feminism has diverged and developed different agendas, policies and strategies. In an interview with Alexis Greene, Vogel talked about her goal when writing a play, "I do have a desire to see an American identity forged by as many writers of as many ethnicities, races, women, and in terms of sexuality, gays and lesbians, as possible. I do have a

desire to see identity forged outside of the mainstream, outside of the status quo" (426). While speaking with Holmberg, Vogel described her attitude as a feminist, "For me being a feminist does not mean showing a positive image of women. For me being a feminist means looking at things that disturb me, looking at things that hurt me as a woman" ("Through"). As I mentioned above, her dramaturgy reflects considerable influence from the ideas of Russian formalism and shares many strategies with Brechtian theatre.⁴⁾ This influence appears practically in Vogel's nonlinear play structure, in her use of noise, voice, slides, music and dance as well as in her use of crossdressing and puppetry as alienation effects. Also, in her ideological and intellectual groundwork, she utilizes a theoretical approach of parody and pastiche, in a sense. Elin Diamond has proposed a feminist theatre criticism based on Brechtian theory as an alternative tool to existing feminist criticisms which are too segmentalized and raise, all the more, opposing discourses among them. She has paid attention to the possibility of multiple readings and discourses of Brechtian theory in her *Unmaking Mimesis*. As one of the possible tools, here, I would like to focus on reviewing Diamond's points on Brechtian theory and feminist theatre/performance criticism and applying them to Vogel's dramaturgy.

2.1. Vogel's Dramaturgy and the Alienation Effect

First of all, Diamond discusses the alienation effect in the context of gender and sexual differences, the influence and power of women's writing and their history, and the eyes or gazes of and at women and their bodies (44). Again, according to Brecht, "[t]he A-effect consists in turning the object of which one is to be made aware, to which one's attention is to be drawn, from something ordinary, familiar, immediately accessible, into something peculiar, striking and unexpected" (*Brecht on Theatre* 143). Actually, this statement is very similar to Vogel's ethos of writing plays, taking the audience on an unexpected and unordinary journey through her plays. In order to use the alienation effect in the context of a critique of gender and sexual differences, Diamond formulates how gender works socially, ideologically

and conventionally:

[G]ender critique refers to the words, gestures, appearances, ideas, and behavior that dominant culture understands as indices of feminine or masculine identity. When spectators 'see' gender they are seeing (and reproducing) the cultural signs of gender, and by implication, the gender ideology of culture. Gender in fact provides a perfect illustration of ideology at work, since 'feminine' or 'masculine' behavior usually appears to be a 'natural'—and thus fixed and unalterable—extension of biological sex. (46)

In fact, gender, as discussed in Judith Butler's *Gender Trouble*, implies that it is the individually, socially, as well as culturally constructed identity which creates phantasmagoric and facetious images of sexual difference. Diamond quotes Butler's idea that gender is a stylized repetition of acts and each facade is the accomplishment of action/performance (46). Feminist theatre practitioners, especially those who challenge or play with existing iconized gender and sexual difference, in varying degrees, utilize the alienation effect. In the case of Vogel, the alienation effect is the basic strategy of dramaturgy. In *How I Learned to Drive*,⁵⁾ for example, there is a scene of a photo shoot of Li'l Bit by Uncle Peck. During the course of the shoot, slowly and gradually, Uncle Peck unbuttons her blouse to the point where her sternum is seen. First, Li'l Bit is quiet and still sitting on the stool, then she blushes every time Uncle Peck releases the shutter, and finally she is shaken, closes her eyes, and unbuttons her blouse with her own hands. This scene is presented with a slide montage of actual photos of Li'l Bit interspersed with photos like those from *Playboy* magazine. In effect, the audience sees the actual photos of the actor playing Li'l Bit as if they are looking at the magazine. The effect of the slides gives the audience the idea of a "gaze," especially a male (Uncle Peck's) gaze, which constructs one type of gender image—culturally as well as historically repeated action, or *pose* for photo shooting, in terms of heterosexual male desire. The audience's involvement in a seemingly romantic rather sensual scene is disrupted by the 14-year-old girl's submissiveness (and the actual images) to her uncle.

As examples of the use of the alienation effect by feminist theatre practitioners, Diamond mentions crossdressing in Caryl Churchill's *Cloud 9* and some lesbian performances such as those by Split Britches and Holly Hughes. Vogel also uses the crossdressing technique in *The Mineola Twins*.⁶ In this play, crossdressing is used along with multiple casting since the scenes revolve around twin sisters—the good twin and the evil twin. Diamond picks up the crossdressing technique in order to discuss the validity of *performativity* in theatre/performance, which Butler distinguishes as *action*. In order to discuss “performativity” in theatre/performance, Butler criticizes the categories of sex, gender and sexuality by arguing that they are created through “actions” which are “performed” on the premise of accepted social models. She approaches drag and crossdressing, as well as butch/femme identities among lesbians, from the point of view of parody or imitation of “original,” which actually exposes “the imitative structure of gender itself—as well as its contingency” (*Gender Trouble* 137). Gender is considered as an extension of interiority and its function in social and cultural contexts tends to be overlooked. Butler develops the idea of performativity as a reiteration of stylized action which fabricates the effect of a gender identity as the foundation of self on the surface of the body. Butler's emphasis on both performativity and constraint of gender highlights the paradoxes in the identity construction and power structures in its process.

Butler further discusses the issues of performativity of sex, gender and sexuality, and also the materiality of the body in *Bodies that Matter*. She questions “[the] material irreducibility of sex” and deepens the discussion by analyzing the binaries of form/matter and soul/body in relation to the exclusion of femininity. In discussing such binaries, she focuses on performativity or doing of gender and its limitations by analyzing drag in *Paris Is Burning*.⁷ She argues that since there is “no fixed truth” in gender, making a distinction between femininity in terms of interiority and exteriority, in other words, internal or hidden “psychic disposition” and “appearance or presentation,” will lead to a conflict in gender formation (234). She continues:

In no sense can it be concluded that the part of gender that is

performed is therefore the "truth" of gender; performance as bounded "act" is distinguished from performativity insofar as the latter consists in a reiteration of norms which precede, constrain, and exceed the performer and in that sense cannot be taken as the fabrication of the performer's "will" of "choice"; further what is "performed" works to conceal, if not to disavow, what remains opaque, unconscious, unperformable. The reduction of performativity to performance would be a mistake. (234)

Diamond accepts Butler's argument in one sense since performance in theatre is intentionally constructed and it is not a repetition of unconscious action, and further, it is delimited in terms of time and space. However, she raises concerns about the restricted application or validity of *performativity* in the theoretical and theorists' context. Diamond argues that *performativity* is concentrated in theatrical performance as "the 'concealed or dissimulated conventions' of which acts are mere repetitions which might be investigated and reimagined" (47). This echoes Vogel's philosophy of writing plays based on Shklovsky's formalist theory.

In the case of Vogel, crossdressing not only shows gender performativity but also represents the conflict in humanistic identity. In *The Mineola Twins*, crossdressing and multiple casting are done by Myrna/Myra, Jim/Sarah and Kenny/Ben. Vogel suggests casting the same actress for Jim and Sarah since they are Myrna and Myra's husband and partner. As for Kenny and Ben, their sons, Vogel does not suggest casting an "actress," but in the New York premier production presented by the Roundabout Theater Company in 1999, Mandy Siegfried played those characters. The crossdressing in this play shows the possibility of multiplicity in and mutual transformation within oneness. The twins' lives echo the social, cultural, and political conditions of America from the 1950s to the 1980s. In other words, the twins are the personification of a split America, right and left, of that time period. Here, crossdressing, therefore, is implemented to represent performativity of the constituent of oneself whose origin or core is rather unstable and uncertain. All female and multiple casting for the twins and those around them suggest differences and

contraction as well as acceptance and allowance within oneness—of all sorts of ideology. Mapped over the female characters, or bodies, cultural belief or behavior are denaturalized and defamiliarized, and create “unordinary” situations for the audience.

Vogel’s representation of the twins as the personification of an ideology could be considered in more detail with Butler’s further discussion of gender. In *Undoing Gender*, she changes her strategy of discourse and attempts to undo the “restrictively normative conceptions of sexual and gendered life” (1). In this book, Butler defines gender as follows:

If gender is a kind of doing, an incessant activity performed, in part, without one’s knowing and without one’s willing, it is not for that reason automatic or mechanical. On the contrary, it is a practice of improvisation within a scene of constraint. Moreover, one does not “do” one’s gender alone. One is always “doing” with or for another, even if the other is only imaginary. (1)

As the above quotation shows, Butler tries to take further steps beyond her own definition of gender with the idea of “undoing” from the point of view that one is always within a social context and never outside of ideology. Applying this idea to *The Mineola Twins*, or Myrna and Myra, Myrna’s gender performativity is constructed and restricted on that of Myra and vice versa. In the play, both of them are constricted with each other, consciously as well as unconsciously. Then, Myrna chooses to blow up Myra to be freed from constraints, or phantasms, if you will. Here, we read Butler’s point that one does not generate one’s gender because it is always negotiated within collective social contexts. Butler argues that individual gender and bodily identity are conditional on their place within collective contexts. She says, “Under present and entrenched social conditions in which gender norms are still articulated in conventional ways, and departures from the norm regarded as suspect, autonomy remains a paradox” (100). As the play reveals, Myrna has been suffering from a nervous breakdown and is under psychiatric treatment for her paradoxical relationship with her husband and son that originated in (she thinks that they originated in) Myra. The balance between

her identity and mental health is disrupted and it leads her to the tragic ending of exploding Myra and herself. In the chapter "Undiagnosing Gender," Butler talks about the diagnosis of gender-identity disorder of transsexual people and stresses the importance of the diagnosis for achieving autonomy. She says:

Not only does one need the social world to be a certain way in order to lay claim to what is one's own, but it turns out that what is one's own is always from the start dependent upon what is not one's own, the social conditions by which autonomy is, strangely, dispossessed and undone. In this sense, we must be undone in order to do ourselves: we must be part of a larger social fabric of existence in order to create who we are. [. . .] Until those social conditions are radically changed, freedom will require unfreedom, and autonomy is implicated in subjection. (100-01)

Thus, by representing constricted twins as the personification of time and ideology, especially through Myrna's attempt to "undo" her identity, Vogel represents the norms in society as problematic phenomena. Here, "undoing" gender and humanistic identity echoes the question of survival-based undoings, which is performative resistance at the level of both ideology and the body which always exists in social collectives.

Going back to the use of alienation effects, they further lead to Brecht's idea, "not . . . but." In fact, Brechtian "not . . . but" is a theatrical and theoretical technique for the performer. Brecht says, for the performer:

every sentence and every gesture signifies the decision; the character remains under observation and is tested. [. . .] The actor does not allow himself to become completely transformed on the stage into the character he is portraying. [. . .] [H]e shows [the characters]. He reproduces their remarks as authentically as he can; he puts forward their way of behaving to the best of his abilities and knowledge of men; but he never tries to persuade himself (and thereby others) that this amounts to complete transformation. (137)

As Diamond summarizes, "keeping differences in view instead of conforming to stable representations of identity, and *liking those differences to a possible politics*" are the basis of Brechtian theory (48). Again, Brecht says:

When he appears on the stage, besides what he actually is doing he will at all essential points discover, specify, imply what he is not doing; that is to say he will act in such a way that the alternative emerges as clearly as possible, that his acting allows the other possibilities to be inferred and only represents one out of the possible variants. (137)

By defining the role of actor as above, it is apparent that Brecht expects the audience to participate in the play. The audience would see and interpret things in "what he is not doing" and be required to take an active part in the represented scenes. Although they are on the stage sending out the power of drama, the play and the performers are not the authority in the theatrical space. As we know, empathy, identification and catharsis are fifth wheels in the Brechtian context. Diamond concludes the value of "not. . . but" with the theatrical technique emphasizing "differences within":

it ruins classical mimesis: the truth-modeling that produces self-identical subjects in coherent plots gives way utterly to the pleasure and significance of contradiction—and of contradictions that, at any given moment, are emerging but unseeable. [. . .] Brechtian theory leaves room for at least one feature of *écriture*—the notion that meaning is beyond capture within the covers of the play or the hours of performance. [. . .] [I]t invites the participatory play of the spectator, and the possibility [. . .] that signification (the production meaning) continue beyond the play's end, even as it congeals into action and choice after the spectator leaves the theater. (49)

Diamond admits that there would be argument about applying the Brechtian notion of "the alternative" to postmodern discourses on "difference." It appears that what Diamond sees in the possibilities of Brechtian theory share similarities with Vogel's motivation in playwriting. This is what Vogel means by negative empathy. She does not deny feeling empathy with the play or characters since she chooses her stories from our everyday life issues. Vogel says, "To me a play doesn't need to make me feel good. It can be a view of the world that is so upsetting that when I leave the theatre, I want to say no to that play, I will not allow that to happen in my life" ("Through"). In this sense,

the application of Brechtian theory by feminist theatre practitioners is more demanding for the audience in that Brecht himself expected to contribute to the audience's education, and therefore, as a consequence, this feminist theatre criticism can contribute to the education of the audience as well as of future playwrights, which Vogel has also been doing.

2.2. Vogel's Dramaturgy and the Concept of Historicization

In addition to the alienation effect, the concept of historicization would be valid for the feminist application of Brechtian theory. Brecht thought that stories set in the present time were too close to be objectively comprehended. He often wrote plays set in previous times because it gives the audience a certain distance to see the story objectively. Although the events used in those plays create parallels to contemporary issues, the time gap works as an alienation effect and prevents both actors and audience from emotional involvement with the characters in the plays. Here, the use of history as a distancing mechanism allows the actors not to lose themselves in the characters but rather to "demonstrate" them as functional roles of the play—to achieve the goal of the play, that is, educating the audience.

However, Vogel's use of historicization of dramatic events is rather different from that of Brecht—it works oppositely. Vogel says that one of the functions of history is "to historicize the immediate concerns" which tend to be overlooked or turned away from discussion or happenings in history. This historicization can build up shared empathy among the audience or readers (*The Playwright's Voice* 275). The point is, nevertheless, that there are certain similarities in dealing with "gaps" or "distance" in history and historicized performance between Vogel and Brecht. Brecht says:

When our theaters perform plays of other periods they like to annihilate distance, fill in the gap, gloss over the differences. But what comes of our delight in comparisons, in distance, in dissimilarity—which is at the same time a delight in what is close and proper to ourselves? (276)

Diamond notes that most ground-breaking women playwrights, such as Caryl Churchill, Adrienne Kennedy or Suzan-Lori Parks, refuse to write plays

with linear structure because realism is hegemonic in terms of reproducing the surface of certain events and representing illusions as if they are true experiences (50). Since "memory" is an important idea in Vogel's plays, her plays share certain characteristics as history plays. *The Mineola Twins* is a history play of the period from the '50s to the '80s in America, and *How I Learned to Drive* is also a history play of a woman looking back at her teenage years. In terms of historicization, *The Oldest Profession* is the best in dealing with gaps between historicization and performance. The time of this play is 1980, shortly after Ronald Reagan's election as president, and the place is the Upper West Side, 72nd Street and Broadway, in New York City. Instead of historicizing the economic, political and social facts and conditions, Vogel chooses to present a sunny day in the Upper West Side with five old women sitting on a bench at Broadway. Those five old women are prostitutes and they earn their daily bread by playing sexual fantasies for their customers, old men. It may be rather complicated to read or see economic stagnation, high unemployment or inflation directly from the play. This is because Vogel avoids or refuses to represent what Diamond calls "neutrality of historical reflections" (50) but approaches history by historicizing unofficial or unheeded events. Diamond says that Brechtian historicization "assumes and promotes both unofficial histories and unofficial historians. Reader/Spectator of 'facts' and 'events' will [. . .] translate what is inchoate into signs and stories, a move that produces, not 'truth,' but mastery and pleasure" (50). By using the concept of historicization, Vogel brings unheeded historical facts and events back into historical context as visual and conceivable happenings or episodes which the audience has to think about with negative empathy.⁸⁾ This negative "empathy" works as an alienation effect, which gives the audience opportunities to confront and find certain ways of solving, surviving, or negotiating the given themes of the play.

3. Conclusion

Pellegrini points out in her essay on *How I Learned to Drive* that

theatrical performance is distinctive in its involvement of bodies—those of the actors and the audience—in shared space, the theatre.

On the stage, actors and actresses do not just speak characters' lines but embody them, bringing flesh to word, gestures to figure. Just as crucially, there are, on the "other" side, the witnessing bodies of the audience. In the peculiar alchemy of live performance, these lines of division—between on stage and off, actor and role, actor and audience—can blur or otherwise be confounded. This crossing over is both the risk and the thrill of theatrical representation. (427)

This kind of "risk" or "thrill" would not be sensed consciously or positively if the actor and the audience were too emotionally involved in and identified with the characters and their situations. She continues:

Theatre, when it works, is the activity of witness—an activity that takes place, as it were, on both sides of the stage. The challenge to spectators is not just to sit and watch a play, as if the play were some passive object to be quickly consumed and passed; rather, spectators, if they are also to be witnesses, are in some fundamental sense taken in and transformed by what they watch. . . . This is more than empathetic identification. Witnessing as beholding requires an openness to the surprise of the other—and of the self. (428)

This is exactly what Vogel has been trying to write and present as a theatrical piece. The "alchemy" that happens in all theatre gives us the chance to "witness" the event objectively involved in the play. However, this alchemy would not be grasped if there were no "points" of thinking or emotional disconnection from characters while watching. In that case, the potential alchemy would be sublimated by empathy and just fade away as one night at the theatre in our everyday lives. Vogel's plays are filled with moments of potential alchemy. As Diamond describes, these moments could be called *gestus*, which is "a gesture, a word, an action, a tableau" and "the explosive (and elusive) synthesis of alienation, historicization, and the 'not . . . but'," by which Vogel's attitude and voice are encoded in the play and become visible to the audience (52). Though sometimes her plays (or her dramaturgy)

are evaluated as too experimental and disturbing, this is also what Vogel aims for. Vogel says American playwrights, especially women playwrights, have to write fearlessly. During the 1960s and 1970s, many female theatre practitioners (those who were considered feminist playwrights) worried about and deeply considered if their subject matter was positively written and spoke for all women. However, in the 21st century, the situation around feminist playwrights has moved forward and it is a time of focusing on the artist's voice (*Women Who Write Plays*, 427-28). Here, to write fearlessly implies the encouragement of a diversity of voices.⁹⁾ Being witnesses of a diversity of voices, confronting negative empathy and experiencing alchemy in the theatre will bring us, the audience, toward acceptance and tolerance of all sorts of differences around us. Vogel's fearlessness in theatre is looking steadily at the hope and possibility of American theatre—of all American playwrights. There, each and every difference will be accepted and have the opportunity to be represented and expressed with authenticity.

Notes

- 1) Vogel says the importance of this fusion lies in the "Westerner's misunderstanding" of Bunraku since "misunderstanding" is the key to the theme of the play ("Notes on the play").
- 2) Vogel is a lesbian whose life partner is the biologist, feminist and historian of science Anne Fausto-Sterling. She has published *Myths of Gender* and *Sexing the Body*. Also, Vogel's brother, Carl Vogel, was a gay and HIV positive. He died of AIDS complications in 1998. *The Baltimore Waltz* was written as a commemorative play based on an imaginary trip to Europe which Vogel and her brother could not make.
- 3) Feminist movements and theories are mainly classified into three groups: liberal, radical and materialistic. A discussion of the historical background of feminist movements and theories and their relation to Vogel's works can be read in my previous study, "Being Politically Incorrect: Paula Vogel and Her Dramaturgy" (45-61, *Fortuna* No. 22).
- 4) Victor Shklovsky presented the idea of defamilialization in his essay, "Art as Technique." He insists, "The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make

objects 'unfamiliar', to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged. Art is a way of experiencing the artfulness of an object; the object is not important" (12). The point is that art can be used to break the automatism of perception by making the familiar seem strange. Developing and substantiating this idea, Brecht proposed using noise, music, chorus, and projection in the theatre to deconstruct realism in the play and challenged the audience not to become emotionally involved in the story or characters. He called the technique "Alienation Effect." By being emotionally de-attached, the audience has to think, consider and analyze the situations or themes presented in the play, confronting things which sometimes they want to turn away from.

- 5) *How I Learned to Drive* (1997) is the story of a teenage girl, Li'l Bit, growing up and surviving a sexual as well as loving relationship with her aunt's husband, Uncle Peck. The play uses the metaphor of a driving lesson, shifting the time period backwards and forwards. The issues of molestation, pedophilia, vulnerability and manipulation are interwoven in a nonlinear play structure with the use of music and a projector as well as the use of a chorus and narration.
- 6) *The Mineola Twins* (1999) is a story of sisterhood—episodes between identical twins, Myrna and Myra over 30 years. The story overlaps with the years from the 1950s through the 1980s, the times of the Eisenhower, Nixon and Bush administrations. The hatred, hostility, conflicting ideology, sexuality, and love between the twins are synchronically portrayed along with the polarization of American society of that time period.
- 7) *Paris Is Burning* (1990) is a documentary film directed by Jennie Livingston. The film documents the gay community and transgender culture of the Black and Latino community known as ball culture in New York City during the mid- to late-1980s.
- 8) According to Vogel, the notion of negative empathy takes place against a certain resistance or unwillingness. When watching a play, having or feeling fear or pity—in other words, the feeling of resistance towards the protagonists—could help strengthen the aesthetic response of the audience. Vogel believes that theatre functions as a site for problem-posing and for training aesthetic responses. Likening "empathy" to a muscle, it becomes weak, tight, or exhausted and loses balance if we are surrounded by just the feelings of happiness and satisfaction, causing us eventually to stop feeling (*The Playwright's Voice* 274). However, "negative empathy," brought about by obstacles and obstructions, creates an aesthetic response, that is, encourages critical thinking in the audience.

- 9) As the chair of the playwriting department at Yale School of Drama, she emphasizes a diversity of voices. She expects her students to be fearless and experimental, and encourages them to write plays with muscularity in language and musicality in form, and to never write the same play twice (video introduction).

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