

© Huntington Theatre Company
Boston, MA
August, 1999

No portion of this Teacher Curriculum Guide may be
reproduced without written permission
from the Huntington Theatre Company's
Department of Education.

Inquiries should be directed to:
Donna Glick
Director of Education
Huntington Theatre Company
264 Huntington Avenue
Boston, MA 02115

This Teacher Curriculum Guide

for

Mrs. Warren's Profession

by George Bernard Shaw

was prepared for the
Huntington Theatre Company

by

Steven Braddock
Director of Education, Syracuse Stage

with contributions by

Peter Altman
Producing Director

Donna Glick
Director of Education

Scott Edmiston
Literary Associate

Linda Murphy
Assistant Director of Education

Valerie C.M. Ching
Education Associate

The Huntington's **John Hancock Student Matinee Series** is funded in part by a generous grant from the John Hancock Mutual Life Insurance Company.

ABOUT THIS CURRICULUM

To the Teacher:

This curriculum package has been developed for use in conjunction with the Study Guide for the Huntington Theatre Company's production of *Mrs. Warren's Profession*, by George Bernard Shaw. The guide is appropriate for English, social studies, and drama classes for middle school through high school, and can be integrated into studies and activities of an historical, social, psychological, literary or interpersonal nature. Students may explore themes, characters, and issues while using their curiosity, creativity, writing skills, and analytical and critical judgment skills. The curriculum includes classroom activities, discussion questions (both group and individual), research topics which can be worked on in groups or individually with information presented orally or in writing, and suggestions for writing assignments. Teachers are encouraged to pick and choose, and to change and adapt each entry to meet the preferences and needs of individual classes and students. We recommend that the teacher read the study guide before approaching the curriculum guide, and then read the curriculum guide in its entirety. This curriculum includes the following sections:

Audience Etiquette introduces students to the concept of drama and audience etiquette.

Objectives provides the teacher with measurable goals.

Preparation introduces background information and the issues of the play without requiring special knowledge.

Critical Viewing and Reading helps students to develop specific reading and viewing skills by encouraging them to focus on important elements of the play.

Questions for After Reading the Play help students assess the main points of the play.

For Further Discussion encourages students to develop independent judgments about the issues and a clearer understanding of some complexities of the play, and to relate such issues to their everyday lives.

For Further Exploration allows students to explore independently and creatively some of the issues and background of the play through research.

Writing Assignments afford the students opportunities for self-expression and analytical thought and for developing their writing skills.

Questions for After Attending a Performance of the Play encourages students to consider the aesthetic and practical elements of a live performance.

Activities gives teachers and students occasions for arts integrated and interactive consideration of the play.

Quotations allow students to approach specific lines from the play in an assortment of ways.

Suggested Readings and Films encourages students to read other literature with similar themes, conflicts and characters.

Vocabulary offers a hand-out sheet without definitions for work with words and language (The definitions are supplied in the accompanying study guide).

AUDIENCE ETIQUETTE

Because many students have not had the opportunity to view live theatre, we are including an audience etiquette section with each curriculum guide. Teachers, please spend some time on this subject since it will greatly enhance your students' experience at the theatre. If a Huntington education staff member will be visiting your classroom, we will be covering some of this, but you might want to supplement or continue the discussion begun by the Huntington staff member.

1. What are the differences between live theatre and the cinema?
2. How does one respond to a live performance of a play, as opposed to when seeing a film at a local cinema? What is the best way to approach viewing a live performance of a play? What things should you look and listen for?
3. What is the audience's role during a live performance? How do you think audience behavior can affect an actor's performance?
4. How does a play script typically differ from a novel? How are the two similar? How does a stage actor approach preparing for his or her role?
5. What do you know about the theatrical rehearsal process? Have you ever participated in one as an actor, singer, director, or technical person?
6. What are some of the elements involved in producing a play -- set, costumes, lighting, actors, director, stage management, tech direction, etc.? Depending on your course, here is an opportunity to discuss the various jobs in theatre: set construction, costuming, properties, sound engineering, marketing, program writing and editing, company management, and so on.
7. How do costumes, set, lights, sound and props enhance a theatre production?
8. What is a professional stage actor's life like?

OBJECTIVES

Students will:

- identify central themes and issues in *Mrs. Warren's Profession* including:
 - relationships between mothers and daughters
 - mothers' roles in the family and society
 - women's roles in Victorian England and the "New Woman"
 - society's impact on individual life choices

- relate the play's themes and issues to their own lives.

- compare and contrast their personal values and philosophy with those of the characters.

- understand the play's themes and issues within their historical and cultural context.

- evaluate the Huntington Theatre Company's production of *Mrs. Warren's Profession*.

PREPARATION

These preparation activities are intended to introduce the central issues of *Mrs. Warren's Profession* and to help students familiarize themselves with background information relevant to the play. Students do not need to have read the play in order to complete these activities. In some cases it may be better if they have not. **Note:** Teachers may wish to revisit some of these issues after students have seen or read the play.

Overview

“*Mrs. Warren's Profession* was written... to draw attention to the truth that prostitution is caused, not by female depravity and male licentiousness, but simply by underpaying, undervaluing and overworking women so shamefully that the poorest of them are forced to resort to prostitution to keep body and soul together.” -- from Shaw's Preface to the Play

George Bernard Shaw began his career as a playwright writing what he termed “Plays Unpleasant--” social commentaries aimed at exposing the hypocrisy of Victorian society. Convinced that all true art is didactic in purpose, Shaw espoused his Socialist views by turning his pen toward the exploitation of the poor by the respectable middle classes (*Widowers' Houses*), the institution of marriage (*The Philanderer*) and society's treatment of working class women (*Mrs. Warren's Profession*). By attacking the social and economic conditions which surrounded the sex industry, Shaw's intention was to force the audience to understand their own roles in the system that supported prostitution.

Written in 1894, *Mrs. Warren's Profession* scandalized London with its straightforward, revolutionary assessment of a “lady of the evening.” Stories of “women with checkered pasts” were quite common and popular in late Victorian Britain-- scores of melodramas were written which characterized such women as depraved but redeemable souls. Shaw's approach was different, however. His “immoral” woman neither apologized for her behavior nor found repentance-- most of the fallen women characterized in drama and literature of the era were good at heart and recognized their sins by retreating to the sanctity of the Church, finding a redeemer in the form of a marriageable man who would forgive her wayward past, or committing suicide. Mrs. Warren was no such character and Shaw's frank, sympathetic portrayal of this middle-aged purveyor of flesh was considered by those in authority to be appalling. The Lord Chamberlain, government censor of British art and entertainment, refused to license the play when it was presented for approval, and *Mrs. Warren's Profession* remained professionally unproduced in England for more than 30 years. (The play did receive a private production in 1902 by the Stage Society, directed by the author, but was performed only twice for members and friends.)

The American premiere of *Mrs. Warren* occurred three years later, with disastrous results. Advance coverage by the press made the production the most sought-after ticket in New York and police were called out to keep crowds (mostly women) in order. The reviews the next morning proclaimed the play to be the “limit of stage indecency” and “wholly immoral.” The production was closed immediately and the producer and members of the cast were arrested and

charged with indecency. Later acquitted, the producers eventually mounted the play in 1907 and the play slowly but consistently earned itself an esteemed place in the Shaw canon.

Never one to back down when confronted, and a devout believer that the stage was, and should be used as, a platform for the representation of social ideas, Shaw continued to aim to stimulate the minds as well as the hearts of theatre-goers. Although his early successes, as well as unsuccessful plays like *Mrs. Warren's Profession*, were initially considered subversive, they rapidly gained audiences on both sides of the Atlantic and solidified the writer's reputation as playwright of the first rank.

His career would span over half a century and throughout that time Shaw remained a unique iconoclast, a playwright who help reshape both the theatre and philosophy of his own and future eras with his special blend of comedy, drama and social prescription

Background

Women's Roles in Victorian England

Fully three-quarters of nineteenth-century English women were born into the working classes. For most, the best they could hope for was to marry a man who had a steady enough position so as to preclude her having to work to help support the family. This woman, then, would be consistently dependent upon a man for her position, livelihood, place in society (no matter the status), home and even her name. The same held true for dependency among those privileged women born into the upper classes-- either they married well or remained tied to their patriarch's name and place in society. Working class women who did not marry well (or at all) were compelled to work for paltry sums of money in unwholesome, often perilous types of labor.

Read the section of the Study Guide entitled "Women at the Turn of the Century" (*Donna-- you may want to check that this is still the correct title*) and in a free-write session, have students consider the following questions: What would women's lives be like if conditions and expectations were the same today as in the late 1890's? How would it affect the interaction between the sexes? What inventions, innovations, achievements would we have lost if times had not changed?

The New Woman

Vivie in Shaw's *Mrs. Warren's Profession*, much like Gloria, in *You Never Can Tell*, is a product of the burgeoning feminist movement in Great Britain. Gloria has been brought up under her mother's tutelage, Vivie away from it, but the end result is the same: a young woman who firmly believes in independence from the stifling, male dominated society. Ultimately, their paths lie in different directions, Vivie eschewing an intimate relationship with Frank and Gloria embracing one with her paramour. The difference in the ladies' perspectives and ultimate choices are what lay at the heart of Shaw's *Plays Pleasant (You Never Can Tell) And Unpleasant (Mrs. Warren's Profession)*.

The following is excerpted from: *The New Woman and Her Sisters: Feminism and Theatre, 1850-1914*, Vivien Gardner, Susan Rutherford, eds.; Ann Arbor, MI: Univ. of MI Press.

. . . The New Woman was first named, it is claimed, by the radical novelist Sarah Grand in the *North American Review* in May 1894. She . . . spawned a genre of novels and was much discussed in ladies' magazines. She was to be found on stage in the plays of Grundy, Shaw, Pinero, Jones, Barker and others, part of a decade that produced societies, journals and even cafes called the New Era, the New Dawn, the New Age, that looked forward to the new century as a beginning but also saw itself as morbid, neurotic, decadent and degenerate.

The [archetypal] New Woman, then, was seen typically as young, middle class and single on principle. She eschewed the fripperies of fashion in favor of more masculine dress and severe coiffure. She had probably been educated to a standard unknown to previous generations of women and was certainly a devotee of Ibsen and given to reading "advanced" books. She was financially independent of father or husband, often through earning her own living in one of the careers opening up to women at the time, like journalism and teaching. She affected emancipated habits, like smoking, riding a bicycle, using bold language and taking the bus or train unescorted. She belonged to all-female clubs . . . or societies where like-minded individuals met and ideas and sexes mixed freely. She sought freedom from, and equality with, men. In the process she was prepared to overturn all convention and all accepted notions of femininity.

This is the New Woman of Grundy's play and the *Punch* cartoons—a fiction clearly, the creation of a largely unsympathetic press for whom there was "no more insulting epithet [to hurl] at any girl or woman than to call her a New Woman." And yet in many ways this New Woman did exist in the 1890s and 1900s. She is a composite product of the accelerating woman's movement, a forerunner to the—equally frequently caricatured—suffragette. The New Woman was "essentially the old, non-parasitic woman from the remote past, preparing to draw on her twentieth century garb."

In class discussion, consider the ways in which the "New Woman" at the turn of the century and the "feminists" of the 1960's are similar. In what ways did the "New Woman" pave the way for latter-day feminists? What aspects of each society created the impetus for these suffragist-type movements? Can you determine other analogs to the "New Woman" in contemporary society?

Prostitution in Victorian Britain

Modern scholars support Shaw's claim that women turned to prostitution because it was better than the alternatives. There is evidence that they organized themselves, formed alliances to strengthen their chances at success (as Kitty Warren and Lizzie do), had contact from the highest classes and obtained protection from them, and ultimately hoped to retire into respectable society. Although nineteenth century literature and theatre portrayed most prostitutes as repentant but tragic figures, the truth was that it was a business, albeit an illegal, and considered by most immoral, one.

After reading the section of the study guide entitled "Mrs. Warren's England and the Oldest Profession," (*better check this title, too*) have students research the history of prostitution through the ages. What types of women (and men) have engaged in the sex trade? How have different cultures viewed and tolerated (or not) the practice of prostitution? Who are some famous (real or literary) prostitutes and courtesans? How have they contributed to history?

Introducing Key Issues

Whenever possible, draw on students' work and their knowledge gained during the previous exercises and activities.

Mothers and Daughters

Have students list on a piece of paper all the “nice” things their mothers do for them, e.g., pack their lunches, drive them to swim practice, soccer games, etc. Then have them list the “not so nice” things, e.g., make them do their homework, make them clean their rooms, ground them. Make two columns on the classroom board, one labeled “Nice things Mom does” and one labeled “Not so nice things Mom does.” Encourage students to share some of the items on their lists. Write their responses in the appropriate column. Ask students what they think motivates their mothers to do those things listed on the board as “not so nice.”

Next have students list on a piece of paper all the “nice” things they do for their mothers and the “not so nice” things. List their responses on the board as well. Follow-up with a discussion of what motivates their actions.

Ask them then to consider how their feelings might change if their mothers were absentee parents, ie: a boarding school situation.

The Role of Mothers in the Family and Society

Some have suggested that women, as the bearers and socializers of the future's young, are the natural and more necessary influence to insure that children are brought up to be healthy, normal, and well-adjusted. Ask students to react to this statement in writing and then have them discuss their reactions. Perhaps stage a debate on the idea that the mother's influence is more necessary than the father's to assure well-adjusted children.

The Structure of the Family

Have students discuss the changing structure of families in today's society, and the changing roles various family members take on. (Consider the growing number of working mothers and the impact on child-rearing.) List the changes on the board. Have the students consider what situations and/or events have brought about such changes. Ask them to determine which changes are positive and which are negative. What role do women take in these changes?

After viewing the play, have students discuss the impact of family structure on Vivie, Mrs. Warren and Frank.

Choices

At the core of Shaw's play is his assertion that many women turned to prostitution because often it was the only option open to them in a society which placed very little value on them. In fact, every society determines which career paths may be traveled by which individuals and to what extent. The Victorian era had its set of prescribed values (for both men and women), as does our own. In class discussion, consider the similarities and differences between the two societies. How are men and women valued in Western society of the late 20th century?

How have the values changed over time? What are some of the situations and/or events which caused those changes?

1. After you have discussed the ways in which society imposes itself on individuals, discuss the ways in which we either conform to the rules, break them, or find ways to alter them in making our own life/career choices. Consider the following in your discussions: differences between men and women, differences in the Victorian age and the 1990's, and the effect of geographical boundaries on societies' dictates.

2. Read the two dissimilar quotations concerning choice. Have students individually or in teams debate the merits of each.

“Everybody has some choice, mother. The poorest girl alive may not be able to choose between being the Queen of England or Principal of Newnham; but she can choose between ragpicking and flowerselling; according to her taste. People are always blaming their circumstances for what they are. I don't believe in circumstances. The people who get on in this world are the people who get up and look for the circumstances they want, and, if they can't find them, make them.”

Vivie, *Mrs. Warren's Profession*, Act Two

A woman can hardly ever choose... she is dependent on what happens to her. She must take the meaner things, because only meaner things are within her reach.

George Eliot, *Felix Holt*, 1866

CRITICAL VIEWING AND READING

These questions are suitable to be given to students before they see or read the play in order to guide their viewing or reading. The teacher might take several approaches with these questions: each student might be responsible for all the questions, various students might be responsible for one section each, or groups of students might work together and report on all questions or on an assigned section of questions.

Conflict

Since almost every play depends on conflict between and among characters, determine how the conflicts in *Mrs. Warren's Profession* are presented in the course of the play. Note the various ways the conflict can be expressed. The teacher may wish to assign students or groups of students one of these conflicts to trace throughout the play. Each topic might spark either an interesting oral presentation or a written report.

Dialogue

1. Notice how dialogue in *Mrs. Warren's Profession* not only carries Shaw's story forward, but also reveals relationships and status between characters. Shaw captures the essence of relationships that have a universal recognition to the audience. For example examine these exchanges between Reverend Gardener and Frank (father and son) and Mrs. Warren and Vivie:

ACT ONE

Reverend Gardner

Well, sir. Who are your friends here, may I ask?

Frank

Oh, it's all right. Come in.

Reverend Gardner

No, sir; not until I know whose garden I am entering.

Frank

It's Miss Warren's.

Reverend Gardner

I have not seen her at church since she came.

Frank

Of course not; she's ever so intellectual. Took a higher degree than you did; so why should she go to hear you preach?

Reverend Gardner

Don't be disrespectful.

Frank

Oh, it don't matter: nobody hears us. Come in. (*He opens the gate, unceremoniously pulling his father with it into the garden*). I want to introduce you to her. Do you remember the advise you gave me last July?

Reverend Gardner

I advised you to conquer your idleness and flippancy, and to work your way into an honorable profession and to live on it and not upon me.

Frank

No: that's what you thought of afterwards. What you actually said was that since I had neither brains nor money, I'd better turn my good looks to account by marrying somebody with both. Well, look at her. Miss Warren has brains: you can't deny that.

Reverend Gardner

Brains are not everything.

Frank

No, of course not: there's the money--

Reverend Gardner

(Interrupting him austere) I was not thinking of money, sir. I was speaking of higher things. Social position, for instance.

Frank

I don't care a rap about social position.

Reverend Gardner

But I do, sir.

Frank

Well, nobody wants you to marry her. Anyhow, she has a high Cambridge degree; and she seems to have as much money as she wants.

ACT FOUR

Mrs. Warren

...I'll not trouble you much: you see I have to be constantly running about from one place to another. You'll be quit of me altogether when I die.

Vivie

No: I am my mother's daughter. I am like you: I must have work, and must make more money than I spend. But my work is not your work, and my way is not your way. We must part. It will not make much difference to us: instead of meeting one another for perhaps a few months in twenty years, we shall never meet: that's all.

Mrs. Warren

(Her voice stifled in tears) Vivie: I meant to have been more with you: I did indeed.

Vivie

It's no use mother: I am not to be changed by a few cheap tears and entreaties any more than you are.

Mrs. Warren

(Wildly) You call a mother's tears cheap?

Vivie

They cost you nothing; and you ask me to give you the peace and quietness of my whole life in exchange for them. What use would my company be to you if you could get it? What have we two in common that could make either of

us happy together?

Mrs. Warren

We're mother and daughter. I want my daughter. I've a right to you. Who is to care for me when I'm old? Plenty of girls have taken to me like daughters and cried at leaving me; but I let them all go because I had you to look forward to. I kept myself lonely for you. You've no right to turn on me now and refuse to do your duty as a daughter.

Vivie

My duty as a daughter! I thought we should come to that presently. Now once and for all, mother, you want a daughter and Frank wants a wife. I don't want a mother; and I don't want a husband. I have spared neither Frank nor myself in sending him about his business. Do you think I will spare you?

Mrs. Warren

(Violently) Oh, I see the sort you are: no mercy for yourself or anyone else. I know. My experience has done that for me anyhow: I can tell the pious, canting, selfish woman when I meet her. Well, keep yourself to yourself: I don't want you. But listen to this. Do you know what I would do with you if you were a baby again? Aye, as sure as there's a Heaven above us.

Vivie

Strangle me, perhaps.

Mrs. Warren

I'd bring you up to be a real daughter to me, and not what you are now, with your pride and your prejudices and the college education you stole from me: yes stole: deny it if you can: what was it but stealing? I'd bring you up in my own house, I would.

Vivie

(Quietly) In one of your own houses.

Mrs. Warren

(Screaming) Listen to her! Listen to how she spits on her mother. May you live to have your own daughter tear and trample on you as you have trampled on me. And you will: you will. No woman ever had luck with a mother's curse on her.

Vivie

I wish you wouldn't rant, mother. It only hardens me. Come: I suppose I am the only young woman you ever had in your power that you did good too. Don't spoil it all now.

What do these exchanges tell you about the relationship between father and son; mother and daughter? Are these types of behavior recognizable to you? What can we infer about the relationship between Frank and his father? About Vivie and her mother? In what ways are the young people similar or dissimilar?

2. Note how dialogue is often used to convey background information. For example, examine and/or perform the exchange between Mrs. Warren and Vivie in Act Two wherein Mrs. Warren explains the circumstances of her (and her sister Lizzie's) life. How is this particular background information particularly relevant to Vivie? How does it inform Vivie's subsequent behavior?

Set and Props

1. Whether you are reading or viewing the play, notice the setting to see what it reveals about how it interprets the environment in which the characters live. Note especially the differences between the two country houses (the cottage and the rectory) and the spare interior of the office which Vivie shares with Philippa. What do these elements reveal about the characters? What moods are created by the play's setting as indicated by Shaw?

2. Props are an important element of setting. Note the use of props on stage in the Huntington's production. Consider particularly Crofts' walking stick, the ladies' parasols, Frank's rifle, Vivie's bicycle, etc. What other things on stage are associated with various characters, and what do these objects reveal about them? Do you have "props" of your own with which you are associated?

AN ACT BY ACT GUIDE TO THE PLAY

These questions might be distributed to students to look over before they attend a performance of the play. After your class has attended a performance, use the questions to stimulate discussion.

1. What is Mrs. Warren's profession?
2. Where does the action of the play take place? What inferences can be made about its characters from the initial setting?
3. Why has Praed come to Hindhead View? Whom does he hope to meet?
4. In the initial exchange between Praed and Vivie, what do we learn about Vivie's perspective on social conventions? How does it differ from Praed's? Is it typical of a young Victorian woman?
5. How much does Vivie know of her heritage prior to her mother's arrival?
6. What is Sir George Crofts' interest in Vivie? Why is he concerned with the identity of Vivie's father?
7. How would you characterize the relationship between Frank and Reverend Gardner? Why does the Reverend disapprove of Frank's lifestyle?
8. To whom did the Reverend write letters for which he offered fifty pounds to have them returned? Why did the woman refuse to return them?
9. Why is the Reverend stunned when he meets Vivie's mother?
10. What are Mrs. Warren's views about the country? Why does she maintain she'd rather be in Vienna?
11. What does Mrs. Warren mean when she tells Frank, "I know you through and through by your likeness to your father, better than you know yourself.?"
12. Why does Mrs. Warren react as she does when Frank admits his courtship of Vivie?
13. It is asserted that Frank hasn't the "means to keep a wife." What is meant by that? Of what importance is it to Frank, Mrs. Warren, Reverend Gardner and Crofts?
14. What do Frank and Vivie initially think of Mrs. Warren and her entourage?
15. What arguments does Crofts put to Mrs. Warren in support of his proposed marriage to

Vivie? What is his final offer? How does Mrs. Warren respond?

16. How does Vivie respond to Mrs. Warren's decree that "your way of life will be what I please, so it will?"

17. Why is Vivie so adamant about knowing the identity of her father?

18. What did Mrs. Warren's mother do for a living? How did Mrs. Warren, her sister Lizzie, and their two half-sisters earn wages when they were forced to work?

19. In what way did Lizzie come to Kitty Warren's rescue?

20. Why doesn't Vivie react in horror or embarrassment to the truth about her mother's past? What similar traits do the two women share?

21. At what time does Reverend Gardner appear for breakfast? Why? What is Frank's attitude toward his father's behavior?

22. How does Reverend Gardner react to the news that Mrs. Warren is expected at his home?

23. How does Frank respond to Vivie change of heart as to her mother?

24. Why does Crofts interrupt Frank and Vivie? In what manner does he approach the subject of marriage?

25. What is Crofts' relationship to Mrs. Warren? How does Vivie react to the news that they are still in business?

26. Rejected by Vivie and threatened by Frank's rifle, Crofts offers the two a startling revelation. What is it?

27. To where does Vivie flee when she leaves the country? What is her intent?

28. How does Frank gain entry to Vivie's office? Why has he come?

29. How has Frank come by his most recent income? What does he propose he and Vivie do with it?

30. What is Vivie's relationship with Honoria Fraser?

31. What does Vivie mean by stating that a "brother-sister" relationship with Frank is "the only relation I care for, even if we could afford any other?"

32. Where is Praed's intended destination? Why does he encourage Vivie to accompany him?
33. Praed makes the statement that Vivie is a great devotee of the "Gospel of Getting On." What does he mean by that?
34. In what manner does Vivie disclose her knowledge of her mother to Frank and Praed?
35. Frank tells Praed that he can no longer consider marriage to Vivie. What is his reason for this abrupt change of heart?
36. Why has Mrs. Warren followed Vivie to London?
37. What has Vivie sent to Mrs. Warren through her bank? Why?
38. Mrs. Warren tells Vivie that she's been taught wrong "on purpose," that the world is much different in reality from the one Vivie supposes it to be. What is reality, from Mrs. Warren's perspective?
39. Why has Mrs. Warren continued her business, even though her sister Lizzie has left it behind for the life of a respectable "cathedral town" lady?
40. Describe the circumstance of Vivie and Mrs. Warren's final parting.

FOR FURTHER DISCUSSION

1. Consider the theme of prostitution as a viable profession for women who struggle to rise above the dregs of society in *Mrs. Warren's Profession*. How does Mrs. Warren justify her profession? Do you agree with her justification? Does Vivie? At what point does Mrs. Warren's rationale refuse to hold water, in Vivie's mind? Why? What other alternatives might there have been?

2. Using the *Reader's Guide to Periodical Literature*, find copies of reviews for *Mrs. Warren's Profession* during its production history. Examine the elements of the play critics have liked and disliked. To what have they objected? What common criticisms do you find running throughout the reviews? Explain why you agree or disagree with certain critics.

3. Research the life and varied opinions of the multi-faceted, multi-talented, controversial writer, George Bernard Shaw. The following are some suggested categories to begin your research:

- His development as a playwright
- His written work: plays, screenplays, essays, criticism, letters
- His political and social involvement
- Contemporaries who influenced his life and writings
- His views on writing
- His complicated and varied personal life

Other topic ideas may evolve from these categories.

4. Research the role of women in the Victorian Age. Consider Shaw's two female characters in *Mrs. Warren's Profession*. Vivie is the embodiment of the "New Woman" striving to change the social order; Kitty Warren is portrayed as a strong, unapologetic woman who uses the social order to her advantage. Are these women typical of the type who lived during the late 19th century? In what ways are the two women similar? Dissimilar? How have women, who did not possess the right to vote, nor were typically encouraged to seek education or career training, wielded power throughout history?

5. Sir George Crofts and Praed are contemporaries and friends of Kitty Warren, yet they are two extraordinarily different examples of man. Compare and contrast their attitudes and philosophies toward their society, culture, careers, women, marriage and the future. With whom do you most identify? Consider then Reverend Gardner in comparison with Praed and/or Crofts.

6. Consider the Victorian era as a model for capitalist society. What aspects of the society can be held up as the epitome of a good capitalist system? What aspects can be considered the worst elements of such a society?

7. In some ways *Mrs. Warren's Profession* may be seen as presenting the protagonist, Vivie, with a series of temptations. What particular temptations does Vivie face and overcome? How does she accomplish this? What are the ramifications for Vivie? For the other characters?

8. Some scholars have attributed heroic qualities to Vivie. What are those particular qualities? How do these qualities contrast with traditional feminine virtues? How do they compare with traditional masculine merits?

9. Ask your students to brainstorm as many definitions of comedy as possible. Ask them what makes them laugh. What is it that makes something funny? Do we all have the same taste in humor? Ask them to consider the difference between comic characters and comedy that is situational. How is comedy different from tragedy? Can a piece of literature, theatre or music successfully combine elements of comedy and tragedy? Can something be comic to one person and tragic to another? Why is this so?

In light of this discussion, can you consider *Mrs. Warren's Profession* a comedy? If so, what type of comedy would it be? Romantic? Satirical? Divine comedy? Why or why not? What elements of the play can be considered comic? Can the use of comedy be considered instructional in Shavian terms?

FOR FURTHER EXPLORATION

Have students present their research findings on the following subject areas in formats of their choice, such as those of television news stories, newspaper headlines, visual displays, art activities, dramatizations, reflective writing followed by whole class discussion, etc.

1. The time setting of the play is late in the 1890's. Research this time period in British history. Students might wish to include in their research the following topics: news (international and domestic) of the era, music, theatre, books, scientific and technological discoveries, sports, or fashion.
2. Compare and contrast the title character of Shaw's play with the courtesans of other nineteenth century dramas such as *La Dame aux Camélias* by Alexandre Dumas.
3. Shaw originally subtitled *Mrs. Warren's Profession* "a tragic variation on the theme of 'Cashel Byron's Profession,'" the author's first novel. Read this work of fiction and compare and contrast it with the play. Explain how the play and story are different and alike.
4. Research playwright George Bernard Shaw. The different areas of his life might be divided among students. What other types of writing did he engage in other than playwriting? What are his most well-known works?
5. Find out how this play originated. Include such things as the evolution of the script, its rejection by the Lord Chamberlain, the private production in London in 1902, Shaw's preface (which he termed, sarcastically, an apology), the arrests following the show's opening in New York, and its subsequent admittance into the rolls of respectable theatre.
6. If you were assigned to be the dramaturg for a production of *Mrs. Warren's Profession*, what research materials would you provide for the director and actors at the first rehearsal (e.g., and so on)? Make a list of all the terms in the play that would require definition (, etc.) and make a glossary for your cast. What images, photographic or otherwise, would you display at rehearsal? Bring in some of these pictures and hang them around the classroom.
7. Read other plays by George Bernard Shaw. Chose one element of a play (character, theme setting, etc.). Compare and contrast the various treatments of that element in the various plays you read.
8. Compare Shaw's writing style and his characterizations of women with those of his contemporaries and near-contemporaries. Consider such authors/playwrights as Thomas Hardy, J.M. Barrie, Henrik Ibsen, Joseph Conrad, Anton Chekhov, and Virginia Woolf.
9. Research the influence of Henrik Ibsen on Shaw's plays. Consider in particular Shaw's adaptation of Ibsenite realism in terms of: the realism of presentation, the gravity of the social issues presented, and the technique of unmasking characters and society.

WRITING ASSIGNMENTS

1. Pretend that you are one of the characters in the play. Write a letter to an acquaintance detailing your feelings about what is happening to you at the time of the action of the play.
2. Choose a character from the play and create an autobiographical timeline of the ten most important occurrences in his or her life. Choose only ten events which are most focal for that character, understanding that you must prioritize. One event might be very traumatic, such as the death of a loved one; another may be something as simple as a child's surprise birthday party. Each list should include its character's childhood and conclude with the end of the play. Events should be ordered in sequence beginning with the earliest event. You may draw from information in the play, use research, or incorporate events that you might envision happening. This exercise can also be fun to do for yourself. Then write a brief autobiography of the character (write in first person) or of yourself based on the time line.
3. Write a monologue for any of the characters in the play, revealing his or her innermost thoughts. Either rehearse and perform your monologue or direct a classmate to perform the speech. Some suggestions of possible topics:
 - Praed, upon realizing Vivie knows nothing of her mother's background
 - Frank, walking home after the revelation that Vivie may be his half-sister
 - Crofts, as he plans his proposal of matrimony to Vivie
 - Kitty, walking up the stairs to her final confrontation with Vivie
 - Reverend Gardner, after his drunken evening regaling Crofts with tales of his youth
 - Vivie, deciding to send Frank packing
4. Write a critical examination of the performance by one of the actors in the Huntington production of the play. Consider how well the character you chose was portrayed through the actor's use of voice, body language, mannerisms (especially a "signature" gesture), and movement. Consider also how well the actor "played off" the other performers. Was this a solo performance or was the actor a "team player?" Give examples for each of your criticisms. Remember that being critical does not mean only being negative; be sure to include both the things you believe were well done and those you think were done not so well.
5. Write an essay analyzing a central theme presented in *Mrs. Warren's Profession*.
6. What do you think happens to Vivie, Frank, Mrs. Warren or Crofts after the play ends? Write an essay, short story, additional scene or poem revealing the situation of that person one, five, and/or ten years later.
7. Imagine that you have discovered Kitty Warren's diary from her days working as a scullery maid and then as a waitress, prior to going into business with her sister. Write several passages that might be found in it.

8. Write your versions of scenes that are referred to in this play but do not actually take place in the text of the play. Some examples might include scenes concerning:

- Reverend Gardner requesting his letters returned from the young Kitty Warren
- Gardner and Crofts living it up while Praed and Mrs. Gardner converse genially
- Kitty Warren meeting Lizzie the night she returned, dressed in her finery

9. Compare Shaw's work directly with that of Henrik Ibsen, whose work Shaw promoted in England and which, like Shaw's, focused on issues of individual freedom and personal responsibility.

10. Write a critical review of the Huntington production of *Mrs. Warren's Profession* and submit it for publication in your school newspaper. Be sure to send us a copy.

11. The following quotations reflect themes inherent in *Mrs. Warren's Profession*. Choose one of the quotations and use it as a thesis statement for an essay on the particular philosophy expressed in the play. If possible, use examples from *Mrs. Warren's Profession* to illustrate the thesis of your essay.

The Woman's Role

The Queen is most anxious to enlist every one who can speak or write to join in this mad, wicked folly of 'Woman's Rights.'
Queen Victoria, letter to Theodore Martin, 29 May 1870

I myself have never been able to find out precisely what feminism is: I only know that people call me a feminist whenever I express sentiments that differentiate me from a doormat or a prostitute.
Rebecca West, in *The Clarion*, November 1913

Feminism is the most revolutionary idea there had ever been. Equality for women demands a change in the human psyche more profound than anything Marx dreamed of. It means valuing parenthood as much as we value banking.
Polly Toynebee, in *Guardian*, 19 January 1987

Parents

Children begin by loving their parents; after a time they judge them; rarely, if ever, do they forgive them.
Oscar Wilde, *A Woman of No Importance*, 1893

The natural term of the affection of the human animal for its offspring is six years.
G.B. Shaw, *Heartbreak House*, 1919

Men and Women

All women become like their mothers. That is their tragedy. No man does. That's his.
Oscar Wilde, *The Importance of Being Earnest*, 1895

Women have very little idea of how much men hate them.
Germaine Greer, *The Female Eunuch*, 1971

A woman without a man is like a fish without a bicycle.
Gloria Steinem, attributed

Children

You will find as the children grow up that as a rule children are a bitter disappointment-- their greatest object being to do precisely what their parents do not wish and have anxiously tried to prevent.

Queen Victoria, letter to Crown Princess of Prussia, 5 January 1876

QUESTIONS FOR AFTER ATTENDING A PERFORMANCE OF THE PLAY

Note to teachers: Before your class attends *Mrs. Warren's Profession* in performance, pass out these questions to your students and go over question 1 with them. Encourage the students to look for the production elements of the other questions. Individual students might be responsible for individual questions.

1. Above the stage of the Huntington Theatre there is an inscription that states: "To hold as 'twere the mirror up to nature." There is also an inscription in the theatre's entryway that says "All the world's a stage and all the men and women merely players; they have their exits and their entrances and one man in his time plays many parts." From what plays are these lines? What do you think they mean? Why do you think the original owners of the theatre had these quotations inscribed? With these quotations in mind, consider the following questions while watching a performance of *Mrs. Warren's Profession*.

2. After viewing *Mrs. Warren's Profession*, ask the following questions:

About the Play and Production

A. What was your overall reaction? Were you moved? Shocked? Empathetic? Explain your reactions. How was the play structured? Did it build to a single climax? Was it episodic? Did this structure help or hinder your understanding of the play? Was the dialogue interesting? Appropriate? Were you aware of the imagery and symbolism during the course of the play? Would you have been aware of these devices without previous preparation?

B. Was the pace and tempo of the production effective and appropriate?

About the Characters

A. Did the characters touch you personally in some ways? Did you care about them?

B. Were the characters three-dimensional and believable?

C. Were the motivations of the characters clear?

D. What qualities were revealed by the actions and speech of the characters?

E. Did the characters change/develop/undergo transformation during the course of the play?

F. In what ways did the characters reveal the themes of the play?

About the Set

A. Was the set usable and workable?

B. Was the set compatible with the production as a whole? Were there any features of the set that distracted from the action of the play?

C. Did the design reflect the themes, type and style of play?

D. Were the artistic qualities of unity, balance, line, texture, mass and color used effectively?

E. Did the set provide appropriate environment and atmosphere?

F. Was the set used to present any symbolic images or did it simply represent the space in which the action of the play occurred? Did it contain elements of both a "realistic" and a "symbolic" approach?

About Lighting and Sound

A. Did the lighting establish mood and atmosphere? Did it reflect the quality of a play filtered through memory? How? Was the illumination sufficient? Did the lighting harmonize with, and contribute toward, the unity of the production?

B. Were the music and sound effects appropriately conceived? Were they executed effectively?

About Costumes/ Makeup/ Hairstyles

A. Were all of these elements correct in terms of the period fashion? Were they suitable in terms of character and storytelling for the production?

B. Did the costumes and make-up serve to illuminate the themes, type and style of the play, or any particular choices of interpretations in this production?

ACTIVITIES

Note: No one class could be able to do all of the activities in this section. This section provides a variety of choices for students to extend and exhibit their knowledge through the arts. The teacher might have the entire class do some of them, small groups do some, and individuals do others. Allow students to make choices among the activities. What is most important is to provide time for students to talk about and explain not only their products but the process as well.

As often as possible, videotape or take pictures of student work; and, above all, display student work. Some of the activities refer to the text of the play. A scene is provided in the study guide.

Warm Up Activities

Sculptor/ Sculpted

Arrange the class in pairs. Explain that one student will be the sculptor and the other the artist's medium, in this case, clay. The participant designated as the clay will stand sit or kneel in a neutral position. The sculptor will then mold the "clay" to a mood, position or attitude of a character in a specific episode of the play. Tell your artists to be as creative as they wish. The artwork may be abstract, presenting a symbol or theme from the play, or it may be realistically representational of an actual character in a moment taken from the script.

The following introductory exercises are excerpted from the International Schools Theatre Association publication, "Drama and the Active Study of Literature" by Tim Williams.

Five Minute Performances

Arrange the class in small groups. Tell each group it is going to have to present the story of the play in exactly five minutes. They can use whatever methods seem appropriate -- action, prose narration, mime, movement, song, background music, pictures or whatever. Point out that each group must select the most important features, events, and purposes of the play. Send the groups away for a class to discuss and practice. At the next lesson have them perform their five minute versions to the rest of the class, and then compare versions in terms of what was missing, interesting, important, surprising, in common, and emphasized. Discuss why the versions may have differed.

Still Life

This is especially useful if you're trying to talk about relationships between characters. Ask a willing student to stand before the class in a pose which she or he thinks is in some way characteristic of one of the characters -- it could be kneeling and supplicant, or head bowed and despairing, or poking a nose into someone else's affairs, or looking behind or ahead, or... The student will look no doubt hopelessly bemused and embarrassed to begin, but get the rest of the class to make suggestions, either by saying something or by simply coming and moving the student to what seems a better position, without speaking. Add another student character to the tableau. The way that the second student stands in relationship to the first person is significant.

He or she may represent a spurning or supporting character, an enemy or a friend, or may be ambivalent or unrelated. Ask students if this tableau seems to visually support a moment from the play. Next ask small groups of students to each present a version of the same moment in the play. Try to get the students to justify what they do. Ask the other members of the class if they understand each tableau, and if they can identify particular moments, crises, characters, and groupings.

Interviewing

Have students research all they can find out about a character and then have another student interview them. The questioning could focus on biographical details; motives for action; understanding of events; life before, after or outside the action in the text; justification for what has been done or said. The questioners could be police officers, psychiatrists, friends, other characters in the text, or lawyers (with a judge, jury, prosecutors and defenders, and a decision at the end of the class.) Different groups could interview the same character and compare results. A variation of this exercise is to get two students to prepare the same character for one particular point in the text and then have them interviewed one after the other.

Creating Characterization

1. Ask your students to think honestly about themselves: their own personalities and characteristics. Tell them that as they think of themselves, to try to see themselves as:
 - a. a musical instrument With what instrument do you most closely identify?
 - b. a flower If you were a flower, what would you be?
 - c. a color What color (tone or hue) best describes you?
 - d. a song With what song do you closely associate?
 - e. a type of music What style of music best represents you?
 - f. a food What food would you be if you were edible?
 - g. an animal If you were a non-human animal, what would you be?
 - h. a car What make and model of car are you? (Be honest)

This exercise can lead to a discussion about how an actor develops his character. If you like, have the students then do the above exercise in considering you, another teacher, the Principal or the Assistant Principal in charge of discipline.

2. Now ask your students to choose a character in *Mrs. Warren's Profession* each would like to portray. As though they were preparing for their roles in rehearsal, ask them to answer the following questions about their characters:
 - a. What do I want in the play? What is my overall objective?
 - b. What is in the way of what I want in the play? What are my obstacles? Who is/are my obstacles? Does what gets in the way of what I want change throughout the course of the play? How?
 - c. Does my character change during the course of the play? What is my character's journey, or plot of transformations?
 - d. What are the contradictions inherent in my character?

Now have them apply the criteria from exercise #1 to the character they have chosen from the play.

3. Have students imagine that they have been chosen to play one of the characters in this play. Have them make notes individually on how they would approach their role. Ask students to consider what research would be needed, what physical and psychological qualities might be best to work on, character movement (consider the constraints of Victorian clothing), and speech patterns (what types of accents do each of the characters have, how do Mrs. Warren's speech patterns change?).

Improvisation and Role Play

1. Have students improvise some moment from the text of *Mrs. Warren's Profession* and then test the effects of changing something -- tone of voice, some important trait in a character, or a vital remark. How does such a change affect the selected moment? What repercussions would such a change have on other aspects of the play? The students could improvise what happens before or after some point, or what happens after the play's end. Both these exercises help the class understand how a work of art always involves an interrupted process, or a decision to stop what could be endlessly revised. See if the students can identify some of the writer's main points of choice or decision in their story.

2. Have each student select a line from the play that best captures the essence of a particular character. Organizing the class by four main characters, have students present their lines and explain the reasons for their selections. After each character is completed and all the chosen lines have been read aloud and explained, discuss the rationale for choices.

3. Divide the class into as many groups as there are scenes in the play. Assign each group to create a frozen statue (tableau) which presents the essence of that scene. Have them present these tableaux to the class. In random order, without introducing each scene, see if the rest of the class can discern which scene is being presented. Finally, have the groups present their scenes in sequence.

4. Have students find parallels between situations in *Mrs. Warren's Profession* and situations in their own lives. Ask students, individually or in small groups, to play out a scene or monologue which highlights a personal experience involving one of these elements.

5. Imagine a chance meeting years after the end of *Mrs. Warren's Profession* between Vivie and her mother. Improvise such a scene. What would the two women say to each other? What information about Vivie's life would Kitty want to know? Do you think either woman's attitude toward the other would have changed? Or, improvise scenes concerning meetings between Frank and Vivie, Mrs. Warren and Reverend Gardner, or Vivie and Crofts.

Acting

1. Have students act out the scene provided in *Mrs. Warren's Profession* Study Guide. Before beginning, have the students consider what experiences of the characters might be like experiences of their own, and how the characters' feelings may resemble feelings of their own. Try to have students relate their own personal truth to specific lines of the dialogue. Have students videotape their performances as a project.
2. Find and read aloud key speeches from the study guide extract of George Bernard Shaw's script. During this exercise, in order to explore possible divergent interpretations of the script, ask several different students to prepare and present the same portion of a scene. Afterwards, compare and contrast the different interpretations.
3. Have two, three or four of your more ambitious students stage one of the four acts from the play, casting their classmates in the various roles. Elements to consider: who stands where, who moves when and where, gestures, voice tone, music, props, emotional impact.

Visual Art

1. Ask students to bring in a photograph from a newspaper or magazine which might suggest a character from *Mrs. Warren's Profession*. Ask the students to write or explain orally what they see in the chosen photo that suggests the character of Mrs. Warren, Vivie, Frank, Crofts, Reverend Gardner or Praed.
2. Have each student make a collage, in the medium or media of their choice (paper, cloth, wood, metal, plastic, photographs, illustrations, words or phrases cut from print media), related to the themes, moods, or individual characters. Display the collages and ask the students who created them to discuss the selection and arrangement of the work.
3. Some students might design a set for a production of *Mrs. Warren's Profession* and build a model of their designs. Make sure they include the important functional elements of the set: . Does this influence the students' choices? Have the class compare their set designs to the Huntington Theatre Company's set design.
4. Other students might design costumes for the play. Research the clothing styles of Victorian England. Exhibit the students' costume designs for each character and have them explain to the class how they are correct for the period and appropriate for the characters of their situations and stations in life. Have the class compare designs with those used in the HTC production.
5. Others might design a poster for the play. Encourage them to consider what message about the play they want to convey to the public in order to sell tickets. Which people should be acknowledged on the poster, and what other information should be included (price of tickets,

dates, and so on)?

6. Have students, using paper plates, paper-mache and other materials, create a mask that represents a character in the play. Have them act out or reconstruct a scene from the play without using the masks and then act the same scene wearing masks. How is the scene different? How different is it for the actors? What must one consider when wearing a character mask that one does not need to consider when not wearing one?

Dance and Movement

1. Divide students into groups of four. Give each group an issue or emotion written on a card, such as fear, shyness, overcoming obstacles, raising a family as a single parent, and so on. Allow the groups fifteen minutes to decide on a tableau that would represent that issue or emotion. Have each group present its tableau to the class. Now comes the tricky part. Do not allow the rest of the class to just start guessing what the tableau represents. Instead, insist that they describe what they see first. Coach them with such questions as: Describe exactly what you see. Who is placed where, whose hands are joined, what is Steve doing with his fist, etc. Do not let them say such things as "the group looks angry or sad." They will build up to this. Once they have described what they see, then ask them what emotions or intentions seem to emerge from the details. Finally, allow them to state their opinions on the issue or emotion being presented. Be sure they explain what it is in the tableau that brought them to that conclusion. It is not important that they guess the exact word or words written on the card. What is important is to allow the students ample opportunity to analyze what they see and draw conclusions from the data they gather through observation. Students will usually want to guess right away. It is important that the teacher keep them on track. This can be done by repeating the question. For example, if a student yells out "prejudice," respond by saying "but what do you see?" Students become very good at the steps towards analysis once they have gone through this exercise a couple of times. You might invite students to come up with their own issues and emotions they could write on a card and give to a group.

Note: For some classes, a discussion of tableau might be helpful.

2. Have groups of students bring in tapes or CD's of music or perform and/or compose a piece of music to create a mood for a theme/issue from the play, a symbol in the play, a character in the play, or an incident/moment in the play. Ask them to play an excerpt from the piece of music and explain what mood the music creates, why they chose that particular piece, and what others they considered.

3. Have students take the above activity and instead of finding/creating music, have them create and perform a dance (with or without music) to interpret the similar ideas. Or, have students select and work with one of the pieces from #2 to create an interpretive dance. Have them perform the dance for their classmates, followed by a discussion of the elements of the dance which interpreted the concepts. Allow time for students to talk about the process they used in creating, rehearsing, and performing their dance.

QUOTATIONS

Use the following quotations to discuss specific events from *Mrs. Warren's Profession* in context, or to discuss the universal ideas expressed by the quotations. You might use the quotations as springboards to role-playing, or as the first lines of letters, poems, or short stories. Develop any theme you choose. Also, search for pictures, paintings, other visual images or music to which you might apply one of these quotations as a title.

Praed: "Well, you must have observed, Miss Warren, that people who are dissatisfied with their own bringing-up generally think the world would be alright if everybody were to be brought up quite differently."

Mrs. Warren: "Respect! Treat my own daughter with respect! What next!"

Reverend Gardner: "'Knowledge is power,' she said; 'and I never sell power.'"

Mrs. Warren: "Your love's a pretty cheap commodity, my lad. If you have no means of keeping a wife, that settles it: you can't have Vivie."

Mrs. Warren: "What is any respectable girl brought up to do but catch some rich man's fancy and get the benefit of his money by marrying him?"

Frank: "When two people live together-- it don't matter whether they're father and son or husband and wife or brother and sister-- that can't keep up the polite humbug that's so easy for ten minutes or an afternoon call."

Crofts: "If you're going to pick and choose your acquaintances on moral principles, you'd better clear out of this country, unless you want to cut yourself out of all decent society."

Crofts: "There are no secrets better kept than the secrets everybody guesses."

Vivie: "...once and for all, there is no beauty and romance in life for me. Life is what it is; and I am prepared to take it as it is."

Frank: "My dear Mrs. Warren: suppose you were a sparrow-- ever so tiny and pretty a sparrow hopping in the roadway-- and you saw a steamroller coming in your direction, would you wait for it?"

Mrs. Warren: "From this time forth, so help me Heaven to my last hour, I'll do wrong and nothing but wrong. And I'll prosper by it."

Vivie: "Yes, it's better to choose your line and go through with it. If I had been you, mother, I might have done as you did; but I should not have lived one life and believed another."

SUGGESTED READINGS, FILMS AND RELATED WORKS

This list of selected readings and films contains works related to G.B. Shaw's *Mrs. Warren's Profession*, the era in which it is set, and/or themes found in Shaw's writings.

Plays by George Bernard Shaw

Widowers' Houses
The Philanderer
Arms and the Man
You Never Can Tell
Man and Superman
Major Barbara
Pygmalion
Heartbreak House
Saint Joan

(For a More complete list of Shaw's works, refer to the section in the Study Guide entitled Principal Works by George Bernard Shaw.)

Plays

Ourselves Alone by Anne Devlin
La Dame aux Camélias by Alexandre Dumas, fils
Justice by John Galsworthy
The Silver Box by John Galsworthy
Strife by John Galsworthy
New Woman: and original comedy in four acts by Sydney Grundy
A Doll's House by Henrik Ibsen
Ghosts by Henrik Ibsen
My Mother Said I Never Should by Charlotte Keatley
'night, Mother by Marsha Norman
Mid-Channel by Arthur Wing Pinero
Second Mrs. Tanqueray by Arthur Wing Pinero
Trelawney of the Wells by Arthur Wing Pinero
Weaker Sex by Arthur Wing Pinero
Shirley Valentine by Willy Russell
Miss Julie by August Strindberg

Opera

La Traviata by Giuseppe Verdi

Other Writings

Hard Times by Charles Dickens

Anarchism and Other Essays by Emma Goldman

The Female Eunuch by Germaine Greer

Madwoman's Underclothes: Essays and Occasional Writings by Germaine Greer

Sex & Social Justice by Martha C. Nussbaum

Woman's Consciousness, Man's World by Sheila Rowbotham

Outrageous Acts and Everyday Rebellions by Gloria Steinem

In Search of Our Mother's Gardens: Womanist Prose by Alice Walker

Films

My Fair Lady

Pretty Woman

Working Girl

That Winslow Boy (1999, Mamet screenplay-- feminist issues)

BIBLIOGRAPHY

- Berst, Charles A. *Bernard Shaw and the Art of Drama*. University of Illinois Press, 1973.
- Briggs, Asa. *A Social History of England*. Viking Press, 1983.
- Gardner, Vivien and Rutherford, Susan. *The New Woman and her Sisters: Feminism and Theatre, 1850-1914*. University of Michigan Press, 1992.
- Goldman, Emma. *The Social Significance of the Modern Drama*. The Gorham Press, 1914.
- Holroyd, Michael. *Bernard Shaw, A Biography. Volume 1: The Search for Love 1856-1898*. Random House, 1988.
- Laurence, Dan H. *Bernard Shaw: Collected Letters 1874-1897*. Dodd, Mead and Co., 1965.
- Mencken, Henry L. *George Bernard Shaw and his Plays*. Edwin V. Glaser, 1969.
- Perkin, Joan. *Victorian Women*. New York University Press, 1995.
- Rodgers, W.R., ed. *Irish Literary Portraits*. Taplinger Publishing Co., 1973.
- Rosen, Ruth. *The Lost Sisterhood: Prostitution in America, 1900-1918*. The Johns Hopkins University Press, 1982.
- Rowbotham, Sheila. *A Century of Women: The History of Women in Britain and the United States*. Viking, 1997.
- Sanger, William W. *The History of Prostitution: Its Extent, Causes and Effects throughout the World*. Eugenics Publishing Company, 1913.
- Stoudt, Charlotte. editor. "The Next Stage at Center Stage, Volume Five, Number Five." 1999 (A Study Guide from the Center Stage Production of *Mrs. Warren's Profession*.)
- Shaw, Bernard. *Collected Plays With Their Prefaces, Volume I: Plays Unpleasant and Plays Pleasant*. Dodd, Mead and Co., 1975.
- Walkowitz, Judith R. *Prostitution and Victorian Society: Women, Class and the State*. Cambridge University Press, 1980.
- Watson, Barbara Bellow. *A Shavian Guide to the Intelligent Woman*. Chatto and Windus, 1964.