

# TOOLKIT



## Gloria

A LIFE

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2019/20 Season



# Welcome!

This Toolkit contains resources to accompany ***Gloria: A Life***, a new play by Emily Mann, which runs at the American Repertory Theater January-March, 2020.

This play is about Gloria Steinem and the women she has partnered with in a decades-long fight for equality. Fifty years after Gloria began raising her voice and championing those of others, her vision is as urgent as ever. The first act is Gloria's story; the second act, in which the audience participates in a talking circle, is our own. Gloria believes that these talking circles serve as a catalyst for change offering us all a path forward. Everyone in the audience is invited to speak their truth about the stories that they heard and how they resonated with their own experiences.

Inside this Toolkit, you will find materials on the development and context of ***Gloria: A Life***, including insights from the playwright and an overview of the play; information about the Women's Rights Movement in the United States and Gloria Steinem's role in it; and more on social movements today.

The articles, resources, and activities in this Toolkit are curated for the use of learners of all ages, in and out of the classroom, who are looking to take a deeper dive into ***Gloria: A Life***.

**BRENNA NICELY**  
Education & Engagement  
Director

**ALEXANDRA DANIELS**  
Education Apprentice

**JULIA SCHACHNIK**  
Community Engagement  
Apprentice

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### *Gloria: A Life* TOOLKIT

#### EDITORS

Alexandra Daniels, Brenna Nicely

#### CONTRIBUTORS

Alexandra Daniels, Lama El Homaissi, Frankie Heveran,  
Emily Mann, McCarter Theatre Center, Ryan McKittrick,  
Sydney Penny, Em Rihl, Gloria Steinem

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and Community Programs at:

**education@amrep.org**  
617.496.2000 x8891



# Introduction to *Gloria: A Life*



Photo: Aaron R. Foster

***Gloria: A Life*** takes the audience on a journey through Gloria Steinem's life. The **Introduction to *Gloria: A Life*** section of this Toolkit (pages 4 - 20) contains resources on how the show was developed. Read on to hear from Gloria Steinem herself (page 5) and the playwright Emily Mann (page 8). In this section, you will also find information about the talking circle portion of the show (page 9), biographies of the women featured in the show (page 10), and a timeline of the United States Women's Rights Movement (page 16).

## GUIDING QUESTIONS

- What does the process of writing a biographical play look like?
- What might a talking circle contribute to a show like this?
- What moments in history do we not hear about often?





Photo: Jenny Warburg

Gloria Steinem at the 2017 Women's March

## Foreword from *Gloria: A Life*

The following article is an excerpt from the foreword by Gloria Steinem in the published script of *Gloria: A Life*. In the piece, Steinem talks about how this production came to be and her role in its development.

To read the article, visit

[AmericanRepertoryTheater.org/media/foreword-from-gloria-a-life/](http://AmericanRepertoryTheater.org/media/foreword-from-gloria-a-life/)

### DISCUSSION QUESTIONS

- What surprised you about Gloria Steinem's role in the creation of *Gloria: A Life*?
- Why do you think that it was so important for women to be centered in the development of this play?
- How do you think Gloria's experience as a journalist helped the process of creating the play with playwright Emily Mann? Do you think that there are overlaps between playwriting and journalism?

# A Summary of *Gloria: A Life*

In ***Gloria: A Life***, by Emily Mann, longtime women's rights activist Gloria Steinem reflects on her lifetime of advocacy work alongside an ensemble of other influential people from the Women's Rights Movement. The first act of ***Gloria: A Life*** is divided into three parts: Gloria's early life and career as a journalist, her activism in the 1970s, and her life and work from the 1980s until today.

In Part One, Gloria remembers her early life. As a child living with her mother, she dreams of becoming a Rockette to get out of Toledo, Ohio. When that doesn't happen, Gloria attends Smith College. After Smith, she spends two years in India as a Chester Bowles Asian Fellow. When she returns to the US, Steinem moves to New York City to work as a journalist. When she starts writing, she is only assigned pieces that are considered women's topics, like family and fashion. She then takes an assignment to go undercover as a Playboy Bunny in the New York Playboy Club. There, she experiences firsthand terrible working conditions and sexual harassment, which she exposes through her article, "A Bunny's Tale." Despite the success of the article, Gloria still faces many roadblocks to equitable treatment in journalism. She finds the feminist movement through a speak-out about reproductive healthcare and access to safe abortions. Through this experience, she realizes the importance of the Women's Rights Movement.

Part Two explores Gloria's organizing work in the 1970s for the feminist movement. She goes on the road with activist Dorothy Pittman Hughes. They travel through the South for speaking engagements, rallies, and consciousness-raising groups where women come together to discuss and organize. They're joined by lawyer and radical civil rights advocate Florynce Kennedy. Both Hughes and Kennedy are Black women, whose impact on feminism, like the impact of so many other Black women, has not received the attention it deserves. Gloria later collaborates with Kennedy and other feminists to create a magazine by and for women. *Ms.* magazine is more successful than expected, and they receive thousands of letters from women eager to share their experiences. Gloria is connected to the congresswoman Bella Abzug when working on making "Ms." a recognized prefix. Abzug has been diligently fighting for equal rights in Congress and later creates the National Women's Conference, where delegates vote on women's issues nationally. At this conference, women of color develop a resolution of demands for racial equality.

Part Three begins with a story about Gloria's mother struggling with the isolation of raising a baby in rural Michigan with an absent husband. Through

reflection on her mother's life, Gloria realizes how she has neglected to take care of herself. She connects with Wilma Mankiller, Chief of the Cherokee nation, who teaches her about Cherokee values. The play then addresses the most pressing issues of today, including gun violence, violence against women, Donald Trump's election, and the Women's March. The play closes with footage from current movements and Gloria's call to action for the audience to work to find and utilize their own power. This leads into Act Two, the talking circle, in which audience members are encouraged to share their own perspectives on the continuing struggle for equal rights.





Photo: Matt Pilsner

# From the Spill to the Circle

An interview with ***Gloria: A Life*** playwright Emily Mann

Emily Mann is the author of ***Gloria: A Life*** and of numerous other plays including *Having Our Say*, *Execution of Justice*, *Still Life*, and *Greensboro (A Requiem)*. Twice nominated for Tony Awards, she is also an acclaimed director who for the past thirty years has served as the Artistic Director of the McCarter Theatre in Princeton, New Jersey. In this interview, A.R.T. Director of Artistic Programs & Dramaturg Ryan McKittrick speaks with Mann about the creation of ***Gloria: A Life***, which premiered at the Daryl Roth Theatre in New York City in 2018 and performed at the McCarter Theatre this past September. In the interview, Mann discusses creating the play and how it has transformed over the last year.

To read the article, visit

[AmericanRepertoryTheater.org/media/from-the-spill-to-the-circle/](https://AmericanRepertoryTheater.org/media/from-the-spill-to-the-circle/)

# What is a Talking Circle?

**Gloria: A Life** is rooted in the power of community. The first act of the play is narrated by Gloria and members of her community, who share their own stories and pieces of Gloria's. An important member of that community was Wilma Mankiller, the first female chief of the Cherokee Nation. Steinem and Mankiller's friendship changed the way Steinem approached problems. Mankiller taught her about the practice of talking circles. In the play, Mankiller explains the circle to Steinem in these words:

Wilma

*The heart of our governance is the caucus—an Algonquin word that means talking circles—it's a consensus among women and men. The paradigm of human organization for us is the circle, not the pyramid.*

Talking circles became key to Steinem's activism. A talking circle is more than a discussion. It's about responding openly to a problem or a topic. Inspired by this practice, the second act of the play is a talking circle.

At the end of Act One, the cast will transition into a talking circle with the entire audience. The discussion will be launched by a special guest from the Greater Boston area. Members of the ensemble will explain, "Talking circles are the energy cells of every movement. This is the way we discover (as Gloria says)—we're not crazy and we're not alone." This talking circle is not a "post-show discussion"—it is Act Two; it is Steinem and Mankiller's message in practice for all audience members to experience.

According to Steinem, the best advice for a successful talking circle comes from the three feminists who started the Black Lives Matter movement: Alicia Garza, Patrisse Cullors, and Opal Tometi. Their organizing principles are:

- Lead with love
- Low ego, high impact
- Move at the speed of trust

Students should keep these guidelines in mind as they prepare for the show. They should also feel encouraged to participate.

*Article adapted from the McCarter Theatre Center Resource Guide*

# Character Biographies

Below you will find biographies of some of the major female characters in **Gloria: A Life**. Each of the women, listed in order of appearance, played a significant role in Gloria's life and the Women's Rights Movement. While reading each of the biographies, pay close attention to any similarities or differences that you see amongst the life experiences of the various women.

## Gloria Steinem (born 1934)

Gloria Steinem was born in 1934 to Ruth and Leo Steinem. Her father was a traveling salesman in the winter and the owner and manager of a Michigan entertainment hall in the summer. Gloria spent her childhood on the road in their family trailer and with a mother suffering from mental illness. When her parents divorced in 1944, Steinem's father turned over Ruth's care to Gloria who was only ten years old at the time.

Steinem attended Smith College in Northampton, Massachusetts, and earned a degree in government *magna cum laude* in 1956. She spent the following two years on a fellowship in India and wrote about the experience in her first book, *A Thousand Indias*. Upon her return to the US, Gloria worked as a freelance journalist writing pieces for *Vogue*, *Esquire*, *Show*, *Cosmopolitan*, and the *New York Times Magazine*. Her investigative piece "A Bunny's Tale," later known as "I Was a Playboy Bunny," established her as a celebrity journalist. In addition to journalism, she worked as a television writer until she joined *New York* magazine as a regular political writer with a weekly column called "The City Politic."

Gloria Steinem rose to national recognition as a female leader in the 1960s and 1970s as she used her tools as a journalist to advocate for social and political causes. She worked to build bridges to unify the movement on a political, racial, generational, and sexual-orientation level.

In 1969, she won the Penney-Missouri Journalism award for her article, "After Black Power, Women's Liberation," which brought her to national fame. That same year, Steinem attended an abortion-rights rally—organized by the New York-based feminist group Redstockings—that changed the course of her career and life. She used her following and influence to bring attention to the 1970 abortion laws in New York state that stated that abortion was legal up to the 24th week of pregnancy and was a tireless advocate for the Equal Rights Amendment, a proposed constitutional amendment to outlaw gender discrimination. Steinem later went on to create *Ms.* magazine in December 1971.



Steinem helped found the National Women's Political Caucus (NWPC) with feminist leaders Betty Friedan, Congresswoman Bella Abzug, and Shirley Chisholm, the first Black woman elected to Congress. This committee supported female candidates running for office. Gloria supported a number of other projects, including The Women's Alliance, a grass-roots political organizing committee co-founded with Brenda Feigen.

Steinem is still heavily involved with activist work. In 2015, she joined thirty leading international women peacemakers in the Women's Walk for Peace in Korea, a walk that advocates for disarmament and Korea's reunification. She was also a speaker at the Women's March on Washington in 2017.

*"The truth will set you free, but first it will piss you off."*  
—Gloria Steinem

### **Ruth Nuneviller Steinem (1902 – 1984)**

Gloria Steinem's mother Ruth was a newspaper reporter and editor, mostly of German, Prussian and Scottish descent. She married Leo Steinem, who was Jewish and the son of German and Polish immigrants.

The Steinems lived and traveled about the country in a trailer from which Leo operated an antique dealership. In 1944, Ruth divorced her husband. He then went to California to find work, while she continued to live with 10-year-old Gloria in Toledo. Leo's exit left them at risk. Before Gloria was born, Ruth had had a nervous breakdown that left her with delusional fantasies and violent impulses that made it hard for her to hold a job. Following this event, Ruth spent long periods in and out of sanatoriums and medical facilities.

Gloria attributed her mother's challenges in the workplace to general hostility towards working women. She was also critical of the apathy of doctors towards female patients, including her mother. Gloria considers her mother's experiences pivotal to her understanding of the social issues women face.

*"Don't think about making women fit the world—  
think about making the world fit women."*  
—Gloria Steinem

### **Dorothy Pitman Hughes (born 1938)**

A leading child-care advocate, Dorothy Pitman Hughes is an African American feminist organizer and activist. She pioneered the first non-sexist, multi-racial child-care centers which she owned and operated herself. In 1957, she moved from Georgia to New York City, where she worked as a singer through the 1960s. Her first known step into activism was raising bail money for civil rights

protestors.

A mother of three daughters, Dorothy led causes relating to gender, class and race throughout the 1970s. In 1971, Hughes co-founded with Gloria Steinem (among others) the Women's Action Alliance, and she created the first shelter for women who were victims of domestic abuse in New York City. She also co-founded the New York City Agency for Child Development (now the New York City Administration for Children's Services).

She was a signer of the campaign "We Have Had Abortions" by *Ms. Magazine*, which called for changes in archaic reproductive laws.

In her activism, Hughes strived to identify pitfalls specific to African American businesses as a way of advocating for and empowering their ventures, and focused her efforts on combating poverty by growing food within struggling neighborhoods. She spoke of her first-hand experiences in *Wake Up and Smell the Dollars!* (2011) and *I'm Just Saying...It Looks Like Ethnic Cleansing (The Gentrification of Harlem)* (2012).

*"The passage of the era will help women—  
and when you help women, you help everybody."*

—Dorothy Pittman Hughes

## **Florynce "Flo" Kennedy (1916 - 2000)**

A radical Black feminist, Florynce "Flo" Kennedy proudly posed in signature cowboy hats with her middle finger held high in a silent protest of politeness. Flo was born in Kansas City to a progressive Black family, but their life in Missouri, where they lived in a predominantly white neighborhood, was threatened by the Ku Klux Klan. Right out of high school, she mobilized and organized a boycott when a local Coca-Cola bottler refused to hire drivers because they were Black.

In 1942, she left for New York, where she attended Columbia University School of General Studies, majoring in pre-law. In 1949, she applied to Columbia Law School but was initially turned down. When she threatened to sue, a spot suddenly opened up for her in the program. She graduated in 1951 and began handling cases tied to civil, women's, and reproductive rights. Her focus on advocating for civil and women's rights led her into founding roles in the National Black Feminist Organization as well as the National Organization for Women. She was a controversial leader of the Black Power movement and brought those lessons into her work as a feminist, building bridges with the predominately white feminist movement.

Kennedy, who was incredibly media-savvy, established the Media Workshop to fight racism in advertising, represented by fellow activist H. Rap Brown and the Black Panthers. She founded the Feminist Party, which nominated Congresswoman Shirley Chisholm—the first Black woman in history elected to Congress—for president in 1972.

Among her controversial activism was protesting the Miss America Pageant in 1968 with hundreds of feminist activists for its harmful objectification of women and its racism for never having had a Black pageant winner. In 1973, she organized a “pee-in” in Harvard Yard to protest the lack of women’s bathrooms in its university buildings.

*“When a system of oppression has become institutionalized, it is unnecessary for individuals to be oppressive”*

— Florynce “Flo” Kennedy

## **Bella Abzug (1920 - 1998)**

Born in the Bronx on July 24, 1920, Bella Savitzky Abzug was a month old when women secured the right to vote. A daughter of Russian-Jewish immigrants, she grew up poor in the Bronx and earned a scholarship to Columbia University Law School, where she was one of very few women law students across the nation, earning her degree in 1944.

Bella worked as a lawyer for twenty-five years fighting for civil rights and specializing in labor and tenants’ rights. In the 1960’s, Abzug played an instrumental role in the nationwide Women Strike for Peace (WSP) which protested US. and Soviet nuclear testing and openly criticized President Richard Nixon. She introduced legislation demanding that US troops be withdrawn from Vietnam.

Bella challenged the notion that women should remain on the political sidelines. At the age of fifty, she ran for Congress in Manhattan and became a nationally known legislator, one of only twelve women in the US House of Representatives. She was a Congresswoman for three terms.

In 1977, she conceptualized the historic first National Women’s Conference in Houston, a constitutional convention for American women. She then headed President Carter’s National Advisory Committee on Women until she was fired for criticizing the administration’s economic policies in 1979.

Never one to back down, Bella founded Women USA, a grassroots political action organization. In addition, she played a major role at the UN International Women’s Conferences, practicing law, publishing, and lecturing.



In 1990, she co-founded the Women's Environment and Development Organization (WEDO), an international activist and advocacy network. As the WEDO president, she became an internationally-renowned leader at United Nations world conferences as she worked to empower women around the globe.

*"Women will change the nature of power,  
rather than power changing the nature of women."*  
—Bella Abzug

## **Wilma Mankiller (1945 – 2010)**

Wilma Mankiller was the first female Principal Chief of the Cherokee Nation and a 1960s and '70s feminist icon. Having grown up in an activist family, she was known to channel her distinctly native approach in order to tackle social issues in her activist work. Wilma was the sixth of eleven children, born to a Cherokee father and a Dutch-Irish mother. In 1956, Wilma's parents decided to move from their ancestral home in Oklahoma to California, where she was drawn to Native American efforts to reclaim land, specifically Alcatraz Island, in San Francisco Bay.

Mankiller refers to the 1969 Native American students' occupation of Alcatraz prison as the catalyst that launched her into full-time activism. A wife and a mother of two, Wilma was expected to fulfill her duties as a "housewife." Instead, Wilma divorced in 1977 and moved her daughters back to Oklahoma onto a Cherokee reservation in order to focus her efforts there.

A tragic car accident left Wilma with serious injuries and took the life of her best friend in 1979. After recovering from her accident, she was diagnosed with myasthenia gravis, a chronic neuromuscular disease that made it difficult to speak or even hold a pencil. To navigate this grief and her limitations, she had to embrace the Cherokee vision of "being of good mind" and focusing on the positive. She went on to represent the Cherokee reservation in Bell, Oklahoma to the federal government, earning monetary grants to construct water systems and repair dangerous housing situations. While recruiting volunteers for this community project, Wilma met, and eventually married, another member of the Cherokee Nation, Charlie Soap.

In 1985, Wilma Mankiller became the first female Principal Chief of the modern Cherokee nation, which is the second largest tribe in the United States. She faced aggressive backlash but was rooted in the confidence that women have always played a vital role in the social and political life of the tribe. In her autobiography, Mankiller argues that it was European conquest that shifted the balance between sexes in society.

As Chief, Mankiller focused on education, job training, and healthcare for her people and worked with the federal government on piloting self-government agreements for the Cherokee Nation.

Wilma and Gloria met when Mankiller joined the board of the *Ms. Foundation for Women*, a non-profit organization co-founded by Gloria in 1973. The two bonded over their missions and fought side by side on many issues, including Indigenous rights and women's rights.

*"Prior to my election, young Cherokee girls would never have thought that they might grow up and become chief."*

—Wilma Mankiller

# Timeline of the United States Women's Rights Movement, 1700s to the Present

The Women's Rights Movement has existed in the United States for centuries in various different waves. The first-wave movement was a period of activity that took off in the late 19th century and continued in the early 20th century. First-wave feminism focused on legal issues, primarily on gaining the right to vote. The women's movement of the 1960s and '70s is considered to be the second wave of the movement. This second-wave feminism focused on reevaluating women's lives from a cultural, legal, and economic point of view. Feminists including Gloria Steinem wanted to change the way that all people thought about women's roles in everything, including politics, work, the family, and sex. The third and the fourth-wave of the women's rights movement continued through the 1990s and the 2010s, respectively. Third-wave feminism sought to redefine what it meant to be a feminist by embracing diversity and individualism while the fourth-wave focuses on the continued empowerment of women and the utilization of internet tools.

As times have changed, the women's rights movement has worked to ensure that all women have every opportunity that any male counterpart would have. Below, you will find a timeline of the U.S. Women's Rights Movement and other major accomplishments by women, from the 1700s to the present. Use it to further your understanding of what women have done in society over the past three centuries and how these initiatives have changed over time.

1701 - Women are included for the first time in a jury in Albany, New York.

1769 - Each American colony adopts the English system decreeing women cannot own property in their own name or keep their own earnings.

1773 - Phillis Wheatley's book of poems, *Poems on Various Subjects, Religious and Moral*, is published in Boston and then in England, making her the first published African American writer. The collection of poems is the second book by a woman to be published in the soon-to-be United States.

1776 - Abigail Adams, wife of John Adams, writes a letter to her husband, urging him and the other members of the Continental Congress to not forget about the nation's women when fighting for American independence from Great Britain.



1777 - All thirteen colonies pass laws which prohibit women from voting.

1809 - Mary Kies becomes the first woman to receive a patent (for a method of weaving straw with silk).

1820 - Harriet Tubman is born enslaved in Maryland.

1833 - Sarah Mapps Douglass founds a school for African American girls in Philadelphia.

1837 - The Anti-Slavery Convention of American Women is held in New York. This is the first time that women from all over the country met to discuss their role in the abolition movement.

1848 - At Seneca Falls, New York, 300 women and men sign the Declaration of Sentiments, a plea for the end of discrimination against women. Harriet Tubman escapes from slavery.

1851 - Sojourner Truth delivers her famous “Ain’t I A Woman?” speech at the Women’s Rights Convention in Akron, Ohio.

1865 - Mary White Ovington, a social worker, reformer, and NAACP founder, is born.

1866 - The Fourteenth Amendment, guaranteeing the right to vote, is passed by Congress, with “citizens” and “voters” defined as “male” in the Constitution.

1910 - The National Association for the Advancement of Colored People (NAACP) is founded by Mary White Ovington.

1916 - Jeannette Rankin of Montana is the first woman to be elected to the U.S. House of Representatives.

1918 - Margaret Sanger, two years after opening a birth control clinic in Brooklyn, wins her suit in New York to allow doctors to advise their married patients about birth control for health purposes. The clinic, along with others, becomes Planned Parenthood in 1942.

1920 - The Nineteenth Amendment to the Constitution is ratified, ensuring the right of women to vote.

1923 - The first version of an Equal Rights Amendment, drafted by Alice Paul and Crystal Eastman, is introduced in Congress. It says, "Men and women shall have equal rights throughout the United States and every place subject to its jurisdiction." It remains unratified.

1925 - American Indian suffrage is granted by act of Congress.

1926 - African American women are beaten in Birmingham, Alabama for attempting to register to vote.

1932 - Amelia Earhart becomes the first woman, and second pilot ever (Charles Lindbergh was first) to fly solo nonstop across the Atlantic.

1933 - Frances Perkins becomes the first female cabinet member, appointed Secretary of Labor by President Franklin D. Roosevelt.

1935 - Mary McLeod Bethune organizes the National Council of Negro Women, a coalition of Black women's groups that lobbies against job discrimination, racism, and sexism.

1939 - Hattie McDaniel becomes the first African American to win the Best Supporting Actress Oscar for her role in *Gone with the Wind*—about playing the role of a servant, she said, "It's better to get \$7,000 a week for playing a servant than \$7 a week for being one."

1950 - Gwendolyn Brooks becomes the first African American to win a Pulitzer Prize for *Annie Allen*.

1955 - A Black seamstress, Rosa Parks, refuses to give up her seat to a white man on a bus in Montgomery, Alabama. This move launches the Civil Rights Movement.

1955 - The Daughters of Bilitis (DOB), the first lesbian organization in the United States, is founded. Although DOB originated as a social group, it later developed into a political organization to win basic acceptance for lesbians in the United States.

1957 - Althea Gibson becomes the first African American tennis player to win Wimbledon and the first African American to win the U.S. Open.

1963 - The Equal Pay Act is passed by Congress, promising equitable wages for the same work, regardless of the race, color, religion, national origin, or sex of the worker.

1964 - Title VII of the Civil Rights Act passes, prohibiting sex discrimination in employment. The Equal Employment Opportunity Commission is created.

1965 - The Supreme Court establishes the right of married couples to use contraception.

1966 - Constance Baker Motley is the first African American woman to be appointed a federal judge.

1968 - President Lyndon B. Johnson signs an executive order prohibiting sex discrimination by government contractors and requiring affirmative action plans for hiring women.

1971 - The first issue of *Ms.* magazine is published as an insert in the *New York* magazine.

1972 - Title IX, protection from discrimination based on sex in educational programs or activities, is enacted by the US Department of Education.

1973 - The landmark Supreme Court ruling *Roe v. Wade* makes abortion legal. In a separate ruling, the Supreme Court bans sex-segregated “help wanted” advertising.

1974 - The Women’s Educational Equity Act, drafted by Arlene Horowitz and introduced by Representative Patsy Mink, a Democrat from Hawaii, funds the development of nonsexist teaching materials and model programs that encourage full educational opportunities for girls and women.

1977 - The National Women’s Conference is held in Houston, Texas. Between 17,000 and 22,000 people participate.

1981 - Sandra Day O’Connor becomes the first woman to serve on the Supreme Court. She is followed by the appointments of Ruth Bader Ginsburg in 1993 and Elena Kagan in 2010.

1983 - Dr. Sally K. Ride becomes the first American woman to be sent into space.

1984 - Geraldine Ferraro becomes the first woman to be nominated to be vice president on a major party ticket.

1992 - The “Year of the Woman”: Following 1991 hearings in which lawyer Anita

Hill accused Supreme Court nominee Clarence Thomas of sexual harassment, record numbers of women are elected to Congress, with four women winning Senate elections and two dozen women elected to first terms in the House. The astronaut Mae Jemison becomes the first African American woman in space.

1994 - Congress adopts the Gender Equity in Education Act to train teachers in gender equity, promote math and science learning by girls, counsel pregnant teens, and prevent sexual harassment.

1997 - Madeleine Albright becomes the first female Secretary of State.

2006 - The phrase “me too” is used for the first time on social media in the context of sexual violence by Tarana Burke, a sexual assault survivor.

2007 - Nancy Pelosi becomes the first female speaker of the House.

2009 - Sonia Sotomayor is nominated as the 111th U.S. Supreme Court Justice. Sotomayor becomes the first Hispanic American and the fourth woman to serve.

2013 - Reauthorization of the Violence Against Women Act. The new bill extends coverage to women of Native American tribal lands who are attacked by non-tribal residents.

2016 - Hillary Rodham Clinton secures the Democratic presidential nomination, becoming the first U.S. woman to lead the ticket of a major party.

2017 - The Women’s March, a worldwide protest, takes place the day after the inauguration of President Donald Trump. Congress has a record number of women, with 104 female House members and 21 female Senators, including the chamber’s first Latina, Nevada Sen. Catherine Cortez Masto.

## SOURCES

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# Gloria and the Women's Rights Movement



Gloria Steinem at a women's conference held at the LBJ Library on Nov. 9, 1975.

Photo: Jay Gouwin [Public Domain]

In this section, **Gloria and the Women's Rights Movement**, read more about the beginnings of Gloria's introduction to the Women's Rights Movement (page 22), the magazine that she launched with her collaborators (page 24), some of her independent articles throughout the decades (page 25), and an upcoming exhibit at the Schlesinger Library at the Radcliffe Institute for Advanced Studies at Harvard University (page 26).

## GUIDING QUESTIONS

- Have you ever heard about Gloria Steinem before? If yes, what have you heard about her?
- What is investigative journalism? What do you think are some of the potential dangers within that field?
- What can we learn from Gloria's experiences?
- Can you see similarities between the women's rights movement in the 1970s and the current women's right movement? How so?



# The Beginning of her Movement

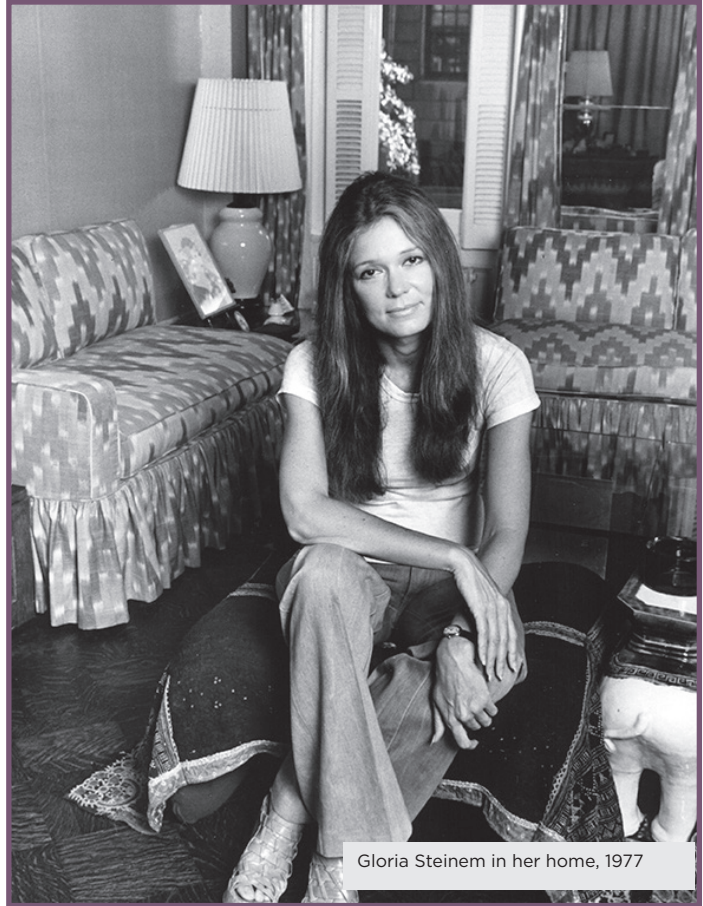
At the beginning of her career as a journalist, Gloria Steinem was given assignments based on gender stereotypes. These included pieces about clothing, makeup, and the household. In 1963, however, Steinem took on an investigative piece for which she went undercover as a Playboy Bunny at the New York City Playboy Club

to expose the exploitative working conditions and the sexual harassment the “bunnies” faced. The article, “A Bunny’s Tale,” contributed to the ever-growing conversation about the objectification of women in the United States.

Links to the two parts of the article can be found below. Please be advised that the article contains accounts of sexual harassment and the use of racial slurs.

Part One: [Sites.dlib.nyu.edu/undercover/sites/dlib.nyu.edu/undercover/files/documents/uploads/editors/Show-A%20Bunny%27s%20Tale-Part%20One-May%201963.pdf](https://sites.dlib.nyu.edu/undercover/sites/dlib.nyu.edu/undercover/files/documents/uploads/editors/Show-A%20Bunny%27s%20Tale-Part%20One-May%201963.pdf)

Part Two: [Sites.dlib.nyu.edu/undercover/sites/dlib.nyu.edu/undercover/files/documents/uploads/editors/Show-A%20Bunny%27s%20Tale-Part%20Two-June%201963.pdf](https://sites.dlib.nyu.edu/undercover/sites/dlib.nyu.edu/undercover/files/documents/uploads/editors/Show-A%20Bunny%27s%20Tale-Part%20Two-June%201963.pdf)



Gloria Steinem in her home, 1977

Photo: Lynn Gilbert [CC BY-SA (https://creativecommons.org/licenses/by-sa/4.0)]

**DISCUSSION QUESTIONS**

- What was your initial reaction to what you read in the article?
- Were you surprised by what you read? Did it confirm ideas that you already had about this time period?
- In an interview with the Hudson Union Society in 2009, while talking about her experience as a bunny, Steinem said that she feels like “all women are bunnies” ([YouTube.com/watch?v=xRC7x6qRpks](https://www.youtube.com/watch?v=xRC7x6qRpks)). What do you think that she meant by that statement?
- Why is it important to continue learning about the experiences that women faced in the past?

# A Magazine as a Movement

After the release of “A Bunny’s Tale,” Gloria Steinem became a much more common name around the United States and especially in the journalistic world. However, Steinem struggled to land other “serious” assignments because, in her words, “I had become a bunny—and it didn’t matter why” (*Outrageous Acts and Everyday Rebellions*, page 73). After a couple of years of doing freelance pieces, Steinem finally landed a permanent writing position at *New York* magazine in 1968. In December 1971, Steinem and Dorothy Pittman Hughes launched *Ms.*, a “one shot” sample insert in *New York* magazine. Few recognized the landmark institution that the magazine would soon become. Despite a brief halt in publishing in 1990, *Ms.* magazine continues to be a quarterly publication to this day.

The *Ms.* About page, explains that “*Ms.* was a brazen act of independence in the 1970s.” Magazines that were being marketed towards women at the time were limited to giving advice about men, cosmetics, and motherhood. “*Ms.* was the first national magazine to make feminist voices audible, feminist journalism tenable, and a feminist worldview available to the public” ([MsMagazine.com/about/](http://MsMagazine.com/about/)).

Below is the link to the home page of the magazine. Have students take a look at the site and explore the archive of articles. Students should explore one of the ongoing series or columns that can be found under the “Series” tab on the website. Students should choose one article that they read and share a summary about what it discussed and why they choose it.

[MsMagazine.com/](http://MsMagazine.com/)

## DISCUSSION QUESTIONS

- Were there any articles on the website that were surprising to you? Particularly interesting? Challenging to read?
- What were some common themes throughout the articles that you looked at?
- Think about the current role that journalism plays in our society. Now think about *Ms.* magazine. What role do you think that this magazine played in the women’s rights movement of the 20th century?
- How do you think that the presence of this magazine changed the journalistic world?
- Who do you think should read this magazine? Why?

# Words Throughout the Movement

Gloria Steinem gave speeches, wrote articles, and convened talking circles in order to advocate for women. One topic that she spoke out about regularly was the vastly different treatment of women and men. Below, you will find three articles written by Gloria Steinem across three different decades of her life. All of them are in response to or in direct conversation with an issue that Steinem has seen politics, specifically discussing people in elected positions or political candidates. Students should read the articles and discuss the differences that they see among them.

This first article is from *New York* magazine and is called, “After Black Power, Women’s Liberation.” It was published on April 4th, 1969. In it, Steinem discusses the work that various groups of women are doing to gain equal rights and, ultimately, liberation following the civil rights movement. Please be advised that this article contains racial slurs.

[NyMag.com/news/politics/46802/](http://NyMag.com/news/politics/46802/)

This second article is an opinion piece titled, “Feminists and the Clinton Question” (*New York Times*). This article, published on March 22nd, 1998, discusses the controversy around Bill Clinton and his extramarital affairs during his time as president.

[NyTimes.com/1998/03/22/opinion/feminists-and-the-clinton-question.html](http://NyTimes.com/1998/03/22/opinion/feminists-and-the-clinton-question.html)

The final article is called, “Women Are Never Front-Runners” and was published in the *New York Times* opinion section on January 8th, 2008. In the article, written in response to the 2008 primaries, Steinem argues that gender remains the most significant restriction in American society.

[NyTimes.com/2008/01/08/opinion/08steinem.html?\\_r=1/](http://NyTimes.com/2008/01/08/opinion/08steinem.html?_r=1/)

## DISCUSSION QUESTIONS

- What differences do you see between the various articles?
- What similarities?
- Has Gloria’s voice changed over time?
- Have Gloria’s opinions changed over time?
- Who do you think Gloria is writing for in each of these articles?

# Reading Her Story: The Papers of Revolutionary Women

The A.R.T community is invited to view a companion exhibition to ***Gloria: A Life*** at the Schlesinger Library at the Radcliffe Institute for Advanced Study. This pop-up presentation will include historical documents and photographs related to Gloria Steinem's activism, including letters to *Ms.* magazine and items from the Florynce Kennedy Papers. It will be on display in the Library's Radcliffe Room on the following dates:

- Thursday, February 6, 3 – 5 PM
- Tuesday, February 11, 3 – 5 PM
- Thursday, February 20, 3 – 4 PM

Visitors may also be interested to see the Schlesinger's current exhibition, *Angela Davis: Freed by the People*, on display through March 9, 2020, in the Library's Lia and William Poorvu Gallery.

The Arthur and Elizabeth Schlesinger Library on the History of Women in America documents the lives of women of the past and present for the future and furthers the Radcliffe Institute's commitment to women, gender, and society.

Schlesinger Library  
3 James Street, Cambridge, MA 02138  
[Radcliffe.Harvard.edu/schlesinger-library](http://Radcliffe.Harvard.edu/schlesinger-library)

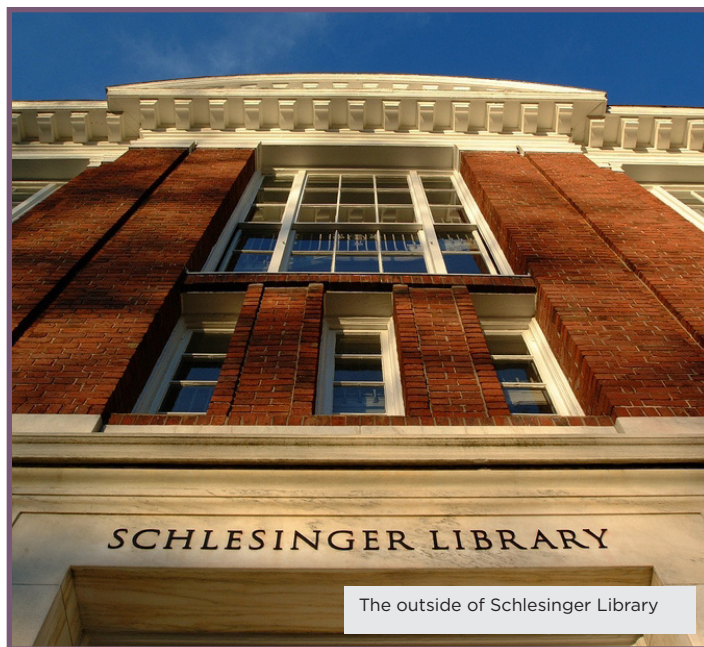


Photo: Tony Rinaldo



# The Modern Movement



Photo: Cyndy Sims Parr [CC BY-SA (creativecommons.org/licenses/by-sa/2.0)]

In this next section, **The Modern Movement** (pages 27 - 31), read articles that provide context about some of the contemporary movements that Gloria talks about in the show. Learn more about Tarana Burke and her role in the #MeToo Movement (page 28) before reading about how that movement continues today (page 29). Then, read a comprehensive timeline of youth activism in the United States (page 30) before finally reading about the not-for-profit partnerships that the A.R.T. is creating for this production (page 31).

## GUIDING QUESTIONS

- What, if any, preconceived notions did you have about these movements prior to reading about each of them?
- When you think about these movements, who are the faces of them? Do you associate certain people with each of them?
- How has technology played a role in these larger movements? Do you think that these movements would have been successful without technology?



Image Credit: Nyra Lang for Variety

## The Woman Behind the Hashtag

While it surged in popularity in 2017 after a tweet by Alyssa Milano, the #MeToo Movement was founded over a decade earlier by Tarana Burke. The following article, by Abby Ohlhesier, discusses the origins of the movement and the woman behind it. Read on to learn about how Tarana Burke took the concept of solidarity and changed the face of sexual misconduct.

Find the article here: [WashingtonPost.com/news/the-intersect/wp/2017/10/19/the-woman-behind-me-too-knew-the-power-of-the-phrase-when-she-created-it-10-years-ago/](https://www.washingtonpost.com/news/the-intersect/wp/2017/10/19/the-woman-behind-me-too-knew-the-power-of-the-phrase-when-she-created-it-10-years-ago/)

### DISCUSSION QUESTIONS

- When did you hear about the #MeToo Movement? What was your initial reaction to it when you first were introduced to it?
- How has technology and social media changed activism?
- In the article, Burke tells the origin story of the movement. Was anything surprising about hearing that story?





Photo: Damian Dovarganes, AP

## What Comes Next

We now find ourselves two years after #MeToo Movement went viral and shook the world and yet, many still wonder if anything has changed since then. In the following article, Alia Dastagir, a reporter with USA Today, breaks down the movement, including what has changed, who has been left out, and what hasn't changed.

Please be advised that this article contains stories of sexual assault and harassment.

[UsaToday.com/story/news/nation/2019/09/30/me-too-movement-women-sexual-assault-harvey-weinstein-brett-kavanaugh/1966463001/](https://www.usatoday.com/story/news/nation/2019/09/30/me-too-movement-women-sexual-assault-harvey-weinstein-brett-kavanaugh/1966463001/)

### DISCUSSION QUESTIONS

- The article outlines some of the major changes that have occurred in the last couple of years. What are some of the biggest changes that you think have come from the #MeToo Movement since it went viral in 2017?
- What do you think needs to happen so that all people feel included and represented in the #MeToo Movement?
- The article stops short of explaining what should come next in the movement. What do you think the next steps are for this movement?

# The New Face of Activism

In ***Gloria: A Life***, Gloria acknowledges the importance of youth in activism. She speaks about the various marches led and organized by young people in America and all over the world. The following article explores youth activism in America and the ways that young adults have played an important role in shaping history.

Read the article here: [TeenVogue.com/story/the-history-of-student-activism-in-the-united-states](http://TeenVogue.com/story/the-history-of-student-activism-in-the-united-states)

## DISCUSSION QUESTIONS

- What does activism mean to you? What or who do you think has influenced your definition of activism (i.e. social media, your friends, your family, etc.)?
- Did anything you read in the article surprise you?
- What has the youth of the 21st century done in terms of activism and how does that compare to the youth of the 20th century and their activism?
- What is the role of younger generations in activism right now?

# The Show's Not-for-Profit Partnerships

Throughout the run of ***Gloria: A Life***, A.R.T. has partnered with local leaders, scholars, and activists, as well as more than forty not-for-profit organizations to further Gloria Steinem's lifelong efforts to achieve equity, inspire empathy, and build community. Partner organizations will receive up to thirty free tickets for individuals served by the organizations, be invited to feature their work and mission in the Loeb Drama Center, and participate in the Act II Talking Circle.

Below, you will find a list of some of the organizations that A.R.T. is partnering with. To learn about any of these organizations, please visit the following page where you can find links to their respective websites.

[AmericanRepertoryTheater.org/membership-support/gloria-a-life-ticket-subsidies-initiative/](http://AmericanRepertoryTheater.org/membership-support/gloria-a-life-ticket-subsidies-initiative/)

- |  |   |                                |
|--|---|--------------------------------|
| • 826 Boston                               | • Girls Rock Campaign of Boston           | • SpeakOUT Boston              |
| • Amplify Latinx                           | • Hack.Diversity                          | • The Steppingstone Foundation |
| • Apprentice Learning                      | • Haley House                             | • Science Club for Girls       |
| • Artists for Humanity                     | • Improbable Players                      | • Strong Women, Strong Girls   |
| • BAGLY                                    | • Invest in Girls                         | • Transition House             |
| • Big Sister Association of Greater Boston | • Jewish Women's Archive                  | • UNICEF                       |
| • Boston Women's Fund                      | • JRI. SMART Team                         | • West End House               |
| • Boys & Girls Clubs of Boston             | • League of Women Voters of Massachusetts | • Women Thriving, Inc.         |
| • Cambridge Women's Center                 | • More Than Words                         | • Women's Bar Foundation       |
| • Center for Teen Empowerment              | • Mothers Out Front                       | • Year Up                      |
| • Combined Jewish Philanthropies           | • Pathways to Possible                    | • YW Boston                    |
| • Facing Cancer Together                   | • Pine Street Inn                         | • Year Up                      |
| • Girl Scouts of Eastern Massachusetts     | • Rehearsal for Life                      |                                |
|  | • RESPOND, Inc.                           |                                |
|  | • Rosie's Place                           |                                |

List as of JAN 24, 2020



# Educational Activities

## Lesson Plan Index

### INTERROGATING INTERSECTIONALITY

Pages 33

*This activity challenges students to research and create a presentation about the women portrayed in **Gloria: A Life**. Then, students are invited to have a larger discussion about intersectionality and how it plays a role in whose voices we hear in history.*

*This activity can either precede or follow a viewing of **Gloria: A Life**.*

### THE POLITICS OF HEADLINES

Pages 36

*This activity asks students to identify which decade specific news headlines come from. They will then participate in a reflective discussion to consider how much progress has been made in regards to the media's portrayal of women.*

*This activity can either precede or follow a viewing of **Gloria: A Life**.*

### DIVING INTO DOCUMENTARY THEATER

Pages 41

*This activity asks students to create their own piece of documentary theater by interviewing someone, transcribing that interview, and then performing a monologue based on that interview.*

*This activity can either precede or follow a viewing of **Gloria: A Life**.*

### WHAT'S IN THE BOX?

Page 46

*This activity will ask students to create a character based on a variety of items they choose to put into a box.*

*This activity should follow a viewing of **Gloria: A Life**.*

### RESOURCES

Page 49

# Interrogating Intersectionality

## OBJECTIVES

*This activity challenges students to research and create a presentation about the women portrayed in **Gloria: A Life**. Then, students are invited to have a larger discussion about intersectionality and how it plays a role in whose voices we hear in history.*

*This activity can either precede or follow a viewing of **Gloria: A Life**.*

## SUGGESTED STANDARDS ALIGNMENT

### Reading Informational Text | Integration of Knowledge and Ideas

*RI.9-10.7 Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized or deemphasized in each account.*

### Writing | Research to Build and Present Knowledge

*W.PK-12.7 Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.*

### Speaking and Listening | Presentation of Knowledge and Ideas

*SL.9-10.4. Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, vocabulary, substance, and style are appropriate to purpose, audience, and task*

## TIME

Two and a half fifty-minute class periods

## MATERIALS

Computers

## OPTIONAL

Access to a printer/copy machine

## PROCEDURE

In the show **Gloria: A Life**, Gloria Steinem acknowledges that she would not be the activist that she is had it not been for the other women in her life who are showcased in the play. In this activity, students will be asked to research

# Interrogating Intersectionality

the various women that Steinem worked with. They will then present their research projects to the rest of the class.

1. In the show ***Gloria: A Life***, we meet women who held and supported Gloria's work as an activist. Put all of the names of the female characters that are featured in the play up on the board for the class to see. They are as follows:
  - Ruth Nuneviller Steinem
  - Dorothy Pitman Hughes
  - Florynce "Flo" Kennedy
  - Bella Abzug
  - Wilma Mankiller
2. Divide the class into five different groups and assign each group one of the women from the list above.
3. Each group is responsible for researching the woman they are assigned. Groups should use the character biographies found on page 10 as a starting point for their research. From there, they should use computers to continue researching. A list of questions that can guide their research is included below.
  - Where was this person from? How did people describe her?
  - Was there anything that happened during this person's upbringing that is important to know when understanding her activist work?
  - How did she get started in activism?
  - What are the key milestones in this person's work in the US Women's Right Movements?
  - How do you think that this person's work influenced the larger conversations in the US Women's Right Movements?
4. Have each group create a ten-minute presentation including a visual component for their person. The goal is to demonstrate and present a holistic understanding of their person to the rest of the class. Students should be sure to include the following:
  - A visual component, e.g. Powerpoint, Google Slides, Keynote, Prezi, a poster, etc.
  - Ample pictures, quotes, and articles in order to enhance the presentation.
  - An accompanying activity that can be distributed to the rest of the class, e.g. a game or a worksheet.
5. Students should be given the chance to submit an outline of their presentation for teacher feedback before the second class period.
6. During the second class period, have each group present their lessons. After each lesson, ask the rest of the class one thing they thought was particularly engaging and one thing that they would like to know more about. Be sure to limit the responses to just these two comments in order to make sure that there is enough time for each

# Interrogating Intersectionality

- group.
7. In the next class period, lead the class in a group discussion about the experience researching and creating the lessons on the various women portrayed in the show. This can also be done in the form of a reflective paper. Some discussion questions might include the following:
    - What was something interesting that you learned about this person you researched? What was something interesting that you learned while watching the other presentations?
    - Had you heard about any of these women, including Gloria Steinem, before watching the show or doing this research project?
    - Why do you think that we hear more about Gloria Steinem than we do about these women?
    - How do you think that these women's race, class, etc. influenced their activism?
    - Intersectionality is defined as the interconnected nature of social categorizations such as race, class, and gender as they apply to a given individual or group. For more information about intersectionality, look at this article: [TheOdysseyOnline.com/basics-intersectionality-important-feminism](http://TheOdysseyOnline.com/basics-intersectionality-important-feminism). How does one's intersectionality affect the voices that we hear in these major movements like the Women's Rights Movement?
    - Are there other examples in history of hearing one voice over others because of a difference in their race, class, gender, etc?

# The Politics of Headlines

## OBJECTIVES

*This activity asks students to identify which decade specific news headlines come from. They will then participate in a reflective discussion to consider how much progress has been made in regards to the media's portrayal of women.*

*This activity can either precede or follow a viewing of **Gloria: A Life**.*

## SUGGESTED STANDARDS ALIGNMENT

### Reading Literature | Craft and Structure

*RL.11-12.4 Determine the figurative or connotative meaning(s) of words and phrases as they are used in the text; analyze the impact of specific words or rhetorical patterns.*

### Reading Informational Text | Craft and Structure

*RI.11-12.6 Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.*

### Speaking and Listening | Comprehension and Collaboration

*SL.11-12.1.d Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.*

## TIME

40 Minutes

## MATERIALS

The accompanying worksheet (page 40)

## PROCEDURE

**Gloria: A Life** calls attention to the misogyny that Gloria Steinem experienced as she was coming up as an activist in the 60s and 70s. Gloria and other



# The Politics of Headlines

women faced criticism in the media as the movement gained momentum, as opponents of the movement challenged feminists beliefs and advocacy. In this activity, students will look at the progress society has or has not made over the years when it comes to the portrayal of women in the media.

1. To start, print out enough copies of the accompanying worksheet, found on page 40, for the entire class. Explain to students that on this worksheet, they will find a number of different headlines from various news outlets. Some of these headlines are from the 60s/70s; others are from the 2010s. They are responsible for guessing which headlines are from which decades.
2. Please note that there is also a completed teacher copy of the worksheet (page 39) that includes all of the links to the various articles. Some of the headlines have names omitted in order to eliminate the possibility of potential recognition. For an added challenge, students can try to guess the specific year each headline is from. Students could also rank the different headlines in order from oldest to most recent.
3. Give students 10-15 minutes to complete the worksheet. Following the completion of the worksheet, have students get on their feet. Create a spectrum across the room. One side will represent “60s/70s” and the other side will represent the “2010s”. Clearly specify that students must choose between one side or the other.
4. Read out each of the headlines. After each statement, allow students time to find their place around the room, consulting what they wrote down on their paper. Once every student has landed in a position, ask them to consider why they stood in this location. Have them talk to the students around them and then share those group answers with the rest of the class. Following this short discussion, share when the headline was published and by whom. Continue to go through the headlines until all have been shared with the class.
5. Following the completion of this portion of the exercise, lead students in a reflective discussion. Encourage students to think critically about the different headlines and how they compare to one another. Some discussion questions might include:
  - Was it clear to you which headlines were from each decade?
  - Was it difficult to tell the difference between the two time decades and the headlines from them?
  - What similarities did you see throughout the various headlines? What differences? Was there evidence of gender stereotypes?
  - What did the headlines show you about the progress that society has made in regards to women’s rights over the years?
  - What kind of media do you consume? How much of that is school-related and how much is personal? Do you see media

bias in what you consume? How can one combat media bias in their own lives?

# The Politics of Headlines Worksheet - Teacher's Copy

Please use the following worksheet to lead the second part of the activity.

1. "Women Cross Party Lines in Politics but Not in Fashion" from October 27, 1964 as seen in the *New York Times*. [NyTimes.com/1964/10/27/archives/women-cross-party-lines-in-politics-but-not-in-fashions.html?searchResultPosition=14](https://www.nytimes.com/1964/10/27/archives/women-cross-party-lines-in-politics-but-not-in-fashions.html?searchResultPosition=14)
2. "The Perilous Power of the Preacher's Wife" from October 13, 2019 as seen in the *New York Times*. [NyTimes.com/2019/10/12/opinion/sunday/evangelical-preachers-pastors.html?searchResultPosition=16](https://www.nytimes.com/2019/10/12/opinion/sunday/evangelical-preachers-pastors.html?searchResultPosition=16)
3. "No Wonder Bill [Clinton]'s Afraid" from January 24, 2013 as seen in *Think Progress*. [ThinkProgress.org/new-york-post-goes-after-hillary-clinton-with-blatantly-sexist-cover-dcdeeee836421/](https://www.thinkprogress.org/new-york-post-goes-after-hillary-clinton-with-blatantly-sexist-cover-dcdeeee836421/)
4. "Wife is Taken to Hospital" from July 6, 1969 as seen in the *New York Times*. [NyTimes.com/1969/07/06/archives/wife-is-taken-to-hospital.html?searchResultPosition=24](https://www.nytimes.com/1969/07/06/archives/wife-is-taken-to-hospital.html?searchResultPosition=24)
5. "'Country Wife' in Rehearsal" from October 27, 1965 as seen in the *New York Times*. [NyTimes.com/1965/10/27/archives/country-wife-in-rehearsal.html?searchResultPosition=36](https://www.nytimes.com/1965/10/27/archives/country-wife-in-rehearsal.html?searchResultPosition=36)
6. "Prisoner's Wife Protests" from October 25, 1959 as seen in the *New York Times*. [NyTimes.com/1959/10/25/archives/prisoners-wife-protests.html?searchResultPosition=1](https://www.nytimes.com/1959/10/25/archives/prisoners-wife-protests.html?searchResultPosition=1)
7. "Nightclub owner humiliates 'Plain Jane' teen who complained her drink was spiked and outrageously claims she made it up as she's 'not attractive enough to waste drugs on'" from October 8, 2019 as seen in *The Sun*. [TheSun.co.uk/news/10092625/nightclub-owner-humiliates-teen-complained-drink-spiked-claims-made-it-up-not-attractive-enough-to-waste-drugs-on/](https://wwwthesun.co.uk/news/10092625/nightclub-owner-humiliates-teen-complained-drink-spiked-claims-made-it-up-not-attractive-enough-to-waste-drugs-on/)
8. "Hilary Clinton Draws a Scrappy Determination From a Tough, Combative Father" from July 21, 2015 as seen in the *New York Times*. [NyTimes.com/2015/07/20/us/politics/hillary-clinton-draws-scrappy-determination-from-a-tough-combative-father.html?searchResultPosition=52](https://www.nytimes.com/2015/07/20/us/politics/hillary-clinton-draws-scrappy-determination-from-a-tough-combative-father.html?searchResultPosition=52)

# The Politics of Headlines Worksheet

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Each statement below is a headline from a major news outlet. On the blanks, mark what decade you think that this headline is from. You can choose between the 60s/70s and the 2010s. For an added challenge, try to guess the specific years these headlines are from.

\_\_\_\_\_

“Women Cross Party Lines in Politics but Not in Fashion”

\_\_\_\_\_

“The Perilous Power of the Preacher’s Wife”

\_\_\_\_\_

“No Wonder Bill [Clinton]’s Afraid”

\_\_\_\_\_

“Wife is Taken to Hospital”

\_\_\_\_\_

“Country Wife’ in Rehearsal”

\_\_\_\_\_

“Prisoner’s Wife Protests”

\_\_\_\_\_

“Nightclub owner humiliates ‘Plain Jane’ teen who complained her drink was spiked and outrageously claims she made it up as she’s ‘not attractive enough to waste drugs on’”

\_\_\_\_\_

“Hillary Clinton Draws a Scrappy Determination From a Tough, Combative Father”

# Diving into Documentary Theater

## OBJECTIVES

*This activity asks students to create their own piece of documentary theater by interviewing someone, transcribing that interview, and then performing a monologue based on that interview.*

*This activity can either precede or follow a viewing of **Gloria: A Life**.*

## SUGGESTED STANDARDS ALIGNMENT

### National Core Arts Standards

*TH:Cr1.1.8.c Develop a scripted or improvised character by articulating the character's inner thoughts, objectives, and motivations in a drama/theatre work.*

### Proficient Theatre Course Standards | Creating

*P.T.Cr.01 Generate and conceptualize artistic ideas and work. Consistently apply research to develop characters that are believable and authentic in a theatrical work*

### Advanced Theatre Course Standards | Connecting

*A.T.Co.10 Synthesize and relate knowledge and personal experiences to make art. Explain the development of one's aesthetic vision as an actor and how that is represented in a current role.*

## TIME

Sixty minutes and overnight homework assignment

## MATERIALS

Recording device for each student  
Pens & paper

## PROCEDURE

**Gloria: A Life's** playwright, Emily Mann, is known in the theatrical world for her documentary theater. Documentary theater is a style of theater performance where documentary materials like interviews or transcripts are used as the primary source for the script. Some notable examples of documentary theater include *The Laramie Project*, a 2000 play by Moises Kaufman and members



# Diving into Documentary Theater

of the Tectonic Theater Project about the reactions to the 1998 murder of gay University of Wyoming student Matthew Shepard, or the works of Anna Deveare Smith, who creates one-person shows based solely on verbatim interviews with individuals on specific subjects. This activity will ask students to create their own piece of documentary theater by challenging them to interview someone, transcribe that interview, and then perform a monologue based off of that interview.

1. Introduce students to the idea of documentary theater. Lead a large group discussion about what it is and how it differs from other forms of theater. Some questions that might serve as a jumping off point include:
  - What is a documentary? How is it different from other genres of film?
  - Do you think that documentaries are important? Why or why not?
  - How do documentaries support our understanding of the world?
  - Based on what we understand documentaries to be, what do you think documentary theater is?
  - How does documentary theater differ from most theater? How is it similar?
  - What do you think is that hardest part of creating a piece of documentary theater?
2. If more context about documentary theater is needed by the group, please watch the following video of a 2007 TED talk by Anna Deveare Smith. During the twenty-minute performance, Smith performs as four characters and discusses how she created each of them.
  - [YouTube.com/watch?v=KR8SwPmCFd4](https://www.youtube.com/watch?v=KR8SwPmCFd4)
3. Following this larger discussion, distribute the worksheet that can be found on pages 44-45. On this worksheet, students can find a series of questions as well as a statement that they can share with the interviewee requesting permission to record the interview for the project. Students should interview someone about a time when they were overlooked because of something about themselves—their race, gender identity, sexuality, religion, body shape, ability, etc. They should record this interview; the recording should be no longer than 2-3 minutes. There is also a space on the worksheet for students to record any physical gestures that the person does during the interview. To protect your students' privacy, this should be assigned as homework and students should interview someone who is not in the class.
  - After assigning the interview as homework, have students pair up with another classmate and share tips for conducting

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- interviews.
4. During the next class, once each student has conducted their interview, have them spend 20 minutes transcribing the conversation. Stress to students the importance of making sure that every word is correct. Encourage them to also include the pauses and “ums” that may be heard in the recording.
  5. After transcribing each of the interviews, give students 10-15 minutes to practice them. These are now their monologues. A monologue is a long speech by a single actor in a play. They should practice embodying the person that they interviewed to the best of their abilities. Some questions that may help prompt the rehearsal process include:
    - Was this person sitting or standing when you interviewed them?
    - How did the person respond to the question that was asked of them?
    - Were they comfortable during the interview? Nervous? Preoccupied? How did they show that in their bodies?
    - Were there any twitches that the person had or did they do any gestures during the interview?
  6. Once that time is up, students who feel comfortable sharing their monologues should do so.
  7. Following the presentation of the various monologues, lead the class in a discussion about the experience of creating a piece of documentary theater. Some discussion questions are:
    - Has anyone ever performed a monologue or speech in front of a group of people? How did this experience differ from other performance experiences that you have had?
    - What was the most challenging part of the experience? What was the most surprising?
    - What was it like paying close attention to the nuances of the interview (i.e. the “ums” and pauses)?
    - Did this experience change your perspective on anything? This kind of the theater? The person that you interviewed? The production of ***Gloria: A Life?***
    - What, if anything, from this experience can you carry forward with you?

# Diving into Documentary Theater Worksheet

Name:

Date:

When interviewing someone and recording, it is important they know exactly what the interview is going to be used for. Whether you are doing an interview for a class project or for an experiment, it is your ethical obligation to make sure that the interviewee is clear on how this interview will be used. Below, you will find a statement that should be read to the person that you are interviewing. You will also find some starter questions for the interview.

Before starting the interview, please remind them of the following information.

- This is a 2 - 3 minute interview for an education project.
- Your participation is completely voluntary.
- I will record your statement and any information about your life that you choose to share with me. That information will be included in my creative piece that I will share with the rest of my class.

If your interviewee has agreed to the statement, you can proceed with the interview. Please remember that due to the length of the interview (2-3 minutes), you will probably only be able to ask one question. Therefore, you shouldn't ask more than one of the questions listed below. Instead, you should choose one to ask and then follow up with any clarifying questions for the interviewee. Those follow up questions should help you better understand the story and the emotions that the interviewee went through.

## Starter Questions

- Can you tell me about a specific time when you felt you were overlooked for something because of who you are?
- What does it mean to you to be overlooked?
- Can you tell me about a time when people only focused on one aspect of who you are?

*Please find room for notes on the back of the worksheet.*

# Diving into Documentary Theater Worksheet

## INTERVIEWER NOTES

Please use the space below to record any specific movements or ticks that the interviewee has. Some examples might include pushing up their glasses, clearing their throat, sitting with their legs crossed, etc. As you begin preparing your monologue, it is important to make sure that you are representing your character to the best of your ability.

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# What's in the Box?

## OBJECTIVES:

*This activity will ask students to create a character based on a variety of items they choose to put into a box.*

*This activity should follow a viewing of **Gloria: A Life**.*

## SUGGESTED STANDARDS ALIGNMENT:

### Advanced Theatre Course Standards | Creating

*A.T.Cr.01 Generate and conceptualize artistic ideas and work. Generate original ideas in one theatrical area (e.g., acting, production) that integrate aesthetic principles with personal style.*

### Advanced Theatre Course Standards | Responding

*A.T.R.O8 Interpret intent and meaning in artistic work. Analyze the ways one's own cultural and personal perspectives and biases affect understanding of a theatrical work.*

## TIME:

60 minutes

## MATERIALS:

4 shoe boxes

Markers

Large pieces of paper or surfaces for students to write on

The following list includes suggestions of items that may be used in this activity but are not required. Teachers should feel free to add other items or encourage students to bring in small knicks that can be used in the activity. Some example items include:

- Crayons
- Markers
- Small toys
- Socks
- Stress balls
- Glue



# What's in the Box?

- Buttons
- Ruler
- Chalk
- A notebook
- Trinkets
- Phone charger
- Picture book

## PROCEDURE:

In the show ***Gloria: A Life***, we learn about Gloria Steinem and her role within the women's rights movement over the last 50 years. Throughout the show, the actor portraying Gloria talks to the audience about the good and the bad times that she has experienced, including the assumptions made about her based on her appearance and opinions. This activity asks students to create a character and then consider the assumptions that this character might face because of their activities and interests.

1. Start by displaying the various items on a table in the center of the room.
2. Divide students into four groups and give each group a shoe box. Have each group send one representative to the table in the center of the room. One by one, each group member should choose one item from the table. Encourage students to choose random items and not to choose only one kind. For example, students should not choose a crayon, a marker, and a pencil because these are all similar items. Continue this process until each group has five items.
3. Once each group has their five items, ask them to take a look at their items. Explain to students that they are going to work together as a group to create a character. Each item in their box represents an aspect of their character. Give students 7-10 minutes to brainstorm who their character is. Encourage students to think about the following:
  - Who is this character?
  - Why do they have each of these items? Does the item belong to the character or does it represent an adjective that one might use to describe them?
  - What is this character's emotional connection to this item?
  - How has this item influenced this character?
  - Do these various items relate to one another? How?
4. During these small group discussions, pass out poster board and markers to each group and allow time for students to document all of the aspects of this character that they are discussing. Students should have about 20 minutes to create this document. They can choose how they want to present the information; examples might

## What's in the Box?

- include pictures, lists, sketches of the characters, etc.
5. Once finished, have each group present their character to the class. After each presentation, ask the group the following questions:
    - What is something surprising about your character based on their items that most people might not know about them?
    - Considering the items in your box, what assumptions do people make about your character or their personality?
    - Once each group has presented, lead the entire class in a discussion about the activity.
    - Did you see any similarities in the characters made? What were the major differences among them?
    - For the students that chose the items, what were you thinking about while you were picking the items?
    - What was it like to think about assumptions that others make about your character? How did that make you feel?
    - In the production of ***Gloria: A Life***, Gloria acknowledges that there were many assumptions made about her throughout her life. In the show, how did Gloria fight those assumptions? What advice might you give your character when it comes to dealing with the assumptions that people make about them?

# Resources

## TO WATCH

- “Gloria Steinem: Feminist Icon,” a mini documentary on the life of Gloria Steinem, a feminist icon, by Made to Measure. [YouTube.com/watch?v=1yiOdhTfNXw](https://www.youtube.com/watch?v=1yiOdhTfNXw)
- “Self Esteem and Internal Revolution,” Gloria Steinem discusses her book “Revolution from Within: A Book of Self-Esteem” with Upon Reflection and host Marcia Alvar, 1992: [YouTube.com/watch?v=NQxx1WJcaE8](https://www.youtube.com/watch?v=NQxx1WJcaE8)

## TO READ

- *The Education of a Woman: The Life of Gloria Steinem* by Carolyn Heilbrun
- *Outrageous Acts and Everyday Rebellions* by Gloria Steinem
- *Moving Beyond Words* by Gloria Steinem
- *My Life on the Road* by Gloria Steinem
- *The Truth Will Set You Free, But First It Will Piss You Off!* by Gloria Steinem
- This article discusses why some Black women opted out participating in the Women’s March on Washington in 2017 due to a history of exclusion from the feminist movement.  
Sherri Williams “Historic Exclusion from Feminist Spaces Leaves Black Women Skeptical of March,” *NBC*, January 21, 2017. [NbcNews.com/news/nbcblk/decades-exclusion-leave-black-women-skeptical-womens-march-n710216](https://www.nbcnews.com/news/nbcblk/decades-exclusion-leave-black-women-skeptical-womens-march-n710216)
- In the days leading up to the youth-led climate strike, this article explains some of the recent movements that youth have been at the forefront of.  
Jennifer McNulty “Youth activism is on the rise around the globe, and adults should pay attention, says author,” *UC Santa Cruz News Center*, September 17, 2019. [News.Ucsc.edu/2019/09/taft-youth.html](https://news.ucsc.edu/2019/09/taft-youth.html)
- This article highlights some of the Black women whose practices influenced Gloria Steinem and the larger Women Rights Movement.  
Broadway Box staff “11 Black Women Who Helped Shape Gloria Steinem & the Second Wave Feminism Movement,” *Broadway Box*, February 28, 2019. [BroadwayBox.com/daily-scoop/11-black-women-influenced-shape-gloria-steinem/](https://www.broadwaybox.com/daily-scoop/11-black-women-influenced-shape-gloria-steinem/)

## TO LISTEN

- “Feminist Gloira Steinem Finds Herself Free of the ‘Demands

## Resources

- of Gender,” an interview with Dave Davies from NPR. [Npr.org/2016/08/26/491349663/feminist-gloria-steinem-finds-herself-free-of-the-demands-of-gender](http://npr.org/2016/08/26/491349663/feminist-gloria-steinem-finds-herself-free-of-the-demands-of-gender)
- “An Evening with Gloria Steinem,” in conversation with Edinburgh Book Festival Director Nick Barley with the Auckland Writers Festival. [WritersFestival.co.nz/look-and-listen/podcasts/Page15/an-evening-with-gloria-steinem-2016/](http://WritersFestival.co.nz/look-and-listen/podcasts/Page15/an-evening-with-gloria-steinem-2016/)