

movement. Modern dance in the United States was founded primarily by women; now the number of prominent female choreographers can be counted on one hand. In 2014, the New York Times went so far as to claim that “there is Twyla Tharp and then there are none” (Kourlas).

The sources listed in my working bibliography consist of books, scholarly articles, and newspaper articles on the history of American modern dance and dance theory, as well as footage of choreographers and their companies accessed online. These videos are my only primary sources so far; now I need to start looking for interviews with women choreographers from the decades I am focusing on as well as personal journals and autobiographies. While purely historical volumes like Julia L. Foulkes’ *Modern Bodies: Dance and American Modernism from Martha Graham to Alvin Ailey* will help me to shape a timeline, essays like Judith Lynne Hanna’s “Patterns of Dominance: Men, Women, and Homosexuality in Dance” from *The Drama Review* will allow me to sink my teeth a little deeper into the more nuanced aspects of women’s role in the evolution of modern dance.

Although I have already narrowed down my geographic boundaries to New York City, it might also help to choose a central group of choreographers to focus the bulk of my research on. Right now, my tentative list consists of Martha Graham, Pearl Primus, Doris Humphrey, Martha Hill, Katherine Dunham, and Hanya Holm. To establish a framework for my research, the first I will read is Olga Maynard’s *American Modern Dancers*. Published in 1965, it provides a unique literary perspective because it was written onl

Working Bibliography

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