



38th Annual
MID-AMERICA THEATRE CONFERENCE

HOUSTON...
WE HAVE A PROBLEM.

March 16-19, 2017
Hyatt Regency Houston Galleria

MATC
MID-AMERICA THEATRE CONFERENCE

“Not-So-Benign Violation: The Dangerous Comedy of Sheila
Callaghan”

Jennifer Goff, Virginia Tech University

“Beyond Ballet: Repositioning George Balanchine as a Pioneer
of American Musical Theatre Dance”

Ryan McKinney, CUNY - Kingsborough Community College

“Splitting Hair: Reviving the American Tribal Love-Rock Musical
in the Me-Decade”

Bryan M. Vandevender, University of Wisconsin, Oshkosh

Articles-in-Progress Editors:

Peter Campbell—Online Editor, *Theatre Topics*

Sara Freeman—Editor, *Theatre History Studies*

Beth Osborne—Editorial Board, *Journal of American Drama and
Theatre*

DeAnna Toten Beard—Editor, *Texas Theatre Journal*

Session 16: 9:30 - 10:45

History Symposium 26

Regency D

Theatre History Symposium Respondent Session

Playwriting Symposium 12

Westheimer

Playwriting Symposium Response Session

Close of Conference

*Please join us next year in
Milwaukee, Wisconsin,
March 15-18, 2018!*

The Gay and Lesbian Theatrical Legacy, appeared in 2005. “*That Furious Lesbian*”: *The Story of Mercedes de Acosta* (Southern Illinois, 2003) won the *ForeWord* magazine Book of the Year award in the best gay and lesbian nonfiction category. He also published *Women in Turmoil: Six Plays by Mercedes de Acosta* (Southern Illinois, 2003) and *Angels in the American Theatre: Patrons, Patronage, and Philanthropy* (Southern Illinois, 2007). His most recent book is *Queer Theatre and the Legacy of Cal Yeomans* (Palgrave Macmillan, 2011).

He edited *Theatre History Studies* (1993-2005) and the Theater in the Americas Series for Southern Illinois University Press (2000-2014), and served as Vice-President for Membership, Vice-President for Awards, and Vice-President for Research and Publications for ATHE. He is a member of the National Theatre Conference and the College of Fellows of the American Theatre and also received ATHE's Excellence in Editing Award. He received the ATHE Career Achievement Award in Educational Theatre (2013) and the ATDS Betty Jean Jones Award for Outstanding Teaching (2014), and he became the Dean of the College of Fellows of the American Theatre (2014).

The Robert A. Schanke Research Award is given annually to an untenured faculty presenter of the Theatre History Symposium and carries a cash award of \$500 and publication in *Theatre History Studies*, the journal of the Mid-America Theatre Conference.

Announcement of the recipient of the Robert A. Schanke Research Award will be made during the all-conference luncheon on Saturday.

Recipients of the Robert A. Schanke Research Award:

La Donna L. Forsgren, 2016: “For Members Only to #BlackLivesMatter: The Black Revolution on Campus”

Chandra Owenby Hopkins, 2015: “Whispers from a Silent Past: Inspiration and Memory in Natasha Trethewey’s *Native Guard*”

Jennifer Goodlander, 2014: “Khmer Identities through the Arts after the Killing Fields in a Post-9/11 New York City”

Christin Essin, 2013: “Memory Control: Mythology, Technology, and *A Chorus Line*”

Naomi Stubbs, 2012: “The Black Void: Absenting Labor in Pleasure Gardens”

Lisa Jackson-Schebetta, 2011: “Companies to Keep: Air Raid Dramas and International Ethical Responsibility in America, 1936-1939”

Beth Osborne, 2010: “Storytelling, Chiggers, and the Bible Belt: The ‘Georgia Experiment’ as the Public Face of the Federal Theatre Project”

Kelly Carolyn Gordon, 2009: “Class Act(resses): How Depression-Era Stage Actresses Utilized Conflicting Cultural Ideals for Women to Fight Economic Crisis in Their Community”

Robert B. Shimko, 2008: “The Miseries of History: Shakespearean Extremity as Cautionary Tale on the Restoration Stage”

Scott Ireland, 2007: “Goon, Warrior, Communitarian, and Mythos: The Lincoln Legend of Dramatic Literature and Live Performance”

Shauna Vey, 2006: “The Master and the Mademoiselle: Gender Secrets in Plain Sight in Non-Text Based Antebellum Performance”

Ellen MacKay, 2005: “Toward a New Theatre History of Dionysus”

Theatre History Symposium Respondent

Dr. Brian Eugenio Herrera

Brian Eugenio Herrera is, by turns, a writer, teacher and scholar - presently based in New Jersey, but forever rooted in New Mexico. Brian joined the faculty of Princeton University as Assistant Professor of Theater in the Lewis Center for the Arts in 2012. At Princeton, he is also affiliated with the Programs in Gender and Sexuality Studies, American Studies and Latino Studies. Brian's work, whether academic or artistic, examines the history of gender, sexuality and race within and through U.S. popular performance. Brian holds degrees from Brown University, the University of New Mexico and Yale University, where he earned his PhD in American Studies. He is the author of *Latin Numbers: Playing Latino in Twentieth-Century U.S. Popular Performance* (Michigan, 2015) and *The Latina/o Theatre Commons 2013 National Convening: A Narrative Report* (HowlRound, 2015). With Stephanie Batiste (UC-Santa Barbara) and Robin Bernstein (Harvard), Brian serves as co-editor of the newly launched "Performance and American Cultures" series at NYU Press. Brian recently completed terms of service on the Executive Committee for the American Society for Theatre Research, on the Steering Committee for the American Theatre Archive Project, on the Executive Committee for Modern Language Association's Drama Division and on the Advisory Committee for the Latina/o Theatre Commons. His autobiographical solo show *I Was the Voice of Democracy* premiered in 2010 in Albuquerque and has subsequently been seen in Taos, Seattle, Los Angeles, Chicago, Lawrence (KS), New York City, Chapel Hill, Ithaca, Tempe, Princeton, Beirut, and Abu Dhabi. In 2013, Brian launched two new storywork shows, *Boy Like That* and *Touch Tones*. He is currently at work on two other book projects: *Starring Miss Virginia Calhoun* and *Casting: A History*.

Playwriting Symposium Respondent

Denise O'Neal

Named a recipient of the Mary McCloud Bethune Award (National Council of Negro Women, 2015) and one of the "100 Creatives" of 2014 by the Houston Press, S. Denise O'Neal has been a writer, director and producer for over 20 years and has most recently become a published playwright. She is the executive director of Shabach Enterprise, a non-profit theater company based in Houston, TX and the owner of Watch My Groove Ent., LLC. Her most recent critically acclaimed productions include: *Ms. Lily's Groove*, *Just A Few Feet Away*, *Bagel Anyone*, *Fly In The Windshield* (which was Broadway World's "Editor's Pick for Best New Play of 2013") & *In One Breath*. In 2013, she founded the national play festival, Fade To Black, celebrating the new works of Black playwrights, which is the first of its kind for Houston, TX. In 2014 she served as the assistant director for the Pulitzer Prize-winning production of *Ruined* written by Lynn Nottage in its Houston regional premiere. She directed the production of *Intimate Apparel*, also written by Lynn Nottage in 2015. She is currently a member of the Dramatists Guild, serves as a board member of Scriptwriters/Houston and is very active in the Houston theatre community.

Sunday, March 19, 2017

Breakfast: 7:30 - 9:00

Regency B

Session 15: 8:00 - 9:15

History Symposium 24

Regency D

Rewriting Theatrical Histories

Chair: Vivian Appler, College of Charleston

"Where I Can Be Me": The Problem with Cast Albums,
Feminism, and the 11 o'clock Number"

Joe Stollenwerk, University of South Dakota

"Shifting the Paradigm of Race in Britain: The Possibility and
Politics of a Racialized Macbeth"

Matthieu Chapman, Central Washington University

History Symposium 25

Regency C

Exploring Imaginative Spaces

Chair: Angie Ahlgren, Bowling Green State University

"Risk Your Skin: Embodying Problems of Cultural Identity under
Neocolonial Economic Pressure in Manjula Padmanabhan's
Harvest"

Michael Valdez, Florida State University

"The Problem of the Space Tourist: A New New Theory of the
Leisure Class"

Scott Magelssen, University of Washington

"My senses wandered": *The Lear of Private Life* and the
Possibility of a Fiction of Bedlam"

Katherine Swimm, Tufts University

Playwriting Symposium 11

Westheimer

Pedagogy and Playwriting Symposium Co-Sponsored Panel

24-Hour Theatre Festivals and Best Practices

24-Hour Collaborative Theatre Project Presentation/Roundtable

Articles-in-Progress 2 (Faculty/Independent Scholars)

Rice

Chairs: Robert B. Shimko, University of Houston and Meredith A.
Conti, James Madison University

"Cultural Seeding": Van Tac Vu Theatre During the Vietnam
War"

Jay Ball, University of Arkansas, Little Rock

Sunday, March 19, 2017

Systems Design II (Materials)

Chair: Jennifer Goff

“The Technical Skill of Empathy”

Ronnie Chamberlain, Northern Kentucky University

“Square Pegs & Round Holes: The Open Access Theatre History Course”

Patrick M. Konesko, University of Wyoming

“The Triumphs and Challenges of Integrating Technology into a Theater Classroom: Using a Class Blog”

Kirsten Easton, Independent Scholar

“We’ve Had a Virtual Problem Here”

Lynn Deboeck, University of Utah

Playwriting Symposium 10

Westheimer

Moving On

By Becky Retz, University of New Orleans

Director: Ron Zank, Monmouth College

Dramaturg: Sam Weiner, University of Houston

Josh: Eric Harrell, Regent University

Abe: Jonathan Herbert, Ozarks Technical Community College

Changeling Play

By Brandy M. Carie, Independent Artist

Director: Penelope Cole, Independent Scholar

Dramaturg: Sean Bartley, Florida State University

Bennie: Kathryn Stahl, Michigan State University

Clarice: Vanessa Campagna, Monmouth College

Playwriting Symposium Plays-in-Progress

The Disappearance of Ann Plato

By Monica A. Hand, University of Missouri (Milbre Burch, proxy)

Dramaturg: Brooke Oehme, Southern Illinois University,

Carbondale

Saturday, March 18, 2017

Thursday, March 16, 2017

**Thursday
March 16, 2017**

Registration Desk: 12:00 - 8:00

Pre Function, 2nd level

Session 1: 1:00 - 2:15

History Symposium 1

Regency D

Revealing Archival Omissions

Chair: Chandra Owenby Hopkins, Converse College

“Chrysothemis: Rhetoric and Scholarly Ramifications”

Tiffany Pounds-Williams, Tufts University

“Hanswurst’s Public: An Examination of the Ludic Power of the Stage in 18th-Century Vienna”

Elizabeth Coen, University of Pittsburgh

“Casting Tituba: Recovering Jacqueline Andre’s Performance in *The Crucible* (1953)”

Amy Guenther, University of Texas, Austin

History Symposium 2

Regency A

Restaging Historiographic Dilemmas

Chair: Michelle Granshaw, University of Pittsburgh

“Page Sans Stage: Dramatic Literature as Essential Theatre History”

Rodney Donahue, Clarendon College

“We Can Never Go Back to Before: The Time-bound Musical in an Age of Revival”

Bryan M. Vandevender, University of Wisconsin-Oshkosh

“How Do You Solve a Problem Like Totalitarianism?”

Macy Jones, Louisiana State University

“A Problem of Their Own Making: How One Production Forever Changed the History of the Cleveland Play House”

Jeffrey Ullom, Case Western Reserve University

Practice/Production Symposium 1

West Alabama

Wrestling with the Acting Process (and the Actors)

Chair: Emily Rollie, Central Washington University

“Overcoming the Obstacle: Less “Trying” and More “Doing” Both on Stage and Off”

Cate Brewer, University of Mary Washington

“The Paradox of Bad Acting”

Andrew Blasenak, Villanova University

"I Can't Stand Up For Falling Down: Growth Mindset Theory and The Audition Process"
Greg Doran, University of Prince Edward Island

Pedagogy Symposium 1
Rice

Systems Design (Content and Curriculum)

Chair: Andrew Gibb, Texas Tech University

"Theatre and First-Year Seminars: Learning Objectives in Sync"
Susan Kattwinkel, College of Charleston

"Latin@ Theatre in the Queer Studies Curriculum: Responding to LGBTQ Homelessness in Emilio Rodriguez's *Swimming While Drowning*"
Trevor Boffone, University of Houston

"I have great comfort from this fellow': Collaboration as Subject and Method in the Undergraduate Theatre Classroom"
Zachary A. Dorsey, James Madison University
Ben Lambert, James Madison University

"What's the Buzz?: The Challenges of Teaching Musical Theatre History in One Semester"
Rebecca Holley, University of Missouri

Session 2: 2:30 - 3:45

History Symposium 3
Regency D

50 Years Later - Problems and Challenges with George Ryga's *The Ecstasy of Rita Joe*

Chair: Samer Al-Saber, Florida State University

"The Rise and Fall of *The Ecstasy of Rita Joe*: the Vexing Problems with Canada's 'First' Play"
Wes D. Pearce, University of Regina

"Miss Donohue says that Rita Joe is a problem in class: Addressing the Problematic Aspects of George Ryga's *The Ecstasy of Rita Joe*"
Greg Doran, University of Prince Edward Island

"How do you solve a (Canadian) problem like Rita Joe?: An exploration of Ryga's *The Ecstasy of Rita Joe* and North American Indigenous Performance"
Emily Rollie, Central Washington University

History Symposium 4
Regency A

Problematising Space

Chair: Dan Venning, New York University

"The Movie Palace's Role in The Memory of American Theater"
Logan Uthenwoldt, Miami University

"'Closets? What does this have to do with closets?': The problem

"Theatre Piece No. 1: The Problem of Theatre at Black Mountain College"
Jennifer Schlueter, The Ohio State University

History Symposium 23
Regency C

Recontextualizing Politics & Performance

Chair: Karen M. Dabney, Midwestern State University

"*The Vampyre of The Grotto*: A Friendly exploration into the Contemporary Viability of Gothic Drama"
Aoise Stratford, Cornell University

"The Last Last Meal of Texas: Reexamining Execution and the Performance of Power"
Shelby Lunderman, University of Washington

"*Arms and the Girl*: Current Events Fatigue and Broadway in the Great War"
DeAnna Toten Beard, Baylor University

Practice/Production Symposium 13
Sage

Representation and Genre in Racialized Circumstances

Chair: Drew Vidal, Ball State University

"How Do You Solve a Problem Like Institutional Racism?: Producing *The Wiz* in Hostile Territory"
Allison Gibbes, Florida State University

"Filtering Ethno-Theatre Through the Sieve of Practice (ality)—Visibility at Any Cost?"
Karin Waidley, Independent Scholar

"Accessing Asian Theatre in the American South: A Film Noir Inspired Adaptation of Bunraku"
Meg Hanna Tominaga, Converse College

Practice/Production Symposium 14
West Alabama

Staging Identity and Illness

Chair: Sara Becker, University of Houston

All's Fair in Love and Devising: Feminist Transformation Within Theatre Companies
Aubrey Helene Neumann, The Ohio State University

'Hello, I am...': Performing Recovery, Combating Stigmas, and Embracing Public Disclosure
Thomas Michael Campbell, University of Wisconsin, Sheboygan

Eradicating Mental Illness Stigma through Reproducing Devised Work
Kayla E. Loree, Miami University

Call Me Crazy: Feminist Interventions in Staging the "Mentally Ill"
Alexis Riley, Independent Scholar

Thursday, March 16, 2017

Saturday, March 18, 2017

Dead Ducks

By Macy Jones, Louisiana State University
Director: Cat Gleason, University of Missouri
Dramaturg: Bryan M. Vandevender, University of Wisconsin,
Oshkosh
Scenographer: Wes Pearce, University of Regina
Imogene: Jenn Calvano, University of Louisville
Grace: Vanessa Campagna, Monmouth College
Jo: Missy Thibodeaux-Thompson, University of Illinois,
Springfield

Playwriting Symposium Sage/Richmond/Presidential

Rehearsals

Articles-in-Progress 1 (Graduate Student Session) West Alabama

Chairs: Robert B. Shimko, University of Houston and Meredith A.
Conti, James Madison University
“This Is My Texas”: Using Michael John LaChiusa’s Giant to
Destabilize the Mythos of the American Southwest in Rodgers
and Hammerstein’s *Oklahoma!*”
Allison Gibbes, Florida State University
“Multiple Sclerosis: Theatrical Representations and its Medical
and Metaphorical Coupling with HIV/AIDS”
Deborah Kochman, Florida State University
“A New Format of Gender Oppression: The White-Haired Girl”
Qianru Li, University of Georgia
“Pigs Don’t Know How to Hate’: *Conspiracy* as an
Historiographical Intervention”
Tyrrell Woolbert

Articles-in-Progress Editors:

Peter Campbell—Online Editor, *Theatre Topics*
Sara Freeman—Editor, *Theatre History Studies*
Jennifer Schlueter—Editor, *Theatre / Practice*
DeAnna Toten Beard—Editor, *Texas Theatre Journal*

Session 14: 4:45 - 6:00

History Symposium 22 Regency D

Testing Historical Elisions

Chair: Kee-Yoon Nahm, Illinois State University
“A Natural Woman: A Definitional and Historiographical Problem”
Lezlie Cross, University of Nevada, Las Vegas

Saturday, March 18, 2017

Thursday, March 16, 2017

of the hidden homosexual in Doric Wilson’s *Now She Dances!*”
Jeff Grace, Knox College
“‘Different Desert, Same War’: Hyperreality, the Imaginary, and
Drone Warfare in George Brant’s *Grounded*”
Inga Meier, Stephen F. Austin University

Practice/Production Symposium 2 West Alabama

How to Succeed in Business

Chair: Boone Hopkins, Converse College
“Throwing a Tantrum: The Challenge of Starting a New U/RTA
Company in Central Ohio”
Dan Dennis, Ohio University
“Do You Feel Ok?: Welcome to The World’s Safest “Art” Show”
Shelby-Allison Hibbs, University of Texas, Dallas
“How Do You Solve a Problem Like a Dramaturg: The Dramaturg
as Theatrical Curator”
Catie Choate, Tarrant County College

Pedagogy Symposium 2 Rice

Lift Off I (Beginning-Level Courses)

Chair: Trevor Boffone, University of Houston
“We Have Lift-Off: Discovering the Intellectual and Creative
Universe through the Theatre First Year Seminar”
Shawna Mefferd Kelty, SUNY Plattsburgh
“‘In the (Class)Room Where it Happens’: Pedagogic Strategies
for Using *Hamilton* to Engage Students”
Heidi L. Nees, California Polytechnic State University
“From Reality to Page to Stage: Dabbling in Playwriting for the
Intro to Theatre Classroom”
Jennifer Goff, Virginia Tech University
Brian M. Scruggs, Frostburg State University
“Abandoning the Formula: Teaching Beginning Playwriting from
a Feminist Perspective”
Jennie Pardoe, University of Missouri

Playwriting Symposium 1 Regency C

Orientation & First Read Through

Session 3: 4:00 - 5:15

History Symposium 5 Regency D

Problem-Solving: A Roundtable

Sponsored by the Theatre History Symposium, this roundtable
will be an opportunity for a panel of scholars to dream of new

ideas and paths together at MATC and within the field. The panel will think aloud as they respond to a series of three key problems that reach beyond institutional affiliation and rank impacting the graduate student, pre-tenure, mid-career, and post-tenure MATC attendee. Following the panel's comments, time will be given for a productive dialogue with the audience as a tangible means by which MATC attendees may work together across symposia, panels, and individual institutions.

Jocelyn L. Buckner, Chapman University
Martine Kei Green-Rogers, University of Utah
Michelle Granshaw, University of Pittsburgh
Chandra Owenby Hopkins, Converse College
Scott Magelssen, University of Washington

Practice/Production Symposium 3

West Alabama

Practicing Responsibility On Stage and Off

Chair: Cate Brewer, University of Mary Washington

"Sustainability in Practice, in Production and Personnel"

Ronnie Chamberlain, Northern Kentucky University

"Besieged by Other Centers': Dramaturgy, (Counter) Narrative, and the Aftermath of National Trauma"

Alison Christy, University of Houston

"Thespians Do It On Stage: The Ins and Outs of Mimetic Sexuality"

Tyrrell Woolbert, The Ohio State University

Pedagogy Symposium 3

Rice

Mission Design (Curricular Goals)

Chair: Vanessa Campagna, Monmouth College

"Black Performance in the University: A Problematic Cycle of Absence and Distance"

Matthieu Chapman, Central Washington University

"Check Your Bias: Engaging Ethical Inquiries in Theatre History Studies"

Miriam Hahn Thomas, Ball State University

"International Students in Theatre Classes"

Deric McNish, Michigan State University

"Give Them Another Narrative: LGBTQ-Supportive Theatre Pedagogy"

Shannon Savard, The Ohio State University

Pedagogy Symposium 4

Regency A

The Non-Major in the theatre classroom: "You mean we have to move?"

Chair: Shelby-Allison Hibbs, The University of Texas at Dallas

Elaborate Entrance of Chad Deity"

Noe Montez, Tufts University

Practice/Production Symposium 12

Rice

Participatory Problems

Chair: Brian Cook, University of Alaska, Anchorage

"Game Theory as Praxis for Devised Theater"

Paco José Madden, Arizona State University

"The Anti-Cell Phone Bias and Policing Audience Behavior"

Colleen King, Louisiana State University

"Exploiting the Participative Interface: Encouraging Deep Immersion and Visceral Engagement in Contemporary Site-Based Theatre Events"

Rand Harmon, University of Northern Colorado

Pedagogy Symposium 11

Regency C

Troubleshooting (Curricular and Methodological Adjustments)

Chair: Heidi L. Nees, California Polytechnic State University

"Teaching African American Performance and Activism in a 'Very Black Year'"

La Donna L. Forsgren, Miami University

"We've Jettisoned Brockett, Now What?: Pedagogical Duct Tape in the Theatre History Classroom"

Tyler A. Smith, Ball State University

"What's the Problem Here?: Distinguishing Between Skill Deficiencies and Attribute Deficiencies in the Acting and Movement Class"

Slade Billew, Stephen F. Austin State University

"The Liberal Art of Theatre: Directing as Pedagogy, Acting as Critical Thought"

Jennifer Herron, Tufts University

Playwriting Symposium 9

Westheimer

My Nona's Canary

By David Crespy, University of Missouri

Director: Jonathan Herbert, Ozarks Technical Community College

Dramaturg: David Ruis, University of Kansas

Scenographer: Wes Pearce, University of Regina

Nona: Kathy Privatt, Lawrence University

Michelle Benmayor: Jennifer Goff, Virginia Tech University

Mary Masarano: Julia Moriarty, Wayne State University

Thursday, March 16, 2017

Saturday, March 18, 2017

Rehearsals

Playwriting Symposium Plays-in-Progress

Blackbirds' Garden

By Merlaine Angwall, University of Wisconsin, Oshkosh
Dramaturg: Carrie Winship, University of Missouri

All-Conference Luncheon and Keynote: 12:00 - 2:00

Regency AB

Presentation of the Robert A. Schanke Award
Introduction of the new MATC Fellow

Keynote Speaker
Diep Tran

Diep Tran is the associate editor of *American Theatre* magazine. She curates the magazine's monthly, "Equity, Diversity, and Inclusion" column. She is also the founder and producer of *American Theatre's* biweekly podcast, *Offscript*. In 2014, Diep led the creation and launch of *AmericanTheatre.org*, the first official website for the magazine.

Her writing has also appeared in the *New York Times*, *Time Out New York*, *TDF Stages*, *Backstage*, and *Salon*, among other publications. Diep has a bachelor's in English and Art History from the University of California, Los Angeles. She received her master's degree in arts journalism from the Goldring Arts Journalism Program at Syracuse University. In 2015, she was a critic fellow at the National Critics Institute at the Eugene O'Neill Theater Center.

MATC Business Meeting: 2:00 - 3:00

Regency AB

Session 13: 3:15 - 4:30

History Symposium 21
Regency D

Challenging Performance Historiography

Chair: Scott Magelssen, University of Washington
"Missing: History and the Problem of the Archive"
Odai Johnson, University of Washington

"How to Keep Melodrama from Sneaking into Performance
Historiography?"

Ana Elena Puga, The Ohio State University

"Yes We Can? Resisting the Obama Presidency's Neoliberalist
Envisioning of the American Dream in Kristoffer Diaz's *The*

Saturday, March 18, 2017

Thursday, March 16, 2017

"Playwriting and the Intro to Theatre Student"

Penelope Cole, Independent Scholar

"Stop Lecturing! An Experiential Approach to Teaching
Introduction To Theatre"

Kevin Crowe, University of Colorado, Boulder

"Engaging in Physical Listening for Non-Majors and Majors Alike"
Jenn Calvano, University of Louisville

"Transforming Theory into Action with Michael Chekhov"
Andy Grapko, Independent Scholar

Playwriting Symposium
Sage/Richmond/Regency C

Rehearsals

Dinner: 5:15 - 6:30

Executive Committee Meeting

Session 4: 6:30 - 7:45

History Symposium 6
Regency D

Shifting Paradigms in Medieval and Early Modern Theatre

Chair: Rodney Donahue, Clarendon College

"The Medieval Frauenfrage, Corpus Christi, and the Imperatives
of Theatre History"

Jesse Njus, Carnegie Mellon University

"(Gestural Ontologies): Simian Sociality in the Production of
Early Modern Universals"

Scott Venters, University of Washington

"That Reverend Vice': Falstaff as the Affable Glutton"
Brien Bianchi, University of Houston

Pedagogy Symposium 5
Rice

Mission Outcomes (Personal and Community Impact)

Chair: Patrick M. Konesko, University of Wyoming

"Making Brighter Connections: Theatre Summer Camp for Youth
on the Autism Spectrum"

Michelle Hayford, University of Dayton

"Accessibility for All: Dallas Children's Theater's Sensory Friendly
Performances"

Shelby-Allison Hibbs, The University of Texas at Dallas

"Dear Students, You are 'Houston'"

Vanessa Campagna, Monmouth College

"An Unlikely Sanctuary: Evangelical Churches and the Problem
of Declining Arts Education"

Carla Lahey, Louisiana State University

Pedagogy Symposium 6
Regency A

When Collaboration Goes Wrong: Dramaturgy and Pedagogy

Chair: Tyler A. Smith, Ball State University

“Letting the Dramaturg(s) In: Promoting Dramaturgical Collaboration”

Carrie Winship, University of Missouri

“Smackdown: Classroom Collaboration Vs. Rehearsal Room Collaboration”

Martine Kei Green-Rogers, University of Utah

“Collaborating about Collaboration: Using Consensus to Build Assessment”

Cat Gleason, University of Missouri

Playwriting Symposium
Sage/Richmond/Regency C

Rehearsals

Session 5: 8:00 - 9:15

History Symposium 7
Regency D

Uncovering Spatial Politics

Chair: Jeffrey Ullom, Case Western Reserve University

“Problems of Place: The Importance of Venue in Mid-Century Performances of Queer Sexualities”

Kirsten Pullen, Texas A&M University

‘When All The Town’s A Stage’: Ann Jellicoe’s Community Play Process”

Kate Pierson, Florida State University

“Places of Performance: Community Strivings in the Hill District Performances of Frederick Kittle, Jr’s *Seven Guitars*”

Keith Byron Kirk, University of Pittsburgh

Practice/Production Symposium 5
West Alabama

Workshop: Unified Actor Training: Integrating Voice, Movement, and Psychological Preparation

Chair: Sara Becker, University of Houston

“From Disparate to Indivisible: An Integrated Approach to Developing the Kinesthetic Actor”

Eric Harrell, Regent University

History Symposium 20
Regency C

Graduate Emerging Scholars Session

Chair: Martine Kei Green-Rogers, University of Utah

“What is ‘Problematic?’: Refuting Accusations of Sexism in Verdi’s *Rigoletto*”

Susan Bywaters, University of Illinois, Urbana-Champaign

“Walk a Mile in My Shoes: Reclaiming Peoples Temple”

Monica Cortés Viharo, University of Washington

“The Impossibility of Symbol: Chekhov’s Breaking String and the Struggle for Interpretive Control”

Chelsea Taylor, University of Houston

Practice/Production Symposium 11
Rice

Theater as Laboratory

Chair: Karin Waidley, Independent Scholar/Artist

Messing with the Form: Reifying the Suzuki Method of Actor

Training to Foster Ensemble for Anton Chekhov’s *The Three Sisters*

Bri McCabe, Ohio University

Sketch Comedy in the Age of Donald J. Trump

Matt Fotis, Albright College

Problems and Practical Applications of Interview Theatre

Techniques as Experienced in the Realm of Devised Theatre: Analyzing the Piece “Humanity is _____” Presented in

Detroit’s Performance Festival

Chloé Whiting Stevenson, Owens Community College

Playwriting Symposium 8
Westheimer

Ofélio

By Josh Inocêncio, Independent Artist

Director: Jeff Paden, Florida State University

Dramaturg: Rachel E. Bauer, University of Missouri

Ofélio: Bryan M. Vandevender, University of Wisconsin, Oshkosh

Doctor: Kristi Good, Lycoming College

Grad Student: Aaron Scully, University of Missouri

Fight or Flight

By Kirsten Easton, Independent Scholar

Director: Vanessa Campagna, Monmouth College

Dramaturg: Dan Venning, New York University

Father: Eric Thibodeaux-Thompson, University of Illinois, Springfield

Mother: Eva Patton, Ball State University

Daughter: Talia Gritzmacher, Ozarks Technical Community College

Thursday, March 16, 2017

Saturday, March 18, 2017

“The Strong and Balanced Designer”

Leticia M. Delgado, Lubbock Christian University

“The Impact of Gender on the Careers of Women Theatre
Faculty in Higher Education: A Qualitative Investigation”

Rachel E. Bauer, University of Missouri

Playwriting Symposium 7

Westheimer

The Voight-Kampff Machine on the Edge of Forever

By Justin Maxwell, University of New Orleans

Director: Eric Kildow, Kent State University, Trumbull

Dramaturg: Kristi Good, Lycoming College

1: Julia Moriarty, Wayne State University

2: Eric Thibodeaux-Thompson, University of Illinois, Springfield

Hedda Helmer: Ibsenite Heroine

By Joe Stollenwerk, University of South Dakota

Director: Season Ellison, Bemidji State University

Dramaturg: Jessica Hinds-Bond, Northwestern University

Hedda Helmer: Missy Thibodeaux-Thompson, University of
Illinois, Springfield

Maid #1-4: Jane Purse-Wiedenhoeft, University of Wisconsin,
Oshkosh

Mrs. Exposition: Eva Patton, Ball State University

Playwriting Symposium

Sage/Richmond/Presidential

Rehearsals

Playwriting Symposium Plays-in-Progress

A Proper Man

By Steven Young, Texas Woman’s University

Dramaturg: David Ruis, University of Kansas

Session 12: 10:30 - 11:45

History Symposium 19

Regency D

Reexamining Black Identity in American Culture

Chair: Shannon Walsh, Louisiana State University

“Creating the Problematic Myth of the Black Male Rapist:
Stagings and Representations of Interracial Sexual and
Intimate Violence”

Laura Baggs, University of Texas, Austin

“Black Female Representation: We Have a Problem”

Devair Jeffries, Florida State University

“The Dream Ends: Bert Williams, Mr. Lode of Coal, and the End
of an Era for Black Musicals”

Beck Holden, Tufts University

Pedagogy Symposium 7

Rice

Translunar Coast (Process)

Chair: Travis Stern, Bradley University

“Improvised Triage: Wellness-Inclusive Theatre Pedagogy”

Karen M. Dabney, Midwestern State University

“The Problem with Writing: Rethinking Writing Assignments and
Assessment for Student Success and Instructor Sanity”

Amy Osatinski, University of Colorado, Denver

“‘Forget not that the earth delights to feel your bare feet and the
winds long to play with your hair’: The Alexander Technique,
Mindfulness, and Wellness for Performing Arts Students”

Eric S. Kildow, Kent State University, Trumbull

“Two Chairs, a Hearty Handshake, and a Pat on the Shoulder:
The Need to Give Permission for Actors to Partner – The
Use of Partnering Pedagogical Tools to Encourage Honest
Collaborations within Movement Curriculum”

Chloé Whiting Stevenson, Owens Community College

Playwriting Symposium

Sage/Richmond/Regency C

Rehearsals

Fellows' Opening Night Reception: 9:30 - 11:30

Pre Function, 2nd Level

Saturday, March 18, 2017

Thursday, March 16, 2017

Friday, March 17, 2017

Registration Desk: 8:00 - 6:00
Pre Function, 2nd Level

Breakfast: 8:00 - 9:30
Regency B

Session 6: 9:00 - 10:15

History Symposium 8 Regency D

Working Out Problems of Gender, Race, and Class through American Performance

Chair: Keith Byron Kirk, University of Pittsburgh
“Secret Science: Problematic Stagings of Physics ‘from Below’”
Vivian Appler, College of Charleston
“Sweat Equity: Problematizing Labor in Lynn Nottage’s
Dramaturgy of Deindustrialization”
Jocelyn L. Buckner, Chapman University
“Fit and Feminist: CrossFit as a Problematic Feminist Praxis”
Shannon Walsh, Louisiana State University

Practice/Production Symposium 6 Regency C

Addressing Sexual Violence

Chair: Wes Pearce, University of Regina
“When the Problem is Personal: Working on Naomi Iizuka’s
Good Kids as a Sexual Assault Survivor”
Kate Busselle, University of Missouri
“Stalking the Bogeyman: The Problematic of Socially-Engaged
Theatre in Alaska (and Beyond)”
Brian Cook, University of Alaska, Anchorage
“‘What a mad wend thou art’: Grappling with the Problems
of Adapting and Staging Aphra Behn’s *The Rover* for a
Contemporary Audience”
Emily Rollie, Central Washington University

Pedagogy Symposium 8 West Alabama

Creating Problems: Artistic Analysis, Devised Production, and Graduate Pedagogy

Workshop Facilitators:
David Jortner, Baylor University
Aaron Brown, Baylor University
Joshua Horowitz, Baylor University

Saturday, March 18, 2017

Registration Desk: 8:00 - 6:00
Pre Function, 2nd Level

Breakfast: 8:00 - 9:30
Regency B

Session 11: 9:00 - 10:15

History Symposium 17 Regency D

Complicating Asian & Asian American Representation

Chair: Noe Montez, Tufts University
“Appropriating Community: The Problem of Orientalism in the
Little Theatre Movement”
Merritt Denman, Baylor University
“Asian Body as Transgressor in Broadway Musical Theatre”
Vicki Hoskins, University of Pittsburgh
“Disciplinary Problems: Hearing Orientalism in Alwin Nikolais’
Imago”
Angie Ahlgren, Bowling Green State University

History Symposium 18 Regency C

Reconsidering the Body in Performance Historiography

Chair: Heidi L. Nees California Polytechnic State University, San
Luis Obispo
“‘He Hit Me on Monday:’ Contextualizing the Absence of Critical
Scrutiny on Domestic Abuse in *Carousel*”
Katie Hahn, Texas Tech University
“Rethinking History: Gender Presentation in *The White-Haired
Girl*”
Qianru Li, University of Georgia
“*Khudzhum*: The Surrogate Proletariat on the Uzbek Stage”
Robert Crane, University of Pittsburgh

Pedagogy Symposium 10 Rice

Mission Outcomes II (Professional Preparation)

Chair: Cat Gleason, University of Missouri
“Soft Skills for Designers: Preparing Students for Success”
Will McCandless, South Coast Repertory
“A Master of Fine Arts Degree in Theatre for Working Adults”
Sherry R. Boyd, North Lake College

Friday, March 17, 2017

Saturday, March 18, 2017

Playwriting Symposium Plays-in-Progress

Good Grief

By Kirt Shineman, Glendale Community College
Dramaturg: Tyler A. Smith, Ball State University

Pitch Your Book Session

West Alabama

Chairs: Robert B. Shimko, University of Houston and Meredith A. Conti, James Madison University

American Scenic Design and Freelance Professionalism

David Bisaha, Binghamton University

The Edwin Booth Prompt Books: A Social and Theatrical History

Lezlie C. Cross, University of Nevada, Las Vegas

Performing Tombstone: The Gunfight in the Eighteen-foot-wide

Empty Lot on the South Side of Fremont Street between C.S.

Fly's Boardinghouse and a Frame Residence

Season Ellison, Bemidji State University

Still Haunting the Castle: Feminist Postcolonial Gothic Theatre at the End of the Twentieth Century

Aoise Stratford, Cornell University

Modalities of Freedom: Black Feminist Standup in 20th and 21st Century USA

Katelyn Hale Wood, University of Virginia

Reform Performed: Transatlantic Suffrage, Labor, and Birth

Control Activism On and Off Stage

Chris Woodworth, Hobart and William Smith Colleges

Pitch-Your-Book Editors

Scott Magelssen, Southern Illinois University Press, Theater in the Americas Series

Patrick Anderson, Northwestern University Press, Performance Works Series

7:00-10:00: Playwrights' Fringe Fest

Regency A

Advantage By Jericho Joseph Thomas, Arizona State University

The Chinese Life Force By Michael McGoldrick, Arizona State University

Flight 11 By Jennie Pardoe, University of Missouri

The Kiss By Aoise Stratford, Cornell University

Executive Committee Meeting

Playwriting Symposium 2

Westheimer

Pedagogy/Playwriting Symposium Co-Sponsored Panel

The Pedagogy of Playwriting

"One Thing Takes Me Out: Edward Albee's Playwriting Pedagogy"

David Crespy, University of Missouri

"The Heroine's Journey as Pedagogical Tool for 21st Century Storytelling"

Paco José Madden, Arizona State University

"Pedagogy of Playwriting: A Case Study"

Jonathan Herbert, Ozarks Technical Community College

Playwriting Symposium

Sage/Richmond/Presidential

Rehearsals

Playwriting Symposium Plays-in-Progress

Making Room

By Brook Oehme, Southern Illinois University, Carbondale

Dramaturg: Jessica Hinds-Bond, Northwestern University

Session 7: 10:30 - 11:45

History Symposium 9

Regency D

Troubling Historical Narratives in Performance

Chair: Aoise Stratford, Cornell University

"Performing Revolution: The Problem of Reenacting the Boston Tea Party"

Beth Osborne, Florida State University

"Who's in We?: Historical Performance and Problems of the Past at the Tobago Heritage Festival"

Victoria Pettersen Lantz, Sam Houston State University

"Rewriting the Historical Narrative: Applied Theatre and the Voices of the Marginalized"

Shannon Hughes, York University

History Symposium 10

Regency C

Rethinking Representation on the American Stage

Chair: Stacey Connelly, Trinity University

"The Yellowface Problem: Theatricality and Asian-American Identity in Lloyd Suh's Charles Francis Chan Jr.'s *Exotic Oriental Murder Mystery*"

Kee-Yoon Nahm, Illinois State University

"Clowning Around in Colored Faces: Complicating the Binary in Historical Narratives of Racial Ridicule in Early 20th Century

Friday, March 17, 2017

Friday, March 17, 2017

Musical Comedy Performances”
Shane Breau, CUNY Graduate Center
“Queer Vaudeville as American Historiography: Taylor Mac’s A
24-Decade History of Popular Music”
Dan Venning, New York University

Practice/Production Symposium 7

Rice

Navigating Barriers to Community Solidarity and Advocacy

Chair: Greg Doran, University of Prince Edward Island

“Take Out the Thrash”: Confronting a Disciplinary Conundrum
through Protest Performance and Paper-Writing”

Aaron Ellis, Florida State University

“Checking My Privilege: Collaborative Dramaturgy, Directing,
and the Ethics of Representation”

Marina Bergenstock, Independent Scholar

“Shouldering the Burden of Freedom: Teatr 21 and the Disability
Arts Movement in Poland”

Sara Taylor, Indiana University

Pedagogy Symposium 9

West Alabama

Pedagogy Triage Session

Chair: Travis Stern and Andrew Gibb

Invited Respondents:

Cat Gleason, University of Missouri

Shawna Mefferd Kelty, SUNY Plattsburgh

Playwriting Symposium 3

Westheimer

Cheat

By Bella Poynton, SUNY, Buffalo

Director: Matt Fotis, Albright College

Dramaturg: Brooke Oehme, Southern Illinois University, Carbondale

Chloe: Jennifer Goff, Virginia Tech University

Astrid: Kathryn Stahl, Michigan State University

Fluffy Mountain

By Samantha Vakiener, Independent Artist

Director: Karen M. Dabney, Midwestern State University

Dramaturg: Matt Fotis, Albright College

Level: Aaron Scully, University of Missouri

Ern: Andrew Blasenak, Villanova University

Caz: Jericho Joseph Thomas, Arizona State University

“Living History and Army Archives: Soldier-Actors in Amateur
Performance”
Karen M. Dabney, Midwestern State University
“Whose Problem Is It Anyway?: Improv Comedy as a Theatrical
First Response.”
Travis Stern, Bradley University

Practice/Production Symposium 10

Rice

Playwriting and Practice/Production Co-Sponsored Panel

**Visual Dramaturgy: Problem Solver or Problem Maker in
Contemporary Performance Creation**

Chair: Dan Dennis, Ohio University

“Visual Dramaturgy: Problem Solver or Problem Maker in
Contemporary Performance Creation”

Cat Gleason, University of Missouri

“Dramaturgs ‘See’ the Text: Visual Dramaturgy and New Play
Development”

Martine Kei Green-Rogers, University of Utah

“On Being a Language Artist in a Physical Medium”

Justin Maxwell, The University of New Orleans

“The problem of which tools to use or which hat to wear:

Designer as Visual Dramaturg”

Wes Pearce, University of Regina

Playwriting Symposium 6

Westheimer

A Girl Walks into a Bar

By Mary Clohan, Rutgers University

Director: Shawna Mefferd Kelty, SUNY Plattsburgh

Dramaturg: Joe Stollenwerk, University of South Dakota

Jan: Lynn Deboeck, University of Utah

Phillip: Andrew Blasenak, Villanova University

The Giving Tree

By Brooke Oehme, Southern Illinois University, Carbondale

Director: Joe Stollenwerk, University of South Dakota

Dramaturg: Carrie Winship, University of Missouri

Narrator: Matt Fotis, Albright College

The Boy: Ron Zank, Monmouth College

The Tree: Emily Rollie, Central Washington University

Playwriting Symposium

Sage/Richmond/Presidential

Rehearsals

Friday, March 17, 2017

Friday, March 17, 2017

Chrysalis*

By Monica A. Hand, University of Missouri

Director: Emily Rollie, Central Washington University

Dramaturg: Kirsten Easton, Independent Scholar

Christine: Kathy Privatt, Lawrence University

Barbara: Milbre Burch, University of Missouri

Darlene: Jane Purse-Wiedenhoft, University of Wisconsin,
Oshkosh

**In Memoriam:*

Monica A. Hand enthusiastically accepted our invitation to show her work at MATC before passing away suddenly this winter. Her voice as a queer woman of color greatly affected the Playwriting Symposium leadership and compelled us to retain her material in the conference for all to experience.

Playwriting Symposium
Sage/Richmond/Presidential

Rehearsals

Playwriting Symposium Plays-in-Progress

Red Sky at Night

By Joe Stollenwerk, University of South Dakota

Dramaturg: Dan Venning, New York University

Session 10: 4:30 - 5:45

History Symposium 15
Regency D

Confronting Advocacy & Performative Politics

Chair: Robert Crane, University of Pittsburgh

“Nathan the Wise: Piscator’s Crusade Against Anti-Semitism and Islamophobia”

Stacey Connelly, Trinity University

“A Postcolonial Reflection on Advocacy: Seven Jewish Children and the “Problem” of Palestine”

Samer Al-Saber, Florida State University

“Writing the Self: Langston Hughes’ Radical Problem and the Creation of Identity”

Catherine Vrtis, Tufts University

History Symposium 16
Regency C

Reliving History Through Performance

Chair: Inga Meier, Stephen F. Austin University

“History could go one way or it could go another: How to Re-present and Re-imagine Afghanistan’s History Post-September 11th 2001 in *The Great Game: Afghanistan*”
Emma Futhey, Tufts University

Playwriting Symposium
Sage/Richmond/Presidential

Rehearsals

Playwriting Symposium Plays-in-Progress

The Secret Language of Roses

By Paco José Madden, Arizona State University

Dramaturg: Sean Bartley, Florida State University

12:00 - 1:15 Lunch Break

Symposium Co-Chairs Meeting

White Oak Kitchen + Drinks, 5011 Westheimer

Session 8: 1:30-2:45

History Symposium 11
Regency D

Repositioning Identity & Place

Chair: Victoria Pettersen Lantz, Sam Houston State University

“A Problem of Cartography: Mapping Scottish Identity in Stephen Greenhorn’s *Passing Places* and Iain Finlay Macleod’s *I Was a Beautiful Day*”

Deana Nichols, Independent Scholar

“The Problem with *Los Tejanos*: Nationality and Ethnicity in Nineteenth-Century Southwestern Folk Drama”

Andrew Gibb, Texas Tech University

“The Problem of Perception: The Kentucky Cycle’s Polarizing Reception”

Kelly Bremner, Emory & Henry College

History Symposium 12
Regency C

Staging Problems as Production

Chair: Bryan M. Vandevender, University of Wisconsin-Oshkosh

“Problem as Praxis and the Beginnings of Brecht in Ibsen’s *The Wild Duck*”

Elliott Turley, University of Texas, Austin

“A Generative *Crucible*: Problematizing Past and Present through Historiographic Approach”

Heidi L. Nees, California Polytechnic State University, San Luis Obispo

“Productions as Problems and the Pedagogy of Design”

David Bisaha, Binghamton University

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Practice/Production Symposium 8

Rice

The Ethics of Embodiment in Rehearsal and Performance

Chair: Meg Hanna Tominaga, Converse College

“Directing Transgender Performance and Practices of Embodied Advocacy”

Boone Hopkins, Converse College

“Composing the Cultural Past: The Problem of Ethical Remembering”

Lance Mekeel, Ohio University, Chillicothe

“You Ain’t Got No Legs, Lt. Dan!’: The Dangers in Poor

Dramatizations, Misrepresentations, and Erasures of the

Limbs and Abilities of Performers and Characters with Partial Amputations”

John Michael Sefel, The Ohio State University

Playwriting Symposium 4

Westheimer

Left to Lose

By Lauryn Halahurich, Washington & Jefferson College

Director: Carrie Winship, University of Missouri

Dramaturg: Sara Taylor, Indiana University

Maia: Talia Gritzmacher, Ozarks Technical Community College

Zeke: Aaron Scully, University of Missouri

Mother: Kristi Good, Lycoming College

The Hardest Thing

By Taran Haynes, University of Alaska, Anchorage

Director: Aaron Scully, University of Missouri

Dramaturg: Tyler A. Smith, Ball State University

Craig: Eric Harrell, Regent University

Mary: Lynn Deboeck, University of Utah

Playwriting Symposium

Sage/Richmond/Presidential

Rehearsals

Playwriting Symposium Plays-in-Progress

Project Girls

By Bella Poynton, SUNY, Buffalo

Dramaturg: Kirsten Easton, Independent Scholar

Session 9: 3:00 - 4:15

History Symposium 13

Regency D

Reimagining Performative Archives

Chair: David Bisaha, Binghamton University

“Signed, Signified, Delivered: Melodramatic Modes of Rhetoric

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at the Alaska-Yukon-Pacific Exposition Incubator Babies”

Robert Wighs, University of Washington

“The Problem of Avant-Garde Aura in the Black Mountain College Archive”

Susanne Shawyer, Elon University

“Digital Humanities and the Historical Imagination: Houston ... do we have a problem?”

Scott Knowles, Southern Utah University

History Symposium 14

Regency C

Undergraduate Emerging Scholars Session

Chair: Lezlie Cross, University of Nevada, Las Vegas

“‘Nethersolian’ Expression and Societal Suppression: The Censorship of *Sapho*”

Jacqueline Fisher, Hobart and William Smith Colleges

“The Mystery of Children: The Problem with Ignoring Children in the York Mystery Plays of the Medieval Era and Today”

Lauryn Morgan Thomas, University of Pittsburgh

“*Lemonade: A Gateway Drug*”

Nicole Green, Texas A&M University

Practice/Production Symposium 9

Rice

Dramaturgical Experimentation

Chair: Alison Christy, University of Houston

“Digital Dramaturgy at the Houston Shakespeare Festival”

Rob Shimko, University of Houston

Kayla Boffone, Independent Scholar

“Fight or Flight: Embracing the Problem of Onstage Transition in Shelagh Stephenson’s *An Experiment with an Air Pump*”

Laura Nicholas, Baylor University

“‘Kill Your (Internet) Darlings:’ Troubling the Narrative of Professional Wrestling”

Jessica Lloyd Krenek, University of Maryland, College Park

Playwriting Symposium 5

Westheimer

Subject’s Remains

By Kirt Shineman, Glendale Community College

Director: Robert Kimbro, Duchesne Academy of the Sacred Heart

Dramaturg: Milbre Burch, University of Missouri

Kirt: Jericho Joseph Thomas, Arizona State University

Melissa: Jenn Calvano, University of Louisville

Anis: Milbre Burch, University of Missouri