40th Annual
MID-AMERICA THEATRE CONFERENCE
INVENTION

March 7-10, 2019
Cleveland Marriott Downtown
at Key Tower
MATC Officers

President: Beth Osborne, Florida State University
1st Vice President: Chris Woodworth, Hobart and William Smith Colleges
2nd Vice President/Conference Coordinator: Shawna Mefferd Kelty, College at Plattsburgh, State University of New York
Associate Conference Coordinator: La Donna Forsgren, University of Notre Dame
Secretary: Jennifer Goff, Virginia Tech University
Treasurer: Brian Cook, University of Alaska, Anchorage

Theatre History Studies, the Journal of the Mid-America Theatre Conference
Editor: Sara Freeman, University of Puget Sound
Book Review Editor: Robert B. Shimko, University of Houston

Theatre/Practice: The Online Journal of the Practice/Production Symposium of MATC
Editor: Jennifer Schlueter, The Ohio State University
www.theatrepractice.us

Website/Listserv: Travis Stern, Bradley University
matc.us/MATC-L@LISTSERV.ilstu.edu

Graduate Student Coordinators:
Sean Bartley, Florida State University
Shelby Lunderman, University of Washington

Program Design: Tim Osborne
### Symposia Co-Chairs

**Theatre History Symposium**  
Shannon Walsh, Louisiana State University  
Heidi Nees, Bowling Green State University

**Practice/Production Symposium**  
Karin Waidley, Kenyatta University  
Wes Pearce, University of Regina

**Playwriting Symposium**  
Eric Thibodeaux-Thompson, University of Illinois, Springfield  
Justin Maxwell, University of New Orleans  
Graduate Liaison: Aaron Scully, University of Missouri

**Pedagogy Symposium**  
Cat Gleason, University of Missouri  
Karen Dabney, Westminster College

**Emerging Scholars Symposium**  
Scott Knowles, Southern Utah University  
Dan Venning, Union College

**Articles-in-Progress & Pitch-Your-Book**  
Meredith Conti, University at Buffalo, SUNY  
Ariel Nereson, University at Buffalo, SUNY

### MATC Fellows

- Arthur Ballet, 1988
- Jed Davis, 1988
- Patricia McIlrath, 1988
- Charles Shattuck, 1990
- Ron Engle, 1993
- Burnet Hobgood, 1994
- Glen Q. Pierce, 1997
- Julia Curtis, 1999
- Tice Miller, 2001
- Felicia Hardison Londré, 2002
- Robert A. Schanke, 2002
- Weldon Durham, 2003
- Fergus Currie, 2005
- Billy J. Harbin, 2006
- Kent Neely, 2006
- Judith Zivanovic, 2006
- John Poole, 2009
- William R. Jenkins, 2010
- Rosemarie K. Bank, 2012
- Cheryl Black, 2015
- Dorothy Chansky, 2015
- Anne Fletcher, 2015
- Jonanthan A. Herbert, 2015
- Rhona Justice-Malloy, 2015
- Mark Mallett, 2017

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### The Robert A. Schanke Research Award

The Robert A. Schanke Research Award recognizes excellence in theatre scholarship through an award presented by the Theatre History Symposium of the Mid-America Theatre Conference. In 2005, a gift of $5,000 was made by Professor Robert A. Schanke to establish an award that recognizes research excellence initially presented at the Mid-America Theatre Conference. The Mid-America Theatre Conference has matched Professor Schanke’s gift to establish a $10,000 endowment.


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:**

Michelle Granshaw, 2018: “Inventing the Tramp: The Early Tramp Comic on the Variety Stage”

Noe Montez, 2017: “Yes We Can? Resisting the Obama Presidency’s Neoliberalist Envisioning of the American Dream in Kristoffer Diaz’s The Elaborate Entrance of Chad Deity”

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 Tretheway’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”


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”


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


Lisa Langford received her B.A. in History from Harvard University and her MFA in Creative Writing from Cleveland State University. Her play, *The Art of Longing*, was produced at Cleveland Public Theatre, in Cleveland, OH, and was a finalist for the Leslie Scalapino Award for Innovative Women Performance Writers and a semi-finalist for the Eugene O’Neill Theater Center’s 2017 National Playwrights Conference. Her play, *Rastus & Hattie*, a finalist for The Playwrights Realm’s Scratch Pad Fellowship, had a reading at the Kitchen Dog Theatre in Dallas, TX, as part of the National New Play Network’s Cross-Pollination program. She has also had productions and readings at Convergence-Continuum Theatre and Dobama Theatre, both in Cleveland, OH. Ms. Langford is the 2018-2019 recipient of The Nord Family Foundation Playwright Fellowship.
Thursday March 7, 2019

Registration Desk: 12:00 - 8:00
North Foyer, 2nd level

Session 1: 1:00 - 2:15

**History Symposium 1**  
**Salon A**

**Re-thinking and Re-invigorating Local Histories**
Chair: Catherine (Katya) Vrtis, Independent Scholar

- "Oral History, the Archive, and Local Theatre Practice: Documenting the History of the Illinois Shakespeare Festival"  
  Ann Haugo, Illinois State University

- "Meredith and Da Silva’s Red Reinventions”  
  John Berst, University of New Hampshire

- “The Disembodied Theatre of Edward Gorey”  
  Tony Gunn, Florida State University

- “Reinventing the Federal Theatre Project’s ‘Voodoo MacBeth’: Remembering the Other”  
  Elizabeth Osborne, Florida State University

**History Symposium 2**  
**Salon C**

**Faithful Performances?: Identity Formation, Marketing, and Mourning in Religious Institutions**
Chair: Sarah Campbell, Arkansas State University Campus, Querétaro, México

- “The ‘Other’ Passion Play: Inventions of Representative Mourning and Death in Safavid Era Ta’ziyah Ritual”  
  Marisa Andrews, University of Pittsburgh

- “The Mega-Watt, Mega-Church Musical: Marketing Christianity at Sight and Sound Theatre”  
  Robyn Lee Horn, University at Buffalo, State University of New York

- “Re-Inventing an Identity: Popular representations and religious domination in the Americas”  
  Carlos Salazar, University of Washington
Pedagogy Symposium 1
Salon B

Roundtable: “Theory In/ter/ventions: Or, “The Trouble With Theory: What We Think We Know and What We Need to Know about Teaching Theory Now”

Chairs: Jeanmarie Higgins, Pennsylvania State University and Jennifer Pierce, Independent Scholar

“This Production Has Been Canceled”: Ethnoracial Representation and the Limits of Casting Practices in Higher Education
Maria Enriquez, Pennsylvania State University, Harrisburg

“There Are Actual People Dying’: Black Feminist Killjoy Navigates Theory’s White Spaces”
Leslie Gray, University of Maryland

“Intersection as Space of Pause, or, Theory Round Dance”
Jen Shook, Oklahoma State University

“Rethinking ‘Hakuna Matata’: A Paper Presentation with Ukulele Performance”
Katie Travis, The Pennsylvania State University, University Park

“Rain on My Parade: Theory Intersections with American Musical Theatre Histories”
Bryan M. Vandevender, Bucknell University

Practice/Production Symposium 1
Superior

Sight/Site the Specifics and the Play will Follow

Chair: Karin Waidley, Independent Scholar

“Look Me in the Eyes”: Inventing Cross-Collaboration Between Devising, Dance, Circus, Stage Combat, and Storytelling”
Chloé Whiting Stevenson, Independent Scholar

“When Are We Gonna Act?: Reinventing the Power Dynamic between Adult Facilitators and Teen Participants”
Aubrey Helene Neumann, The Ohio State University

“Inventing Small Ball: NBA Basketball Meets Independent Theatre in Houston”
Rob Shimko, University of Houston

“Tiny House, Tiny Plays, Huge Benefit”
Karen M. Dabney, Westminster College

Session 2: 2:30 - 3:45

History Symposium 3
Salon A

Held Captive: Performances of Incarceration and Terror

Chair: Shannon Walsh, Louisiana State University

“Inventing Absence: Performance Post-Incarceration”
Katie Morris, Louisiana State University
Anna Guse, The Ohio State University
“Lynching Sites and the Invention of Terror in the New South”
Chandra Owenby Hopkins, Converse College

History Symposium 4
Salon C
Recalibrating Hemispheric and Racial Performance
Chair: Dorothy Chansky, Texas Tech University
“The Concurrent Temporal Politics of Wolfe and Glover’s Shuffle Along”
Catherine M. Young, Princeton University
“Other Words for Beauty: Inventions of Affect in Colombia-U.S. Plays”
Lisa Jackson-Schebetta, Skidmore College
“What Happens after Postness?”
Susan Stone-Lawrence, Texas Tech University

Pedagogy Symposium 2
Erie
Workshop Session: Building Ensemble and Relationship in the Acting Classroom
Chair: Franklin J. Lasik, Baltimore Center Stage
“Don’t Rush: Using Exercises from the Moscow Art Theatre to Invent Ensemble and Focus in the Acting Classroom”
Jennifer Goff, Centre College
“Real Connections: Creating Authentic Character Relationships through Emotional Empathy”
David Vegh, Case Western Reserve University

Practice/Production Symposium 2
Superior
Re-Inventing Gender Over Troubled Waters
Chair: John Michael Sefel, The Ohio State University
“Embracing Chaos: Deleuze and a Restructured Rehearsal Model”
Karie Miller, The Ohio State University
“No Men, No Boats: Rehearsing History in Jaclyn Backhaus’ Men on Boats”
Eero Laine, University at Buffalo, State University of New York
“The How and the Why: Navigating the Artistic Obstacles of Staging Bookish Women”
Rebecca Hammonds, Bowling Green State University
“not your doll: Encouraging Invention In the Midst of Injustice”
Nicole Dietze, Virginia Tech University
Devair Jeffries, Virginia Tech University

Thursday, March 7, 2019
Playwriting Symposium 1
Salon GH
Orientation & First Read Through

Session 3: 4:00 - 5:15

History Symposium 5
Salon A

Temporal and Spatial Interventions on Identity Formation in “American” Theatre
Chair: Meredith Conti, University at Buffalo, State University of New York
“An Elusive Text: Inventing the Orient Through Cherry and Fair Star”
Merritt Denman, Florida State University
“Reinventing Reconstruction and Scripting Civil Rights in Theodore Ward’s Our Lan’”
Julie Burrell, Cleveland State University
“Building and Dismantling Illusions with American Latinidad — A study of Belasco’s Invention, The Rose of the Rancho (1907)”
Ricardo Rocha, University of California Irvine and San Diego

Pedagogy Symposium 3
Salon B

Preparing Students for Careers in the Theatre Profession
Chair: Lisa Jackson-Schebetta, Skidmore College
“Inventing Technicians Instead of Designers: Adapting the Technical Theatre Curriculum for Contemporary Theatre”
Franklin J. Lasik, Baltimore Center Stage
“Mind the Gap: Addressing the Skills Gap Between the Classroom and the Workforce in Theater Education”
Christina Hurtado-Pierson, Pomona College
“A Class-to-Career Creation”
Kathy L. Privatt, Lawrence University
“The Three Full Time Jobs of a Theatre Artist”
Kevin Daly, Quinnipiac University

Practice/Production Symposium 3
Superior

Imagination meets Convention meets Invention: Voilà!
Chair: Drew Vidal, Ball State University
“Making Conventions to Break Conventions: Inventing New Rules to Succeed Artistically”
Cate Brewer, University of Mary Washington
“Inventing the Play: New Play Development with The Farm Theater College Collaboration Project”
Jennifer Goff, Centre College
Padraic Lillis, Artistic Director, The Farm Theater
“Tropics of Invention: Margo Jones and Consensus Building for University Theatre”
Boone Hopkins, Converse College

“‘Line!’ vs. Reading”
Ron Zank, University of Nebraska, Omaha

Playwriting Symposium Plays-in-Progress 1
Erie

The Disappointments
By Aaron Scully, University of Central Missouri
Dramaturg: Anna Tatelman, University of New Orleans

Playwriting Symposium
Salon F, Suite 401 and 420

Rehearsals

Dinner: 5:15 - 6:30
Executive Committee Meeting

Session 4: 6:30 - 7:45

History Symposium 6
Salon A

(re)Considering Process: Invigorating Forgotten Pasts
Chair: Christiana Molldrem Harkulich, Miami University of Ohio
“Process Over Product: Asja Lācis’ Inventing a Theatre of Recovery”
Sara Christian, Louisiana State University
“Poverty is the Mother of Invention: How Minnie Madden Fiske Reinvented and Reimagined Herself as Salvation Nell”
Rebecca Stone Thornberry, University of Wisconsin, Green Bay-Marinette
“Who Was Mark, and Does It Matter? Spreading the Gospel in Contemporary Society”
Kristin O’Malley, University of Pittsburgh

History Symposium 6A
Salon C

Feminine Fabulations: Interrogating Representations of Women Onstage
Chair: Carlos Salazar, University of Washington
“(Re)Inventing the Witch: Powerful Women on Contemporary Stages”
Alesa McGregor, Bowling Green State University
“Matchmaking in the Rain: Exploring Representation of Female Sexuality on the Contemporary Jewish Stage”
Daniel Ricken, Bowling Green State University
“A Beauvoiran Discussion on the (In)visible Female Characters in Eugene O’Neill’s *Desire Under the Elms* (1924)"
Hanife Schulte, Tufts University

“Inventing a Monster: Presenting The Other to The Public in Greek Tragedy”
Nathan Bowman, University of Kansas

**Pedagogy Symposium 4 – cosponsored with Practice/Production**
Salon B

**Roundtable: Inventing a Life: Four Journeys Through Academia as Artists and Scholars**
Chair: Jocelyn L. Buckner, Chapman University
Shirley Huston-Findley, The College of Wooster
Penelope Cole, Independent Scholar
Season Ellison, Bemidji State University
Andy Grapko, University of Texas, Austin

**Practice/Production Symposium 4**
Superior

**The Wheel MUST Be Reinvented: Consent, Intimacy and Sexual Violence on Stage**
Chair: Aaron Scully, University of Central Missouri
“Getting Intimate with Intimacy: Re-inventing the Director’s Role & Consent, Intimacy, and Staging Practices”
Emily Rollie, Central Washington University

“Uncovering Venus: Questioning Practicality, Race, and Consent in David Ives’ *Venus In Fur*”
Nontani Weatherly, University of Houston

“5-pillars of Intimacy Choreography, #metoo, and Inventing a Praxis of Care That Matches Social Realities”
Diego Villada, New College of Florida

**Playwriting Symposium Plays-in-Progress 2**
Erie

**The Sweepstakes Gentlemen**
By Joe Stollenwerk, University of South Dakota
Dramaturg: Matt Fotis, Albright College

**Playwriting Symposium**
Salon F, Suite 401 and 420

**Rehearsals**
Session 5: 8:00 - 9:15

**History Symposium 7**
Salon A

**Community Formation: Queer and LGBTQ Activism, Self-Invention, and the Utopian Performative**
Chair: Angela K. Ahlgren, Bowling Green State University

“Belonging Outside Belonging: Utopian Performatives and Collective Queer Authorship in the Roleplaying Games of Avery Alder”
Ben Munise, Louisiana State University

“Queer and We Were Here: Combatting Metronormativity in Gay and Lesbian Theatre History”
Shannon Savard, The Ohio State University

“La Cage aux Folles and the Invention of Pride”
Ryan Donovan, The Graduate Center, City University of New York

**History Symposium 7A**
Salon C

**Contriving Creative Work Under Censored Control**
Chair: Stacey Connelly, Trinity University

“Censorship Is the Mother of Invention: Teatro Independiente, Collaborative Theatre, and the Franco Dictatorship”
Alícia Hernàndez Grande, Northwestern University

“Caffe Cino: The Emergence of Off-Off-Broadway and the Struggle to Preserve a ‘Free Theatre’ Aesthetic”
Jeff Grace, Knox College

“Marieluise Fleisser and the Exploitation of Invention”
Jennifer Schmidt, Independent Scholar

**Pedagogy Symposium 5**
Salon B

**Fabricating Embodied and Inclusive Pedagogies**
Chair: Elizabeth Osborne, Florida State University

“Decolonizing the Theatre History Sequence: Student Agency and Indigenous Knowledges in the Settler Colonial Academy”
Ann Haugo, Illinois State University

“Embodied Knowledge: Shifting Praxes in Theatre History”
Vanessa Campagna, Monmouth College

“Activating our Voices: Reinventing the Artistic Wheel in Egyptian Classrooms”
Sarah Fahmy, University of Colorado Boulder

“Re-Inventing the Brechtian Feminist Approach: Brechtian Feminist Theory in Louisiana State University’s Lab Production of Woyzeck”
Kyra Smith, Louisiana State University
Workshop/Presentation: Taking Consent from the Page to the Stage in the Age of #MeToo
Chair: Kalie Scanlan, Southern Illinois University
“Consent and Combat: New Developments in Movement Pedagogy and Practice”
Kevin Inouye, Case Western Reserve University
“Power and Agency: Playing Aggressor/Victim/Partner – Women in Stage Combat”
Macaela Carder Whitaker, Bowling Green State University

Playwriting Symposium
Suite 401 and 420 only

Rehearsals

Fellows Opening Night Reception: 9:30 – 12:00
East Foyer / Salons FGH, 2nd Level
All Conference Attendees Invited

Friday
March 8, 2019

Registration Desk: 8:00 – 6:00
North Foyer, 2nd Level

Breakfast: 8:00 – 9:30
North Foyer, 2nd Level

Pre-session 8:00 – 8:45

Practice/Production Symposium
Erie
“Time to Breathe: Meditation and Yoga for Artists and Academics”
Emily Rollie, Central Washington University

Session 6: 9:00 - 10:15

History Symposium 8
Salon A
The Work of Reinvention: (Post)Modernism, Feminism, and Activism in Performance
Chair: Jennifer Schmidt, Independent Scholar
“Gaga for ‘gaku: Karole Armitage, Post-Modernism, and the Work of Reinvention”
Angela K. Ahlgren, Bowling Green State University

40th Mid-America Theatre Conference
“Jomama’s Feminism: Daniel Alexander Jones’s Post-wave Performances”
Jessica Del Vecchio, James Madison University

Patrick McKelvey, University of Pittsburgh

Pedagogy Symposium 6
Erie

Workshop Session: Expanding Michael Chekhov: Methodology Mashups for Actors
Chair: Ron Zank, University of Nebraska, Omaha
“Finding Freedom Within Form: Merging Chekhov and Decroux”
Paul Hurley, Kent State University
“Reinventing the Performative Body: Transformation through Addition and Incorporation”
Kevin Inouye, Case Western Reserve University

Practice/Production Symposium 6
Salon B

The Ease and Ethics of Fabricating Fascism (in the Age of Trump)
Chair: Brian Cook, University of Alaska, Anchorage
“The Rhinoceros in the Room: Reinventing Ionesco’s Play in a Post Trump America”
Patrick Konesko, University of Wyoming
“Make America Absurd Again: Reinventing Ionesco’s Rhinoceros for Trump’s America”
Christopher Connelly, Illinois Wesleyan University
“Can Lubbock Go Wilde? Devised, Immersive Theatre as a Political Act in the New American West”
Randall Rapstine, Texas Tech University
“Moving Beyond Trigger Warnings: Reconfiguring an Ethical and Inclusive Theater Space”
Timmia Hearn, University of Kansas

Playwriting Symposium 2
Superior

Pedagogy/Playwriting Symposium Co-Sponsored Panel
Fostering Risky, High-Concept, or Experimental Work in the Writing and Dramaturgy Classrooms
Participants:
Charissa Menefee, Iowa State University
Carrie Winship, Bloomsburg University
Cat Gleason, University of Missouri
Aaron Scully, University of Central Missouri
Moderator:
Justin Maxwell, University of New Orleans
A Miraculous Deliverance
By Mariah Taghavie-Moghadam, Virginia Commonwealth University
Dramaturg: Valerie Williams, Baylor University

Session 7: 10:30 - 11:45

History Symposium 9
Salon A
Reconsidering Reception: Cognitive, Textual, and Neural Audience Engagement
Chair: Les Hunter, Baldwin Wallace University
“Outgrowing Innovation: Montmartre’s Le Chat Noir and the Direction of the 21st Century Theatre”
Jonathan M. Rizzardi, University of Washington
“Inventing the World of the Play: Theorizing about Theatrical Readers”
Lezlie C. Cross, University of Nevada, Las Vegas
“Audiences as/by/for Archives: Including, Preserving, and Activating the Spectatorial Voice in Theatre Archives”
Kelsey Jacobson, Queen’s University
“A New Brain: Reinvention Through Audience Reception of AIDS Choreographies”
Nicholas Richardson, Florida State University

History Symposium 10
Salon C
Indigenous (re)Invention: Strategy and Subversion in Performance
Chair: Anna Haugo, Illinois State University
“From the Streets of Trinidad to the Proscenium: the Postcolonial Theater Practice of Tony Hall”
Timmia Hearn, University of Kansas
“Re-figuring the Xtáabay in Contemporary Yucatec Maya Theatre”
Sarah Campbell, Arkansas State University Campus, Querétaro, México
“Inventing the Princess: Indigenous Women Performers and the Branding of Royalty on the Early 20th Century Stage”
Christiana Molldrem Harkulich, Miami University of Ohio
“Expressing Outrage, Re-inventing Hope: The Influence of Alarinjo on Nigerian Stand-up Comedy Performances”
Babasinmisola Fadirepo, Louisiana State University
Pedagogy Symposium 7

Roundtable: Re-Inventing Theatre Departments and their Communities
Chair: Brad Dell, Iowa State University
“Reinventing Theatre Training to Empower Citizen Artistry”
Brad Dell, Cason Murphy, Charissa Menefee, Iowa State University
“‘Zooming’ Through Graduate School: Reinventing the Graduate Classroom in the Digital Age”
Rebecca Worley, Texas A&M University, Commerce
“Collaborative Invention: Finding New Ways of Highlighting the Relevancy of the Performing Arts”
Patrick Konesko, University of Wyoming
“Scenes & Conversations: A New Approach to Tough Campus Topics”
Karen M. Dabney, Westminster College

Practice/Production Symposium 7

Design Invents a Collaborative Counter-Narrative
Chair: Wes Pearce, University of Regina
“Designing Conventions: Crafting an Arc in the Post-dramatic, Narrative-defiant antigone lives*”
Christine Brubaker, University of Calgary
April Viczko, University of Calgary
“The Challenge of Maintaining and Recreating the Designs of Maria Björnson”
Cade Sikora, The Ohio State University
“Las Meninas, a PERSONNAGES SIMULTANÉS staging for Lynn Nottage’s play”
Soledad Sanchez Valdez, University of South Florida
“A Huge City Illusion: Theatrical Intervention in Urban Space”
Hui Peng, University at Buffalo, State University of New York

Playwriting Symposium 3

A Little Chaos
By Corinna Munn, University of New Orleans
Director: Season Ellison, Bemidji State University
Dramaturg: Allison Gibbes, Florida State University
The Husband: Randall Rapstine, Texas Tech University
The Wife: Kathy Privatt, Lawrence University
Seth: Andre Garner, Ball State University

Friday, March 8, 2019

17
40th Mid-America Theatre Conference
Here Lies Moby Dick
By I.B. Hopkins, University of Texas at Austin
   Director: Matt Fotis, Albright College
   Dramaturg: Nontani Weatherly, University of Houston
   Dr. Gregg: Matthew Reeder, Ball State University
   Leona: Vanessa Campagna, Monmouth College

Playwriting Symposium Plays-in-Progress 4
   Erie
   Trinity
   By Eva Patton, Ball State University
   Dramaturg: Aaron Scully, University of Central Missouri

Playwriting Symposium
   Salon F, Suite 401 and 420

Rehearsals

12:00 - 1:15 Lunch Break Sessions

Conference co-chairs meeting

Session 8: 1:30-2:45

History Symposium 11
   Salon A

Backstage and Offstage Renovations: Adapting to Changing Institutional Practices
   Chair: Rhona Justice-Malloy, The University of Mississippi
   “Adapting to Inventions: The Stage Managers’ Journey through the Second Industrial Revolution”
   Jennifer Leigh Sears Scheier, University of Illinois, Urbana-Champaign
   “Playbill’s Pioneering Founder?: Frank Strauss and the Modern American Theatre Program”
   Vicki Hoskins, University of Pittsburgh
   “I Have Graduated from Matters of Identity: Anonymity and Transnational Historiography in the Work of Mo Bahc/Bahc Yiso”
   Kee-Yoon Nahm, Illinois State University
   “Re-Inventing the National Vegard Vinge and Ida Müller’s Nationaltheater Reinickendorf”
   Andrew Friedman, Ball State University

History Symposium 12
   Salon C

Choreographic Innovation: Corporeal Concoctions Onstage
   Chair: Julie Burrell, Cleveland State University
   “A Necessary Invention: Choreographies of Black Womanhood in American Dance and History”
Ariel Nereson, University at Buffalo, State University of New York
“Inventing and Embodying Creative Community: Performing Tableaux in Pageant of the Masters”
Jocelyn L. Buckner, Chapman University

Pedagogy Symposium 8
Superior

Designing Student-driven Curriculum and Assessment
Chair: Karen M. Dabney, Westminster College
“Inventing Proficiency: Goodhart’s Law and its Impact on Theatre Education”
Matthieu Chapman, University of Houston
“Courage in the Classroom: A Theatre and Performance Based STEAM Pedagogy”
Jennifer Schlueeter and Elizabeth Wellman, The Ohio State University
“Reinventing the Scene Study: A Discussion for Tactics on Tactics”
Chloé Whiting Stevenson, Independent Scholar
“In the Real World, There Are No Grades’: Innovating Format and Assessment in Foundational Curricula for Multidisciplinary Student Artists at Arizona State University”
Joya Scott, Arizona State University
“Approaching Theatre Histories: Towards Indigenizing and Decolonizing Through ‘Meta-Micro-History’?”
Kelsey Jacobson and Julie Salverson, Queen’s University

Practice/Production Symposium 8
Salon B

Discovering New Audiences with Innovative Technologies
Chair: Rob Shimko, University of Houston
“Because You Watched Hamilton...’: How Theatres are Using Netflix, Data Science, and Mobile Apps to Invent New Ways to Engage Audiences”
BJ Gailey, University of Illinois, Urbana
“The Source of Invention”: Using Source Material to Invent New Worlds for Production in Jeanine Tesori’s and Brian Crawley’s Violet”
Ryan McKinney, City University of New York - Kingsborough Community College
“Playwriting with Robots: Inventing Cyborgian Theatre with Online Chatbots”
Bella Poynton, University at Buffalo, State University of New York
“Moving Beyond Players: How Immersive Escape Rooms Reconfigure Audience Experience of Immersion”
Roby Johnson, University of Houston
Playwriting Symposium 4
Salon GH

Heavy
By Christine Baniewicz, Independent Theatre Artist
Director: Vanessa Campagna, Monmouth College
Dramaturg: Allison Gibbes, Florida State University
Becca: Nicole Dietze, Virginia Tech University
Lynn: Kristi Good, Carnegie Mellon University

Punchline
By Becca Padrick, Independent Theatre Artist
Director: Rachel Bauer, University of Missouri
Dramaturg: Valerie Williams, Baylor University
A: Milbre Burch, Independent Theatre Artist
B: Kristi Good, Carnegie Mellon University

Playwriting Symposium Plays-in-Progress 5
Erie

Trees by the Station
By Kevin Daly, Quinnipiac University
Dramaturg: Eric Kildow, Kent State University

Playwriting Symposium
Salon F, Suite 401 and 420

Rehearsals

Session 9: 3:00 - 4:15

History Symposium 13
Salon A

Inventive Intersections Between Performance and Science
Chair: Kee-Yoon Nahm, Illinois State University
“Science and the Spectator: Mirror Neurons, Innovation, and Perception”
Kevin Calcamp, Queens University of Charlotte
“Cracking the Crystalline Spheres: Race, Gender, and Physics at the Columbian Exposition of 1893”
Vivian Appler, College of Charleston
“Theatrically Representing the Invention and Implementation of Nuclear Science”
Jeanne Tiehen, Wayne State College
“Inventing Satisfaction: Industrial Labor and Ideological Performance in the 1960s”
Ben Phelan, Brigham Young University
History Symposium 14
Salon C

Undergraduate Emerging Scholars
Chair: Dan Venning, Union College
“Dionysus in Crisis: The Dangerous Environments of Dionysus in 69”
Grace Ruble, Hobart and William Smith Colleges
“Fact Through Fiction: Using Science Fiction Theory to Inform the Creation of Sociopolitically and Ethically Deliberative Theater”
Olivia Popp, Stanford University
“‘Betwixt and Between’: Ma Rainey, Bessie Smith, August Wilson, and Beyoncé Knowles-Carter (W)right Movement, Memory, and the South”
Jenny N. Henderson, Miami University of Ohio

Practice/Production Symposium 9
Salon B

Building Bridges for Many Cultures to Cross
Chair: Boone Hopkins, Converse College
“Intercultural Theatre: The Rehearsal Process as a Site for Crossing Borders”
Irfana Majumdar, Ohio Northern University
“Re-Inventing What Wasn’t: ‘Un-Translating’ Material in Pursuit of Authentic Yiddish Cultural Expression, Explored through the Folksbiene’s Fidler Afn Dakh (Fiddler on the Roof) and OSU’s Leah and the Dybbuk”
John Michael Sefel, The Ohio State University
“Staging Indian Sanskrit Theatre: Discovering a New Language of Performance”
Joan Robbins, Ohio Northern University
Gaurav Saini, Fulbright Scholar, Ohio Northern University
“Inventing and Overcoming Inter-tension-ality: Suzuki, Viewpoints, and Composition with The Theatre Company of Kenya”
Dan Dennis, Ohio University
Karin Waidley, Independent Scholar

Pedagogy Symposium 9
Salon B

Developing a New Theatre Classroom
Chair: Daniel Smith, Michigan State University
“Inventing Assignments to Promote Student Wellness”
Travis Stern, Bradley University
“Single Point Perspective: Teaching Introduction to Theatre Through One Play”
Shannon Epplett, Bradley University
“Evoking Empathy: The Clown in the Classroom”
Kato Buss, University of Central Oklahoma
**Playwriting Symposium 5**  
Salon GH

**Tide Pod Challenge**  
By Emma Seely, University of New Orleans  
Director: Emily Rollie, Central Washington University  
Dramaturg: Sean Bartley, University of Florida  
Margaret: Margaret Anich, The Ohio State University, Lima  
Eric: Mike Franz, Florida State University

**The Invention of Time**  
By Franky Gonzalez, Independent Theatre Artist  
Director: Mathew Reeder, Ball State University  
Dramaturg: Sean Bartley, University of Florida  
Prisoner: Darryl Semira, University at Buffalo, State University of New York  
Cellmate: Andre Garner, Ball State University

**Playwriting Symposium Plays-in-Progress 6**  
Erie

**Hypnagogia**  
By Bradley Stephenson, Catawba College  
Dramaturg: Kristi Good, Carnegie Mellon University

**Playwriting Symposium**  
Salon F, Suite 401 and 420

**Rehearsals**

**Session 10: 4:30 - 5:45**

**Pitch Your Book**  
Superior

**Editors:**  
Scott Magelssen, *Theater in the Americas* series, Southern Illinois University Press  
Harvey Young, *Theater: Theory/Text/Performance* series, The University of Michigan Press

“Performing Freedom Summer: Community-building, Protest, and Memory”  
Ann Elizabeth Armstrong, Miami University of Ohio  
“Performing Past and Present: Decolonizing Representation and Indigenous Women Performers, 1890-1940”  
Christiana Molldrem Harkulich, Miami University of Ohio  
“Teatrical Consciousness: Actor and Self in Russian Modernism”  
Alisa B. Lin, The Ohio State University  
“Light It Up: Neurophenomenology and the Future of Performance Studies”  
Jennifer Pierce, Independent Scholar
“Dramaturgies of Translation: Collaboration, Culture, Canon, and Context”
Daniel Smith, Michigan State University

“Alive Again: Reviving Musical Theatre on Broadway and Beyond”
Bryan M. Vandevender, Bucknell University

**History Symposium 15**
Salon A

**Inspiring Activist Performances: Reinventing Resistance**
Chair: Robert A. Schanke, Professor Emeritus, Central College
“Inventing Sincerity 2.0: Ambiguous Agency, Poe’s Law, and Activist Performance Online”
John Fletcher, Louisiana State University
“‘Let us start by listening’: Cora Bissett’s Staging of Marginalized Groups in Glasgow”
Deana Nichols, Independent Scholar
“Inventing Resistance: Performative Strategies in the Age of Precarity”
Shannon Elizabeth Hughes, York University
“Performing the Anti-Rape Movement of the 1970s: A Brief History of Suzanne Lacy’s Performance Art”
Laura Baglereau, University of Texas at Austin

**History Symposium 16**
Salon C

**Digital Mediations: Overhauling Liveness**
Chair: Lisa Jackson-Schebetta, Skidmore College
“Creating Through Obstruction: Artistically Generative Censorship in Iranian Performance”
Ali-Reza Mirsajadi, Tufts University
“Theater Twitter”
Derek Miller, Harvard University
“If I Only Had an App: Digital Reinventions in the Builder’s Association’s Elements of Oz”
Sean Bartley, University of Florida
“This is Your Answering Service: Mediation, Technology, and Liveness in the American Musical.”
Jessica Pearson-Bleyer, Tufts University

**Practice/Production Symposium 10**
Salon B

**Penn State Graduate Student Designer Panel–Using Design to Innovate**
Chairs: Christine Brubaker and April Viczko, University of Calgary
“Reinventing a Poetic Feeling: The Metamorphoses of Naomi Iizuka’s Polaroid Stories into a Reality”
Tania Barrenechea Barreda
“Examining How Brechtian Staging and Design Serves to Expound upon the Marxist Message of Andrew Lloyd Webber’s Evita”
Ryan Douglass

“Re-Inventing Themselves as Americans: A Post Colonial Read of In the Heights”
Grisele Gonzalez

“Inventiveness Through Necessity, A One-Person Paint Shop”
Jenna Houck

“Reinventing Feminist Theatre: Queering Eurydice through Costume Design”
Alyssa Ridder

“In the Passenger Seat of the American Dream: Re-inventing the Set of Hands on A Hard Body as Marxist Commentary”
Rebekah Maust

“On The Ontology and Afterlife of the Scenic Model”
Michael Schweikardt

Playwriting Symposium 6
Salon GH

5 Minutes Early
By Brian Scruggs, Independent Theatre Artist
Director: Joe Stollenwerk, University of South Dakota
Dramaturg: Eric Kildow, Kent State University
Chris: Todd Quick, Monmouth College
Thomas Edison: Nathan Bowman, University of Kansas

Happy Baby
By Susan Jackson, Southern Railroad Theatre Company
Director: Jen Plants, University of Wisconsin, Madison
Dramaturg: Kristi Good, Carnegie Mellon University
Mrs. Willian: Emily Rollie, Central Washington University
Fanny Willian: Vanessa Campagna, Monmouth College
Dr. John: Randall Rapstine, Texas Tech University

Playwriting Symposium Plays-in-Progress 7
Erie

Tjipetir: A Search History
By I.B. Hopkins, University of Texas at Austin
Dramaturg: Rebecca Worley, Texas A&M University-Commerce

Playwriting Symposium
Salon F, Suite 401 and 420

Rehearsals
7:00-10:00

Playwrights’ Fringe Fest
Salon D

The Invention by Kevin Fennell, University of Missouri, Kansas City
More by Anna Tatelman, University of New Orleans
The Kiss by Rose-Mary Harrington, Independent Theatre Artist
Church by Dan Kipp, Independent Theatre Artist
Real Actors, Not People by Bradley Stephenson, Catawba College

Saturday
March 9, 2019

Registration Desk: 8:00 – 6:00
North Foyer, 2nd Level

Breakfast: 8:00 – 9:30
North Foyer, 2nd Level

Pre-session 8:00 – 8:45

Practice/Production Symposium
Erie

“Time to Breathe: Meditation and Yoga for Artists and Academics”
Emily Rollie, Central Washington University

Session 11: 9:00 - 10:15

History Symposium 17
Salon A

Popular Fabulations: Clowning, Queering, and Babies
Chair: Angenette Spalink, Texas A&M University
“The Littlest Performers: How Popular Performance Enabled the Invention of the Baby Incubator”
Susan Kattwinkel, College of Charleston
Dave Peterson, California State University, Bakersfield
“(Re)Inventing Race at the Nouveau Cirque: the Clown Acts of Footit and Chocolat”
Matthew McMahan, Emerson College
“From Hildegard of Bingen to Taylor Mac: Queer History through Musical Innovation”
Jesse Njus, Virginia Commonwealth University
History Symposium 18
Salon C

Reinvigorating the Renaissance: Temporal, Racial, Gendered, and Archival Reimaginings
Chair: Lezlie C. Cross, University of Nevada, Las Vegas
“Reinventing Shakespeare through His ‘Worst Play’ Onstage: Titus Andronicus in the Twentieth Century”
Dan Venning, Union College
“The Tide in the Affairs of Women: Julius Caesar and the Historical Body”
Courtney Colligan, University of Pittsburgh
“Feter Tom and a Blind Othello: The Earnest, Sympathetic, and Problematic Re-invention of Two Famous Black Characters on the American Yiddish Stage”
John Michael Sefel, The Ohio State University
“Two Scribes are Better Than One: A Paleographic Exploration of Henslowe’s Diary”
Amanda M. Rogus, Mary Baldwin University

Pedagogy Symposium 10
Salon B

Tinkering with Dramaturgy Curriculum
Chair: Cat Gleason, University of Missouri
“Theory in Action: Training Dramaturgs”
Natashia Lindsey, Central Washington University
“Antigone in Context: Creating Curriculum and Devising Democracy Alongside Students”
Bryan M. Vandevender, Bucknell University
“Reinventing the Dramaturg-as-Expert: Team-Based Dramaturgy in University Production Processes”
Jeanmarie Higgins, Pennsylvania State University
“Beyond Production Dramaturgy: Rethinking the Pedagogy of Dramaturgy”
Alison Jane Bowie, Concordia University, Montreal

Practice/Production Symposium 11
Superior

Re-Inventing Global African Aesthetics: Kenya, Uganda and Nigeria
Chair: Dan Dennis, Ohio University
“Pidgin English as a Tool for Bridging the Class Gap Within Theatre in America”
Leesi Patrick, Bowling Green State University
“Ga-ADI Can We ‘Pull it off?’ Performing International Diversity on American College Stages”
Aidah Nalubowa, Illinois State University

Saturday, March 9, 2019
"Idiomorphic Silhouette of the Evolving Post-Millennial Dramatized Cultural Creative Dance in Kenya"
John Mugubi, Kenyatta University
Gabriel Thuku Kimani, Kenyatta University

“Dennis Scott’s An Echo in the Bone: Reinventing Digital African Aesthetics in Caribbean Ritual Theatre”
D. Amy-Rose Forbes-Erickson, Kent State University

**Playwriting Symposium 7**
Salon GH

**Maintaining a Space Cushion**
By Rachael Carnes, Independent Theatre Artist
Director: Valerie Williams, Baylor University
Dramaturg: Matt Fotis, Albright College
Betty: Missy Thibodeaux-Thompson, University of Illinois, Springfield
Fred: Drew Vidal, Ball State University
Barney: Joe Stollenwerk, University of South Dakota

**Elephants Are House Cats**
By William Hugel, Independent Theatre Artist
Director: Eric Kildow, Kent State University
Dramaturg: Corinna Munn, University of New Orleans
Harper: Ron Zank, University of Nebraska, Omaha
Casey: Amanda Rose Villarreal, University of Colorado, Boulder

**Playwriting Symposium Plays-in-Progress 8**
Erie

**Consolation**
By Toni Press-Coffman, Independent Theatre Artist
Dramaturg: Jen Plants, University of Wisconsin, Madison

**Playwriting Symposium**
Salon F, Suite 401 and 420

**Rehearsals**

**Session 12: 10:30 - 11:45**

**History Symposium 19**
Salon A

**Reimagining Race, Gender, and Disability on Screen**
Chair: Chandra Owenby Hopkins, Converse College
“A Compromise With Complete Authenticity’: Performing Southerness at the Premiere of Gone with the Wind, 1939”
Laura Jeanne Ferdinand, Northwestern University
“Freak Shows, Reinvented: Medical Reality Television as Contemporary Freak Show”
Catherine (Katya) Vrtis, Independent Scholar
“Locating a Global Asian Identity: *Emily of Emerald Hill* in the Age of *Crazy Rich Asians*”
Jennifer Goodlander, Indiana University

“Rear Projections: Spanking, Cinema, and the Male Gaze in American Theatrical Comedy”
Patrick Felton, Bowling Green State University

**History Symposium 20**
Salon C

**Graduate Emerging Scholars**
Chair: Scott C. Knowles, Southern Utah University

“When Speaking Words’: A Brief Historiography of Ancient Egyptian Theatre”
Allison Hedges, University of Maryland

“Ghost Dance: Performed from the Archive of the Indian Congress at the 1901 Pan-American Exposition”
Mary Schnepf, University at Buffalo, State University of New York

“Cathleens and Colonization: Maud Gonne’s Invention of Nationalist Ireland in Yeats and Lady Gregory’s *Cathleen Ní Houlihan*”
Jenny Sledge, University of Kansas

**Pedagogy Symposium 11**
Salon B

**Politics, Social Justice, and Diversity in the Classroom**
Chair: Jeanne Wilcoxon, University of Wisconsin, La Crosse

“Inventing Student Ownership in a Theatre for Social Justice Course”
Christopher Connelly, Illinois Wesleyan University

“Reinventing the Greeks: Current Politics in/around/of Teaching Traditional Texts”
Victoria Pettersen Lantz, Sam Houston State University and Tom Robson, Millikin University

“Inventing Student Sites of Resistance: (En)countering Micro-aggressions in Performance”
Shawna Mefferd Kelty, College at Plattsburgh, State University of New York

**Practice/Production Symposium 12**
Superior

**Discovering Resilience**
Chair: Emily Rollie, Central Washington University

“Getting to Know Myself Through You: Inventing a Play Through Interdependent Writing”
Brian Cook, University of Alaska, Anchorage
Taran Haynes, University of Alaska, Anchorage
“Am I Letting Perfect Be the Enemy of the Good?: Addressing Problematic Representations of Disability in Naomi Iizuka’s *Good Kids*”
Carrie Winship, Bloomsburg University

“Embodying BRAVE: Innovating Prison Methodologies”
Shelby Lunderman, University of Washington

“Hitting the Floor in the Audition Room: Dysautonomia Fears in Spaces of Omission”
Angela Duggins, Southern Illinois University, Carbondale

*Playwriting Symposium 8*
Salon GH

**The First Sip**
By Jen Plants, University of Wisconsin, Madison
  Director: Jaclynn Jutting, Belmont University
  Dramaturg: Nontani Weatherly, University of Houston
  Lindy: Eva Patton, Ball State University
  Mark: Todd Quick, Monmouth College

**Don’t Worry, You’re Happy**
By Abigail Adams, Washington and Jefferson College
  Director: Bradley Stephenson, Catawba College
  Dramaturg: Matt Fotis, Albright College
  Molly: Missy Thibodeaux-Thompson, University of Illinois, Springfield
  Jess: Margaret Anich, The Ohio State University, Lima

*Playwriting Symposium Plays-in-Progress 9*
Salon F, Suite 401 and 420

**Evers of Tent City**
By Tita Anntares, Independent Theatre Artis
  Dramaturg: Sean Bartley, University of Florida

*Playwriting Symposium*
Salon F, Suite 401 and 420

**Rehearsals**

12:00 - 2:00 All Conference Luncheon and Keynote
Salon DE
Keynote Speakers
Jeffrey Carpenter and Tami Dixon

Jeffrey Carpenter (Artistic Director/Founder Bricolage Production Company) envisions theater not as a passive experience, but as a vehicle for heightened involvement for artist and audience alike. Seeking alternatives to more traditional models, his work explores dynamic and deep modes of connectivity, placing each audience member at the center of the experience from which everything else spins. His work on embodied experiences especially encapsulates the spirit of Bricolage’s mission in expansive ways. These intimate, layered works often utilize sensual, dreamlike environments to heighten awareness, stir memories, and promote deeper participation among audience goers. In this style, in 2018 he co-created The Clearing. In 2017, he co-created DODO, set inside and produced in collaboration with the Carnegie Museums of Pittsburgh. In 2016, he spearheaded the creation of Enter the Imaginarium, an immersive second-generation escape room experience. Other projects for the company include last season’s The Ascendants, and 2015’s SAINTS TOUR, a bus tour in the town of Braddock, PA. In 2014 he received a Visionary Artist award from The Pittsburgh Foundation to create OjO: The Next Generation in Travel, featured in La Jolla Playhouse’s 2015 Without Walls Festival. In 2012, he led the creation of the immersive work STRATA, named Top Production of the Year by the Pittsburgh Post-Gazette and featured on the cover of American Theatre. He conceived, produced, and directed the Bricolage/Pittsburgh Filmmakers multi-media project In Service: Pittsburgh to Iraq, about the lives of local veterans returning from war, nominated for a Mid-Atlantic Emmy. He also co-conceived, writes, and directs the Midnight Radio series now entering its 10th season.

Tami Dixon (Creative Principal and Co-Founder, Bricolage Production Company) is an award winning theatre artist who specializes in creating intimate, personalized, and embodied immersive encounters. With Bricolage she co-created and directed the large-scale immersive works, STRATA, OjO, and DODO, and is the writer and director of, The Forest of Everywhere, Bricolage’s first immersive for children with developmental differences. Ms. Dixon co-created Bricolage’s Immersive Encounters (IE) program; a bite-sized, sensory-based theatrical initiative developed as a laboratory for training immersive artists and experimenting with participatory storytelling. Ms. Dixon co-created and is the lead writer for the company’s critically acclaimed program, Midnight Radio, now in its 10th season, and established its sought after companion
education program. She was also involved with the creation of *Enter the Imaginarium*, an immersive second-generation escape room experience. In addition to her work with Bricolage, Ms. Dixon is a playwright, actor, director, and teacher. Her first play, *South Side Stories* received its world premier and subsequent remount at City Theatre Company to critical and box office acclaim. She’s also worked with LaMaMa, Actors Theatre of Louisville, The Edinburgh Fringe, La Jolla Playhouse, George Street Playhouse, The New York Fringe, Quantum Theatre, The Pittsburgh Public Theatre, The August Wilson Center Theatre Ensemble, Merrimack Reparatory, and The Pittsburgh Playwrights Theatre Company. Ms. Dixon is a recipient of a TCG/Fox Foundation Resident Actor Fellowship, The Frankel Award from City Theatre Company, the Carol R. Brown Creative Achievement Emerging Artist Award from The Heinz Endowments and The Pittsburgh Foundation, and a Tribute to Women Leadership Award from the YWCA. Ms. Dixon holds a BFA in Acting from Carnegie Mellon University.

www.bricolagepgh.org

2:00 - 3:00 MATC Business Meeting
Salon DE

Session 13: 3:15 - 4:30

*Articles-In-Progress 1 (graduate students)*
Salon C

**Editors:**
Lofton L. Durham, *Comparative Drama*
Stuart Hecht, *New England Theatre Journal*
Lisa Jackson-Schebetta, *Theatre History Studies*
Eero Laine, *Journal of Dramatic Theory and Criticism*
Noe Montez, *Theatre Topics*
E.J. Westlake, *Theatre Journal*
James F. Wilson, *Journal of American Drama and Theatre*

“Madness, Memory, and the Performance of Sanity: A Critical View of Stage and Screen Representations of Shakespeare’s Ophelia”
Lindsay Adams, Saint Louis University

“All Things to All People 2.0: Teaching the Introduction to Theatre Class as a Live-Streamed Online Course”
Laura Baglereau, University of Texas, Austin

“Little Brass Plaques: The Memory Paths of Manresa’s ‘Stolpersteine’”
Alicia Hernàndez Grande, Northwestern University
“Where are you, God? Acting Catholic on the Contemporary American Stage”
Kristin O’Malley, University of Pittsburgh

“Theory to Practice: Uncovering the Forgotten Phases of Ann Jellicoe’s Career”
Kate Pierson, Florida State University

“Performance and Identity in the European Court of Human Rights”
Hannah Probst, University of Washington

“Glowing Embers of Jauhar: Is Choreographing Female Self-Immolation Feminist?”
Nitya Seshadri Vedantam, University at Buffalo, State University of New York

History Symposium 21
Salon A

Violent Interventions: Political Theatre, Propaganda, and War
Chair: Rosemarie K. Bank, Kent State University

“Inventing Histories across the 49th Parallel: Performing the Victor/Representing the Enemy of the War of 1812”
Shawna Mefferd Kelty, College at Plattsburgh, State University of New York

“Inventing New Narratives: Theatrical Interpretations of Lost WWII Battles”
Kaitlyn Tossie, University of Kansas

“‘Just a Single Little Finger Can Change the World’: Guns and the Spectacle of National Identity in the American Musical”
Meredith Conti, University of Buffalo, State University of New York

“Inventing the Holocaust on Stage: Hochhuth and Piscator’s The Deputy”
Stacey Connelly, Trinity University

Pedagogy Symposium 12

Workshop Session: Inventing a New Shakespeare Classroom
Chair: Brian Cook, University of Alaska, Anchorage

“The Brightest Heaven of Invention: Student Ownership of Shakespeare Through Translation”
Lezlie C. Cross, University of Nevada, Las Vegas and Shannon Henderson, Issaquah High School

“Hip-Hop: The Gateway to Shakespeare”
Dennis Henry, Grand Valley State University
"Truth" is the Necessity for all Invention
Chair: Cate Brewer, Mary Washington University
“The Value of Discomfort: How We Are Proud to Present Ignited Student Demand for OUR Re-Invention”
Drew Vidal, Ball State University
“Defamiliarizing Color-Consciousness: Casting Catherine Butterfield’s The Sleeper”
Mohamadreza Babaee, Bowling Green State University
Dennis Sloan, Bowling Green State University
“Two Ladies: Casting Women in the Roles of Male Theatre Makers”
Joe Stollenwerk, University of South Dakota
“INVENTION THAT HURTS AND IS DESIRED: Absorbing a Critical Response to Antony & Cleopatra at Nashville Shakespeare”
David Ian Lee, Nashville State University

Playwriting Symposium 9
Salon GH
Dinner As a Family
By Dustin Hageland, Southern Illinois University Carbondale
   Director: Polly Len Heinkel, Pollen Productions
   Dramaturg: Rebecca Worley, Texas A&M University, Commerce
   Susan: Kathy Privatt, Lawrence University
   Tony: Nathan Bowman, University of Kansas
   Tabitha: Emily Rollie, Central Washington University
   Kyle: Justin Maxwell, University of New Orleans

Companion
By Mackenzie Raine Kirkman, Independent Theatre Artist
   Director: Penelope Cole, Independent Theatre Artist
   Dramaturg: Jen Plants, University of Wisconsin, Madison
   James: Darryl Semira, University at Buffalo, State University of New York
   Adriana: Eva Patton, Ball State University

Playwriting Symposium Plays-in-Progress 10
Salon F, Suite 401 and 420
Image May Contain
By Yu-Li Alice Shen, University of Southern Indiana
   Dramaturg: Rachel Bauer, University of Missouri

Playwriting Symposium
Salon F, Suite 401 and 420
Rehearsals
History Symposium 22
Salon A

Reassessing the Absurd: Young Jean Lee and Samuel Beckett
Chair: Jonathan Chambers, Bowling Green State University
“Writing Corporeal Invention in Theatre History”
Jeanne Wilcoxon, University of Wisconsin, La Crosse
“The Privilege of White Men’s Tears: Young Jean Lee’s Straight White Men and Branden Jacobs-Jenkins’s Appropriate”
Scott Proud, Elon University
“Reassessing the Theatre of the Absurd through Young Jean Lee’s LEAR”
Minwoo Park, University of California, Irvine
“A Mime in the Desert: Samuel Beckett’s Act Without Words I, the Algerian War, and the Invention of Decolonization”
Nic Barilar, University of Pittsburgh

History Symposium 23
Salon C

Archival Reinventions: Rethinking, Reimagining, and Revising Glocal Identities
Chair: Deana Nichols, Independent Scholar
“Reinventing ‘British’ after the World Turned Upside Down: Rethinking the Late-Eighteenth-Century Abolition Movement as Performance”
Megan Housley, Northwestern University
“From Stuttgart to Salzburg: Stages of Invention and Reinvention in Ariadne auf Naxos”
Ryan M. Prendergast, University of Illinois, Urbana-Champaign
“Inventing Modern Womanhood: Student Theatricals in Women’s Schools in Shanghai Between the Two World Wars”
Yizhou Huang, Tufts University
“Inventing and Imagining Space in ‘Cosmopolitan’ Cleveland: Art, Democracy, and the Early Performance Spaces of the Cleveland Play House”
Les Hunter, Baldwin Wallace University

Pedagogy Symposium 13
Superior

Pedagogy Symposium Reflection and Triage Session
Chairs: Noe Montez, Tufts University
Travis Stern, Bradley University

Practice/Production Symposium 14
Superior

Devising Methods to Meet the Means
Chair: John Berst, University of New Hampshire
“Mask4Masc: Re-inventing Summer Stock Ensembles Though Bioenergetics”  
Matt Greenberg, The Ohio State University

“Performing Through Deictic Axes: Indexical Embodiment in the Suzuki Method of Actor Training”  
Christopher Staley, University of Pittsburgh

“Increasing the Value of the Short Play Festival: Inventive Solutions for Producers and Playwrights”  
Wendy-Marie Martin, Ohio University

“‘Changing True Rules for Odd Inventions’: Three Attempts at Rewriting Shakespeare for Contemporary Audiences”  
Cason Murphy, Iowa State University

Playwriting Symposium 10  
Salon GH

Satisfaction Guaranteed  
By Judd Lear Silverman, Pace University  
Director: Allison Gibbes, Florida State University  
Dramaturg: Kristi Good, Carnegie Mellon University  
Sam: Ron Zank, University of Nebraska, Omaha  
Maximillion’s: Mike Franz, Florida State University  
Computer Voice: Kathy Privatt, Lawrence University

Dead Zone  
By Lindsay Adams, Independent Theatre Artist  
Director: Sarah M. Chichester, Independent Theatre Artist  
Junior: Aaron Scully, University of Central Missouri  
Ma: Milbre Burch, Independent Theatre Artist

Thank You Five  
By John Norton, Independent Theatre Artist  
Director: Nathan Bowman, Kansas City Public Theatre  
Dramaturg: Rachel Bauer, University of Missouri  
Mike: Eric Thibodeaux-Thompson, University of Illinois, Springfield  
Carrie: Amanda Rose Villarreal, University of Colorado, Boulder  
Karen: Nicole Dietze, Virginia Tech University  
Eric: Drew Vidal, Ball State University

Playwriting Symposium  
Salon F, Suite 401 and 420

Rehearsals

Graduate Student Social: 6:15-7:30, Greatroom (Lobby)
Sunday
March 10, 2019
No A/V

Breakfast: 7:30 – 9:00
North Foyer, 2nd Level

Session 15: 8:00 - 9:15

Articles-In-Progress 2 (faculty)
Salon B

Editors:
Lofton L. Durham, *Comparative Drama*
Stuart Hecht, *New England Theatre Journal*
Lisa Jackson-Schebetta, *Theatre History Studies*
Eero Laine, *Journal of Dramatic Theory and Criticism*
Noe Montez, *Theatre Topics*
E.J. Westlake, *Theatre Journal*
James F. Wilson, *Journal of American Drama and Theatre*

“‘Back again toward slavery’: The Meaning of Reconstruction in
Theodore Ward’s *Our Lan’”
Julie Burrell, Cleveland State University

“Feeling Depression: The Productive Discomfort of 4.48
*Psychosis”*
Scott C. Knowles, Southern Utah University

“An Inventor, an Actress and Two Train Robberies: The Mobile
Act of Looking in the Late Nineteenth Century”
Sarah Marsh Krauter, Independent Scholar

“Warmongering Rhetoric in Futurist Advertisements and Fascist
Propaganda”
Shadow Zimmerman, University of Washington

“Stealth Dramaturgy: Embedding Dramaturgical Thinking as a
Value in Introductory Playwriting and Script Analysis Courses”
Jen Plants, University of Wisconsin, Madison

“‘Uncanny Anthropology’: The Robot Theater Project’s Sayonara
as Android Theatre”
Bella Poynton, University at Buffalo, State University of New
York

*History Symposium 24*
Salon A

Popular Concoctions Performed in Public Spaces
Chair: Ben Phelan, Brigham Young University

“Inventing the American Past: The Music of Disney’s Main Street”
Tom Robson, Millikin University
“The Medieval Romance and the Invention of Chivalry”
Alan Sikes, Louisiana State University

“Reinventing Preservation: Digital Historiography in the National Parks Service”
Angenette Spalink, Texas A&M University

**History Symposium 25**
Salon C

**Inspirational Influence: Reconsidering Context**
Chair: Jeanne Willcoxon, University of Wisconsin, La Crosse

“Inventing the Soviet Mind: The Stage as Psychological Model”
Alisa B. Lin, The Ohio State University

“Confronting Mortality: the Innovative use of Cosmic Symbolism to Highlight the Theme of Mortality in Two Musicals of the 1990s”
Rebecca Holley, Missouri Valley College and The University of Missouri

“‘We Other Victorians’: The Repressive Hypothesis in the Information Age”
Dan Cullen, Bowling Green State University

“Inventing a stage: W. E. B. DuBois’ Performance in China”
Weiyu Li, University of Washington

**Playwriting Symposium 11**
Salon GH

Chair: Aaron Scully, University of Central Missouri

**Presentation of Devised Play and Discussion about the Devising Process**

**Session 16: 9:30 - 10:45**

**History Symposium 26**
Salon A

**Theatre History Symposium Response Session**

**Playwriting Symposium 12**
Salon GH

**Playwriting Symposium Response Session**

**Close of Conference**

*Please join us next year in Chicago, Illinois, March 5 – 8, 2020!*