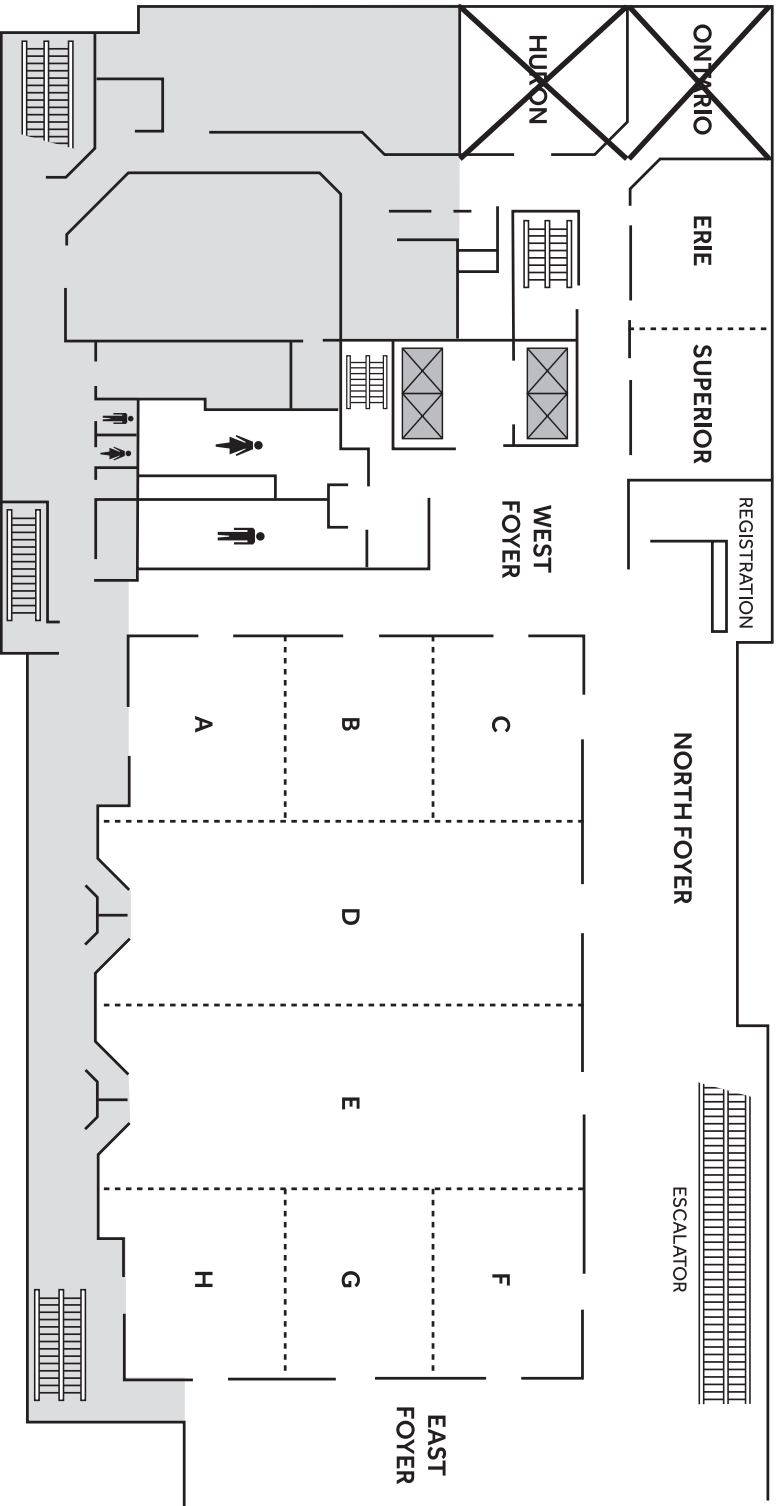


40th Annual
MID-AMERICA THEATRE CONFERENCE
INVENTION



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

MATC
MID AMERICA THEATRE CONFERENCE





40th ANNUAL

Mid-America Theatre Conference

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

Invention

Conference Keynote Speakers:

Tami Dixon and Jeffrey
Carpenter,
Co-founders Bricolage
Production Company

Theatre History Symposium

Respondent:
Amy E. Hughes,
Brooklyn College,
City University of New York

Playwriting Symposium Respondent:

Lisa Langford

MATC Officers

President: Beth Osborne,
Florida State University

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Hobart and William Smith Colleges

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Coordinator: Shawna Mefferd Kelty,
College at Plattsburgh,
State University of New York

Associate Conference Coordinator:
La Donna Forsgren,
University of Notre Dame

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Theatre History Studies, the Journal of the
Mid-America Theatre Conference

Editor: Sara Freeman,
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Book Review Editor: Robert B. Shimko,
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*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,
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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
Jonathan A. Herbert, 2015
Rhona Justice-Malloy, 2015
Mark Mallett, 2017

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.

Robert A. Schanke is Professor Emeritus of Theatre at Central College, Iowa. He is author of *Ibsen in America: A Century of Change* (Scarecrow, 1988), *Eva Le Gallienne: A Bio-Bibliography* (Greenwood, 1989), and *Shattered Applause: The Lives of Eva Le Gallienne* (Southern Illinois, 1992; finalist for the Lambda Literary Award and the Barnard Hewitt Award). He coedited with Kim Marra *Passing Performances: Queer Readings of Leading Players in American Theater History* (Michigan, 1998) and *Staging Desire: Queer Readings of American Theater History* (Michigan, 2002). Their final collaboration, with Billy J. Harbin,

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:

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*”

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

Amy E. Hughes

Amy E. Hughes is Associate Professor of Theater History and Criticism in the Department of Theater at Brooklyn College (CUNY); she also teaches in the American Studies program. As a scholar and teacher, her interests include US material/visual culture during the nineteenth century, disability studies, digital humanities, documentary editing, and collaborative learning. Her first book, *Spectacles of Reform: Theater and Activism in Nineteenth-Century America* (University of Michigan Press, 2012), won the 2013 Barnard Hewitt Award for Outstanding Research in Theatre History from the American Society for Theatre Research (ASTR). In fall 2018, University of Michigan Press published *A Player and a Gentleman: The Diary of Harry Watkins, Nineteenth-Century US American Actor*, a critical and digital edition of Harry Watkins's pre-Civil War diary, coedited by Hughes and Naomi J. Stubbs (<http://www.harrywatkinsdiary.org>). Her essays have appeared in *J19: The Journal of Nineteenth-Century Americanists*, *Journal of American Drama and Theatre*, *Theatre Survey*, and *Theatre Topics* (among other journals) as well as several edited collections. She is currently working on a monograph, *An Actor's Tale: Theater, Culture, and Everyday Life in Nineteenth-Century US America*, an "alternative history" of nineteenth-century US theater culture centered on workaday labor. She holds an MFA (Performing Arts Management) from Brooklyn College and a PhD (Theatre) from the CUNY Graduate Center.

Playwriting Symposium Respondent

Lisa Langford

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

Thursday, March 7, 2019

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

Thursday, March 7, 2019

- “Contemporary American Theatre and its Impact Upon Cultural Rhetoric Surrounding Prisons and Prisoners”
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

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

Thursday, March 7, 2019

“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

Thursday, March 7, 2019

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 Hernández 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

Practice/Production Symposium 5

Erie

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

Friday, March 8, 2019

“Jomama’s Feminism: Daniel Alexander Jones’s Post-wave Performances”

Jessica Del Vecchio, James Madison University

“State Actors: Disability and Theatrical Labor in the CETA New York Artists Project (1978-1980)”

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

Playwriting Symposium Plays-in-Progress 3

Superior

A Miraculous Deliverance

By Mariah Taghavia-Moghadam, Virginia Commonwealth University

Dramaturg: Valerie Williams, Baylor University

Playwriting Symposium

Salon F, Suite 401 and 420

Rehearsals

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 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

Friday, March 8, 2019

Pedagogy Symposium 7
Superior

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
Salon B

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
Salon GH

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

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”

Friday, March 8, 2019

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 Schlueter 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

Friday, March 8, 2019

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

“Theatrical 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

Friday, March 8, 2019

“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

“Innovations of ‘The New Theatre’: Bill Irwin’s Clown Past and Futures”

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-AD! 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
Southernness 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

“‘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

Saturday, March 9, 2019

“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

Superior

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

Presentation of the Robert A. Schanke Award

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

Saturday, March 9, 2019

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 Repertory, 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 Hernández 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 Kely, 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

Erie

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

Practice/Production Symposium 13

Superior

"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 Babae, 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

Superior

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 Proudfit, 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

Saturday, March 9, 2019

“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

Sunday, March 10, 2019

Sunday, March 10, 2019

“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!*

