

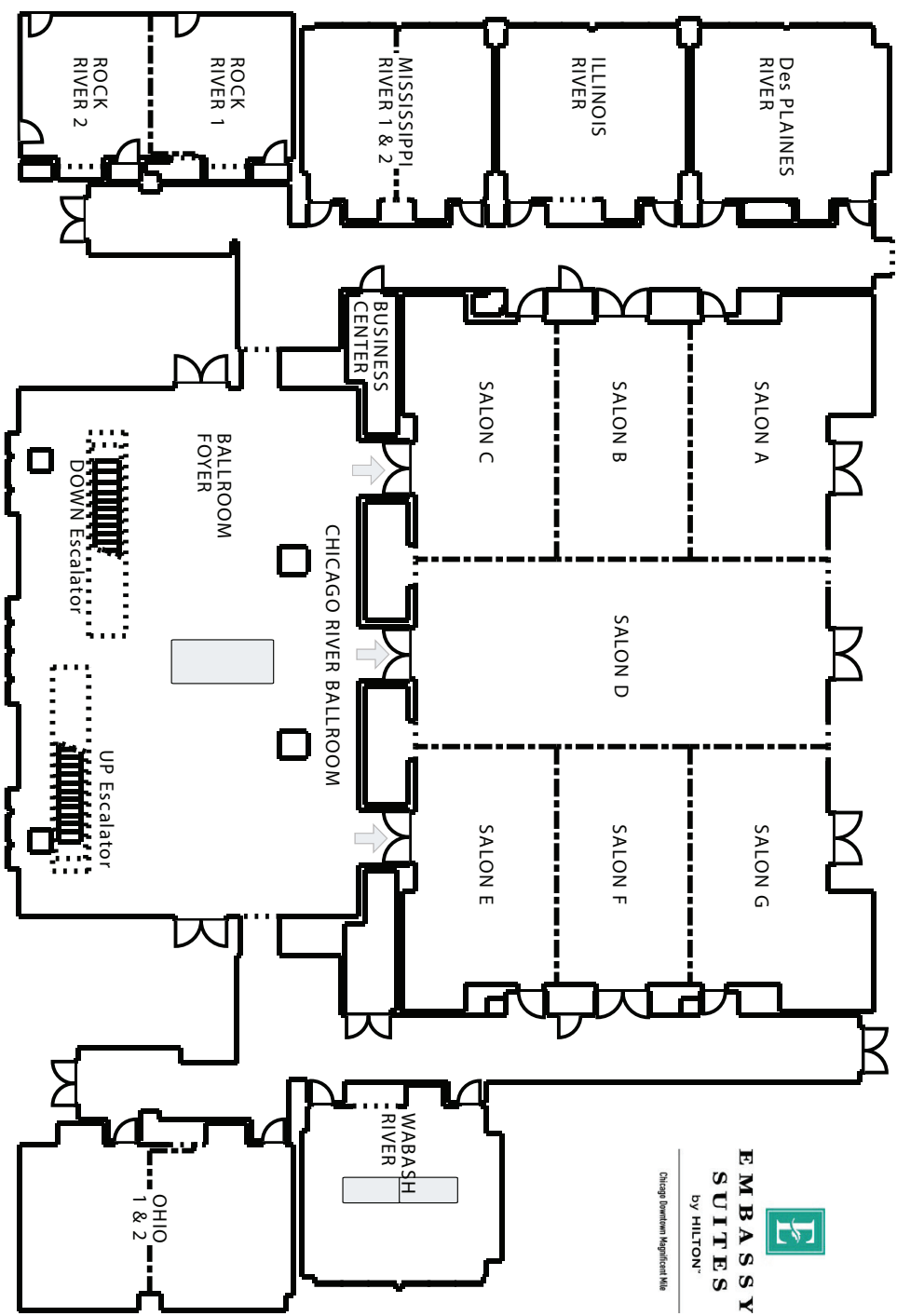


41st Annual
MID-AMERICA THEATRE CONFERENCE

Character

March 5-8, 2020
Chicago, IL
EMBASSY SUITES by Hilton
Chicago Downtown Magnificent Mile

MATC
MID AMERICA THEATRE CONFERENCE



**EMBASSY
SUITES**
by HILTON®

Chicago Downtown Magnificent Mile





41st ANNUAL

Mid-America Theatre Conference

March 5-8, 2020
EMBASSY SUITES by Hilton
Chicago Downtown Magnificent Mile
Chicago, Illinois

Character

Conference Keynote Speaker:
Dr. Sandra L. Richards

Theatre History Symposium
Respondent:
Stuart Hecht,
Boston College

Playwriting Symposium Respondent:
Ruth Margraff

MATC Officers

President: Beth Osborne,
Florida State University

President-Elect: Chris Woodworth,
Hobart and William Smith Colleges

Vice President/Conference Coordinator:
Shawna Mefferd Kelty,
College at Plattsburgh, SUNY

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

Secretary: Angela Ahlgren,
Bowling Green State University

Treasurer: Brian Cook,
University of Alaska, Anchorage

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

Editor: Lisa Jackson-Schebetta,
Skidmore College

Book Review Editor: Ariel Nereson,
University at Buffalo, SUNY

Theatre/Practice: The Online Journal of the
Practice/Production Symposium of MATC

Editors: Jennifer Schlueter,
The Ohio State University
Dan Smith,
Michigan State University
www.theatrepractice.us

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

Graduate Student Coordinators:
Shelby Lunderman,
University of Washington
Marisa Andrews,
University of Pittsburgh

Program Design: Tim Osborne

Symposia Co-Chairs

Theatre History Symposium

Heidi Nees, Bowling Green State University
Matthieu Chapman, University of Houston

Practice/Production Symposium

Wes Pearce, University of Regina
Cason Murphy, Iowa State University

Playwriting Symposium

Justin Maxwell, University of New Orleans
Vanessa Marie Campagna, Monmouth College
Graduate Liaison: Bella Poynton,
University at Buffalo, SUNY

Pedagogy Symposium

Karen Dabney, Westminster College
Ron Zank, University of Nebraska, Omaha

Emerging Scholars Symposium

Dan Venning, Union College
Lezlie Cross, University of Portland

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:

Julie Burrell, 2019: “Reinventing Reconstruction and Scripting Civil Rights in Theodore Ward’s ‘*Our Lan*’”

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 Irelan, 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

Stuart Hecht

Stuart Hecht received his bachelor's degree from the University of Michigan and a master's and doctorate from Northwestern University. He worked on the artistic staff at the Goodman Theatre and was resident dramaturg for the Wisdom Bridge Theatre, both in Chicago. He has worked with a range of prominent theatre artists, including Bob Falls, Gregory Mosher, David Mamet, Wole Soyinka, Frank Galati, Shozo Sato and Del Close, to name a few. Articles about his pioneering Chicago dramaturgical work have appeared in publications ranging from *The Chicago Tribune* to Yale University's *Theater*.

Stuart is an American theatre historian who has worked extensively in Chicago theatre history as well as on assimilation and the American musical. He has published more than thirty scholarly articles, both here and abroad, as well as chapters in seven major books (on a variety of topics). His articles have appeared in *Theatre Journal*, *The Journal of American Theatre and Drama*, *Theatre History Studies*, *Chicago History*, *The Sondheim Review*, *American Theatre*, *The Journal of Dramatic Theory and Criticism*, *Theatre Survey* and *The Journal of Popular Culture*, amongst many others. He is the long-standing Editor-in-Chief of *New England Theatre Journal* where he has directly supervised the publication of some 160 scholarly articles. He also is an editorial board member for both *Theatre Annual* and the *Journal of American Drama and Theatre*. Stuart sits on the board of the New England Theatre Conference and was named to its College of Fellows, was a long-time officer of the American Theatre and Drama Society, and a board member of the Chicago Theatre History Project. Stuart was an advisory board member for, and also appeared as an interviewee in, the Peabody Award-winning PBS documentary, "Broadway Musicals: A Jewish Legacy," which grew in part from his book. He has also been interviewed on National Public Radio. Stuart has also regularly served as a participant in the Articles-in-Progress workshops hosted by the Mid-America Theatre Conference since 2009, as well as an occasional presenter.

Stuart has presented over a hundred talks and papers at national conferences, organized several conferences, served as an evaluator for the National Endowment for the Arts and was also briefly a member of Chicago's Joseph Jefferson Awards committee. His book *Transposing Broadway: Jews, Assimilation and the American Musical*, published by Palgrave Macmillan in 2011, received Recommended status by the Journal CHOICE, and was later released in paperback. He just completed editing a new book with two colleagues titled, *Makeshift Chicago Theatre: a Century of Theatre and Performance*, published by Northwestern University Press (2019), is currently writing a book on Jane Addams' Hull House social settlement theatre and its legacy.

Stuart has worked at Boston College since 1986 where he has taught classes in directing, playwriting, dramatic literature and theatre history. He directed twenty-four productions at Boston College, supervised over seventy student productions, and oversaw over fifty student independent studies, research and honors projects. Stuart was Founding Chair of the Boston College Theatre Department, a position he held for thirteen years.

Playwriting Symposium Respondent

Ruth Margraff

Ruth Margraff has been called a leader of the American avant garde for her “audaciously original” (Moscow Times) use of lyric language that provides “layer after layer of richly textured emotion...and imminent danger” (Dallas Morning News). She has been critically acclaimed for writing martial arts operas DEADLY SHE-WOLF... and a VOICE OF THE DRAGON trilogy with the late composer Fred Ho for the Apollo, Guggenheim Museum, LaMama, Brooklyn Academy of Music and CAMI. Her *Night Wind from Afghanistan* for the play SEVEN, began touring the world in 2008 introduced by designer Diane von Furstenberg, and in 2010 by Hillary Clinton with Meryl Streep at the Broadway Hudson Theater, translated into more than 20 languages, performed in 32 countries. Ruth’s recent writing includes *Mirror Butterfly*, her jazz opera for climate refugees with Afro Yaqui Music Collective at New Hazlett Theater (Pittsburgh), Kennedy Center Millenium Stage (DC), National Ensemble Theater plenary (Tucson), 1st Mesopotamian Water Forum (Kurdistan, Iraq), and released on Innova Records at Red Rooster/Ginny’s and National Jazz Museum (Harlem); *Temptation of the Fresh Voluptuous* for the Nisville Jazz Teatrski Festival (Serbia), Red Tape/Art Institute Ballroom (Chicago), Coe Marquis Series Sinclair Stage (Iowa); and *haiku for Bella Gaia* with NASA holographic imagery. With her Café Antarsia Ensemble she wrote *Previously Blue*, *Three Graces*, *Wellspring*, *Judges 19: Black Lung Exhaling* which have toured all over the US and internationally. Ruth has received awards from Rockefeller, McKnight, NEA, and Fulbright foundations. She is a member of Theater Without Borders and League of Professional Theater Women, and is a tenured Professor at the School of the Art Institute of Chicago.

Thursday March 5, 2020

Registration Desk: Ballroom Foyer - 12:00pm-8:00pm

Support Spaces:

Nursing Room - Wabash River - 1:00pm-9:00pm

Children's Play Area - Salon G - 1:00pm-9:00pm

Quiet Work Space - Des Plaines River - 1:00pm-9:00pm

Session 1: 1:00 – 2:15

History Symposium 1

Salon A

Chicago Character: A Study of Who and How of the Chicago Style

Chair: David Bisaha, Binghamton University, SUNY

“Performing Chicago: What Does It Mean When the City Is a Character?”

LaRonika Thomas, University of Maryland, College Park

“The Steppenwolf Scenario: The Habitus of Chicago’s Off-Loop Theatre”

Shannon Epplett, Illinois State University

“Latinx Lineage and the History of Chicago Stories”

Laura Lodewyck, North Central College

“Mary Aldis: The Most Overlooked Woman in American Theatre History”

Megan Geigner, Northwestern University

History Symposium 2

Salon C

Selling Out, Buying In: Considering Economic Realities of Theatrical Performance

Chair: Thomas A. Oldham, Texas A&M University, Corpus Christi

“Between a Rock and a Hard Place: The Economics of Regional Theatre”

Elizabeth Osborne, Florida State University

“Playbill as Broadway ‘Sell Out’?: Regional Theatrical Programs and the LORT Movement”

Vicki Hoskins, College of Saint Rose

“Where Do You Belong?: How musical theatre characters market shows to children and teens”

Laura MacDonald, Michigan State University

“Leaving the WWE: Character, Audience, and Copyright in All Elite Wrestling”

Christiana Molldrem Harkulich, Miami University of Ohio

Thursday, March 5, 2020

Pedagogy Symposium 1

Salon B

Personal Reflections: Self Analysis & Observation in Developing Character

Chair: Ron Zank, University of Nebraska, Omaha

“The Characters We Know Best: Analysis as Self-Study”

Vanessa Marie Campagna, Monmouth College

“The Art of Observation: Building Character through Physicality and Vocality in the World Around Us”

Chloe Whiting Stevenson, Independent Scholar

“Building Character: Process Drama in the Introductory Acting Classroom”

Lusie M. Cuskey, University of Kansas

“Advocating for Oneself: Graduate Students and the Academic Job Market”

Alícia Hernández Grande, Northwestern University

Practice/Production Symposium 1

Mississippi River 1 & 2

Re-casting/Re-envisioning Classic Characters

Chair: Sara B.T. Thiel, Chicago Shakespeare Theater

“Spinning the Wheels of ‘Outrageous Fortune’: Two Attempts at Casting Hamlet By Chance”

Cason Murphy, Iowa State University

“Misunderstanding?: Playing Problematic Characters in the 21st Century”

Greg Doran, University of Prince Edward Island

“Finding Yourself in the Other: Performers with Developmental Disabilities Building Character Onstage and Off”

Katie Yohe, A.B.L.E., Artists Breaking Limits & Expectations

“Battle of the Sixes: Social Commentary Disguised as Early Modern History Disguised as a Contemporary Pop Concert Disguised as a Play”

Ira S. Murfin, Chicago Humanities Festival

Session 2: 2:30 – 3:45

History Symposium 3

Salon A

Ecological and More-than-Human Characters in the Anthropocene

Chair: Vivian Appler, College of Charleston

“The Fight of the Modern Farmer: How Annabel Soutar’s

Seeds Uses Character to Investigate GMOs and the Power of Monsanto”

Jeanne Tiehen, Susquehanna University

“Fungi, Dirt, and Humans: Approaches to Partnering a Multiplicity of Ecological Characters in *Messenger Divinos*”
Angenette Spalink, Texas A&M University

“Making dance work in the post-anthropocene”
Liz Ivkovich, University of Utah

“Exploring the History and Implications of Toxicity through St. Louis Performance Artist Allana Ross and the ‘Toxic Mound Tours’”
Rachel E. Bauer and Kristin M. Kalz, University of Missouri

History Symposium 4

Salon C

Staging Between the Lines: Investigating Impacts of Process and Production

Chair: TBA

“Restoration Drama: The Rape Scene and it’s Objectification on the Female Character”
Alisha Grech, University of Toronto

“Theatre of the Past and Future: Commedia and Craig’s Uber-Marionette”
Jennifer Ezell, Texas Tech University

“A Second Opinion: The Group Theatre and the Character of the American Actor”
Scott Harman, University of Wisconsin, Madison/Grand Valley State University

“Queering the Territory: Redefining Community and Jud Fry in Twenty-First Century Revivals of *Oklahoma!*”
Bryan M. Vandevender, Bucknell University

Pedagogy Symposium 2

Salon B

Research as Character: Theater History and Beyond

Chair: Thomas A. Oldham, Texas A&M University, Corpus Christi

“Building Character: Cultivating Student Research”
Amy S. Osatinski, University of Northern Iowa

“The Character(s) of Protest: Role-Playing in Theatre History Pedagogy”
Carrie Winship, Bloomsburg University

“Characterizing Interdisciplinarity in Historical Theatre: Exploring Character with the History Student”
Kari-Anne Innes and Kevin Ostoyich, Valparaiso University

“A Theatre History Classroom Underconstruction”
Macaela Carder, Sam Houston State University

Practice/Production Symposium 2

Mississippi River 1 & 2

Character Studies: Exploring and Expanding Character in Academia

Chair: Greg Doran, University of Prince Edward Island

“On Character: Exploring the Intersectionality Between Personal Character and the Characters That We Play”

Cate Brewer, University of Mary Washington

“Acting with Students in University Productions”

Brian Cook, University of Alaska Anchorage

“HERoic Character: Producing a Season of Plays Written by Women”

Tiffany Antone, Amanda Petefish-Schrag, and Cason Murphy, Iowa State University

“*Pantalone’s Palace*: Classical Characters meet Contemporary Contexts”

Mike Griffin, Brock University

Playwriting Symposium 1 (Orientation & First Read Through)

Ohio River 1 & 2

Chair: Justin Maxwell, University of New Orleans

Session 3: 4:00 – 5:15

History Symposium 5

Salon A

Portraying Dissent: Characters as Sites of Protest

Chair: Meredith Conti, University at Buffalo, SUNY

“Protest in Expressionistic Performance; or, How I Learned to Stop Worrying and Love the Surreal”

Jodi Van Der Horn-Gibson, City University of New York, Queensborough

“Black Theatre Critics as Characters in the Drama of Civil Rights”

Julie Burrell, Cleveland State University

“‘Out of Character’: Actors, Power, and the Limits of the Stage as a Political Platform (or, Mr. Pence Goes to Broadway)”

Andrew Goldberg, The Graduate Center, CUNY

“How a Mattress Goes Viral: The Feminist Performance Tactics of Emma Sulkowicz”

Anna Maria Broussard, Louisiana State University

Pedagogy Symposium 3

Illinois River

Workshop: Creating Memories through Neuroscience and Michael Chekhov

Chair: Chloe Whiting Stevenson, Independent Scholar

“Facilitating Safe Memory Creation Using Michael Chekhov’s Imaginary Body and Palace Exercises”

Julian Stetkevych, Christopher Newport University

“Facilitating Safe Memory Creation Using Michael Chekhov’s Atmosphere and Spyback”

Meriah Sage, University of Findlay

Practice/Production Symposium 3

Salon B

The Character of a City/Cities of Character

Chair: A.B. Harrison, Southern Illinois University

“The Character(s) of a City and the Radical Potential of Detroit Theatre as Thirdspace”

Jake Hooker, University of Michigan

“Big Work in Small Spaces: Characters and Courage in Chicago Storefront Theatres”

Robin Witt, University of North Carolina, Charlotte

“The Product of Virginian Ground’: Actor, Character, & Audience Identity as Catalyst in TheaterCNU’s A *Virginia Company* Repertory”

Laura Grace Godwin and Ann Mazzocca Bellicci, Christopher Newport University

“The Playground & The Salon: Amplifying the character of a theatre community”

David Ian Lee, Tennessee State University

Playwriting Symposium Plays-in-Progress 1

Closed Session

Room Assignment Rock River 1

These Women of Troy

By Joe Stollenwerk, University of South Dakota

Dramaturg: Jessica Hinds-Bond, Independent Scholar

Playwriting Symposium

Salon E, Salon F, & Rock River 2

Rehearsals

Dinner: 5:15 – 6:30

Executive Committee Meeting

Thursday, March 5, 2020

Session 4: 6:30 – 7:45

History Symposium 6

Salon A

The Character of Indigenous Characters: Moving beyond ‘Noble’ or ‘Ruthless’ and the Confines of Playhouses into Cultural Performance

Chair: Susan Kattwinkel, College of Charleston

“Whose America? Amerindian Counter-Discourse at the 1893 Columbian Exposition in Chicago”

Rosemarie K. Bank, Kent State University

“Warrior Women: Agency and Empowerment in the Early Work of Spiderwoman Theatre”

Ann Haugo, Illinois State University

“More than Pocahontas, Less than Matoaka”

Bethany Hughes, University of Michigan

History Symposium 6A

Salon C

Destabilizing the Familiar: Querying Dramatic Characters

Chair: Vicki Hoskins, College of Saint Rose

“Archetypes of Madness and Terror; the Grand Guignol Character Typology of André de Lorde and Alfred Binet”

Rob Shimko, University of Houston

“The Cobbled Fool and the Blinded King: Yiddish Theatre’s Use of Disability as a Marker for Inner Character”

John Michael Sefel, The Ohio State University

“Legacies of the Past: Inheriting and Influencing Contemporary Gay Characters”

Cody Page, Bowling Green State University

“Labor Hiccups: Performing Factory Work Onstage”

Chrystyna Dail, Ithaca College

Pedagogy Symposium 4

Salon B

Inclusive Casting & Acting Classroom Practices

Chair: Bryan M. Vandevender, Bucknell University

“Raising Strangers: Color Conscious Pedagogy and the Cultivating of Character”

Quincy Thomas, Bowling Green State University

“Why is Juliet Black?’ and Other Questions Students Ask about Race in the Theater”

Sara B.T. Thiel, Chicago Shakespeare Theater

“The best of times, the worst of times: Addressing Controversial Social Issues and Events in the Acting Classroom”

Beliza Torres Narváez, Augsburg University

Practice/Production Symposium 4

Mississippi River 1 & 2

Characterizing New Forms of Theatre

Chair: Leesi Patrick, Bowling Green State University

“I knew who I was this morning, but I’ve changed a few times since then’: Dramaturgy through the Looking Glass”

Patrick M. Konesko, University of Wyoming

“Rapid Response Theatre: New Forms for a New Age”

Joan Lipkin, That Uppity Theatre Company

“HouseWork Chapter One: Theatremaking in a Kitchen”

Jen Plants, University of Wisconsin, Madison

“Cults, Prophets, and YouTube: Audience and Character Creation in Die-Cast’s *Mad Deep Dish*”

William Sinclair, Texas Tech University

Playwriting Symposium Plays-in-Progress 2

Closed Session

Room Assignment Rock River 1

Dark, Dark, Dark

By Bethany Dickens, Independent Artist

Dramaturg: Rebecca Worley, Texas A&M University, Commerce

Playwriting Symposium

Salon E, Salon F, & Rock River 2

Rehearsals

Session 5: 8:00 – 9:15

History Symposium 7

Salon A

“Immersive Interpolation: Audience-as-Character in Theatre & Performance”

Chair: Stacey Connelly, Trinity University

“Performing Queerness in, around, and against Tabletop Roleplaying Game Design”

Ben Munise, Louisiana State University

“‘And Now We Know’: Audience as Central Character in ‘A Machine To See With’”

Sean Bartley, University of California, Riverside

“‘The Character of Nostalgia’: Meaning, Yearning, and Simulations of The Recent Past”

Scott Magelssen, University of Washington

Thursday, March 5, 2020

History Symposium 7A

Salon C

The Character of Gendered Performance and of Performing Gender

Chair: Angenette Spalink, Texas A&M University

“American Girls, American Guns: Nineteenth-Century Sharpshooting Acts and the Character of Western Womanhood”

Meredith Conti, University at Buffalo, SUNY

“Performing Masculine Character: The Sensational Eugene Sandow”

Aaron Wood, Louisiana State University

“The Show Must Go On: How Actors Prove Their Character”

Abigail McCully, The Ohio State University

“Queering Character at the Caffe Cino: Reimagining Gender in the Camp Performances of H.M. Koutoukas”

Jeff Grace, Knox College

Pedagogy Symposium 5

Salon B

Strategies for Early Career Faculty and Small Theatre Programs: A Roundtable

Chair: Kathy Privatt, Lawrence University

“Mind the VAP: Character-Building and Cultivating a Faculty Persona”

Allison Gibbes, University of Nevada, Las Vegas

“Learning to Toe the Line: Teaching Dramatic Literature at a Religious Institution”

Tony Gunn, Brigham Young University

“Theatre (for non-majors): The Lively Art of Building Community Where One Doesn’t Exist”

Deborah Kochman, University of South Florida

“Two-Year Triple-Threat: Designing a Musical Theatre Curriculum for a Non-Conservatory Program”

Laura London Waringer, University of North Carolina, Charlotte

“Nice to Meet You: Creating Ritual and Conveying Style”

Karen M. Dabney, Westminster College

“Discovering the Original Anarchist: the Six Viewpoints for encouraging artistic character in the movement classroom”

Slade Billew, Stephen F. Austin State University

“Performing as Professor: Practicing What We Preach”

Amanda Dawson, Brescia University

“Performance Based Pedagogy: Exploring Realistic and Avant-Garde Teaching Performances within the College Classroom”

Patrick M. Konesko and Alyssa W. Konesko, University of Wyoming

Practice/Production Symposium 5

Mississippi River 1 & 2

Confronting the Character of the Audience

Chair: Cate Brewer, University of Mary Washington

“Creating Relational Antagonism: Directing the Audience

Invitation in Jackie Sibblies-Drury’s *Fairview*”

Damon Krometis, Community College of Baltimore County

“The Real Scoop: Orientation, Performance, and Embodied Advocacy as Character Development”

Boone Hopkins, Converse College

“Lose Your Moms: Jackie ‘Moms’ Mabley and Being Alone Together”

Eleanor Russell, Northwestern University

“Killer Theatre: Tracy Letts and the Second City’s Rock and Roll Discourse”

Jason Woodworth-Hou, University of Georgia

Playwriting Symposium

Salon E, Salon F, Rock River 1 & Rock River 2

Rehearsals

Fellows Opening Night Reception: 9:30 – 11:00

All Conference Attendees Invited

**Friday
March 6, 2020**

Registration: Ballroom Foyer - 8:00am-6:00pm

Support Spaces:

Nursing Room - Wabash River - 8:00am-6:00pm

Children’s Play Area - Salon G - 8:00am-6:00pm

Quiet Work Space - Des Plaines River - 8:00am-10:00pm

Goodman Theatre Tour departs at 10:30am from the hotel lobby

[Take the 29 at 10:34 to the Goodman (12-minute ride) or
20-minute walk]

Friday, March 6, 2020

Session 6: 9:00 – 10:15

History Symposium 8

Salon A

Characterizing the Digital

Chair: Chrystyna Dail, Ithaca College

“‘Visualizing’ Character in Theatre History: Digital Humanities Problem Solving”

Susan Anthony and Elizabeth Swift, DePauw University

Pedagogy Symposium 6

Mississippi River 1 & 2 – No AV

Ethics, Trauma, & Theatre: From Classroom to Stage, From Industry to Society

Chair: Megan Geigner, Northwestern University

“Building Character: The Role of Ethics in Undergraduate First-Year Sequence”

Travis Stern, Bradley University

“The (Anxious) Student Has Become The Teacher: Mental Health in the College Classroom From Both Sides”

Cathleen Choate, University of North Texas

“Ethics and Theatre: Pedagogical Strategies for Cultivating Ethos”

Bryan M. Vandevender, Bucknell University

“The Pedagogy of Trauma Drama: Teaching a Trauma-Informed Understanding of Shakespeare’s *Measure for Measure*”

Amanda M. Rogus, Mary Baldwin University

Practice/Production Symposium 6

Salon B – AV Supported

Character Sketches: New Approaches to Designing Characters

Chair: Boone Hopkins, Converse College

“The Costume as Character, a critical exploration of Lynn Nottage’s use of textiles in *Intimate Apparel*”

Brandon LaReau, University of Georgia

“Concrete Creatures: Building Characters through the Scenic Design of *Her Naked Skin*”

Cade Sikora, The Ohio State University

“Why did Josephine lose her head? Secrets from the Borne Settee: devising character(s) in a post-modern project”

Kathryn Bracht and Wes Pearce, University of Regina

“Appraising Alex: An exploration of gender inclusivity through writing, direction, and performance”

Dustin Hageland, McCall Logan, and Stephen G. Tabor, Southern Illinois University, Carbondale

Playwriting Symposium 2 – Joint panel with Pedagogy
Ohio River 1 & 2

Chair: Penelope Cole, Independent Scholar

**Creating Character in New Work: A Playwright, a Dramaturg,
and a Director in Discussion**

Participants:

Amanda Petefish-Schrag, Iowa State University

Bethany Wood, Southwest Baptist University

Penelope Cole, Independent Scholar

Playwriting Symposium Plays-in-Progress 3

Closed Session

Rock River 1

Practice House

By Rachael Carnes, Independent Artist

Dramaturg: Kirsten Easton-Hazaa

Playwriting Symposium

Salon E, Salon F, & Rock River 2

Rehearsals

Session 7: 10:30 – 11:45

History Symposium 9

Salon A

**Mobilizing Archives, Archiving Ethnography: Dance, Theatre,
and the Politics of Violence**

Chair: Daniel Ciba, Ramapo College

“*Our Love on Fire*: Gay Men’s Stories of Violence and Hope in Haiti”

Mario LaMothe, University of Illinois at Chicago

“Dance, Political Violence, and Ethnography in the Archive”

Victoria Fortuna, Reed College

“Eggheads and Chrysanthemums: ‘Oriental’ Costumes as
Scriptive Things in Modern Dance Archives”

Angela K. Ahlgren, Bowling Green State University

History Symposium 10

Salon C

Character in Abstraction

Chair: Ibbby Cizmar, Vanderbilt University

“El Duende: the lost character in García Lorca’s Oeuvre”

Carlos Salazar-Zeledón, University of Washington

“Atmosphere as Character: Applied Theatre’s Erratic
Performance Partner”

Shannon Hughes, York University

“Lingering Dead, Haunting Past: Pervasive Death as Character
in Post-Katrina Drama”

Weston Twardowski, Northwestern University

Friday, March 6, 2020

Pedagogy Symposium 7
Mississippi River 1 & 2 – No AV

Building Character with Consent: Teaching Intimacy and Consent Across the Curriculum

- Chair: Amanda Villareal, University of Colorado, Boulder
“Changing the Character of Director-Actor Collaboration: Teaching Consent and Intimacy Practices in the Introductory Directing Classroom”
Emily A. Rollie, Central Washington University
“Theatrical Intimacy Training as Ethical Dramaturgy Practice”
Susanne Shawyer, Elon University
“Care in Character Breakdowns: Creating Audition Paperwork for Intimacy and Heightened Content”
Kate Busselle, Independent Scholar
“Bridging Gaps between Stage Combat & Movement Instruction and Intimacy Direction Best Practices”
Kevin Inouye, Case Western Reserve University

Practice/Production Symposium 7
Salon B – AV Supported

Out of Character: Characterizing the Fluidity of Genders

- Chair: Cason Murphy, Iowa State University
“An Exploration of ‘Camp’ and Horror Through *Evil Dead: The Musical*”
A.B. Harrison, Southern Illinois University
“‘You shall play it in a mask’: Dramaturgically Negotiating Representation in *A Midsummer Night’s Dream*”
Heidi L. Nees and Stephanie S. Gearhart, Bowling Green State University
“Clocked Out: [Dis]embodying Character in Cult-Classic Economies of Filth”
Jo Michael Rezes, Tufts University
“The Performance of Women as aggressors in the Era of the #MeToo Movement”
Leesi Patrick, Bowling Green State University

Playwriting Symposium 3
Ohio River 1 & 2

Chair: Justin Maxwell, University of New Orleans

You Too

- By Elissa Russell, Independent Artist
Director: Judd Lear Silverman, Pace University
Dramaturg: Kristi Good, Carnegie Mellon University
Ellen: Vanessa Marie Campagna, Monmouth College
William: Eric Thibodeaux-Thompson, University of Illinois, Springfield

Daphne Becomes the Arctic

By Greg Romero, Austin Community College

Director: Adam H Goldstein, Northeastern Illinois University

Dramaturg: Christiana Molldrum Harkulich, Miami University of Ohio

Daphne: Emma Pace, University of Idaho

Paul: Nathan Bowman, University of Kansas

Tatkret: TBD

Nanuk: Christiana Molldrum Harkulich, Miami University of Ohio

Playwriting Symposium

Salon E, Salon F, & Rock River 1 & 2

Rehearsals

Lunch: 12:00 – 1:15

Conference co-chairs meeting

(All co-chairs must be promptly in the hotel lobby at 11:45am to depart for luncheon/working meeting)

Session 8: 1:30 – 2:45

History Symposium 11

Salon A

Unseen Forces: Characters as Sites of Debate

Chair: Jeff Grace, Knox College

“Money Talks: Women and Wealth before the Vote was Won”

Vivian Appler, College of Charleston

“Reconceptualizing the Condemned: The Rejection of the Melodramatic Narrative in Early 20th Century Electric Chair Dramas”

Shelby Lunderman, University of Washington

“Speculating on Character: The Projection of Personality onto Incubator Babies and their Imagined Future Selves in Novels, Plays and Sensationalist Press of the early Twentieth Century”

Susan Kattwinkel, College of Charleston

“Synthesizing Szechwan: Adaptation(?) and the Dialectical Brecht”

Dennis Sloan, Bowling Green State University

Friday, March 6, 2020

History Symposium 12

Salon C

(Re)(en)visioning Women Characters

Chair: Julie Burrell, Cleveland State University

“‘Cast Off the Shackles of Yesterday:’ Shakespeare’s Beatrice on the Nineteenth Century Stage”

Lezlie Cross, University of Portland

“‘Alas, sweet lady, what imports this song?’: The Performance of Ophelia’s Madness in *Hamlet*”

Emily Parise, Washington University in St. Louis

“Character on Trial: Policing Broadway in the State vs. Mae West”

Ariel Nereson, University at Buffalo, SUNY

“Facing the Witch Characters in Joanna Baillie’s *Witchcraft*”

Jane Barnette, University of Kansas

Pedagogy Symposium 8

Mississippi River 1 & 2—No AV

Asset-based Approaches to Pedagogy: Culturally Responsive Tactics In & Out of Higher Ed

Chair: Quincy Thomas, Bowling Green State University

“The Dancing Teacher: Artistic Collaboration in the Common Curriculum”

Trevor Boffone, University of Houston

“A Performative Disorientation of Resilience”

Nicola Olsen, Arizona State University

“Hip-Hop Theatre: An Avenue for Theatre for Youth”

Donta McGilvery, Arizona State University

“Refusing to Comply: Theatrical Pedagogy and Anti-Racist Praxis in the Era of Character Education”

Jennifer Herron, Tufts University

Practice/Production Symposium 8

Salon B – AV Supported

A New Class of Character: Showcasing Work from Graduate Designers

Chair: Michael Schweikardt, Pennsylvania State University

Tania Barrenechea Barreda, Pennsylvania State University

Ryan Douglass, Pennsylvania State University

Rebekah Unsworth, Pennsylvania State University

Charlene Gross, Pennsylvania State University

Rosalind Isquith, Pennsylvania State University

Grisele Gonzalez Ledezma, Pennsylvania State University

Beatriz Chung Ore, Pennsylvania State University

Alyssa Ridder, Pennsylvania State University

Kayli Warner, Pennsylvania State University

Playwriting Symposium 4

Ohio River 1 & 2

Chair: Vanessa Marie Campagna, Monmouth College

Attention Must Be Paid

By Anna Tatelman, University of New Orleans

Director: Joe Stollenwerk University of South Dakota

Dramaturg: Emily Goodell, University of Illinois, Urbana-Champaign

Arthur Miller: Brad Stephenson, Catawba College

Inge Morath: Missy Thibodeaux-Thompson, University of Illinois, Springfield

The Age of Understanding

By Franky D. Gonzalez, Independent Artist

Director: Christine Brubaker, University of Calgary

Dramaturg: David Ruis Fisher, University of Kansas

Dad: Todd Quick, Monmouth College

Mom: Kirsten Easton-Hazaa, Independent Artist

Playwriting Symposium Plays-in-Progress 4

Closed Session

Rock River 1

(UN)Earthed

By Lavinia Roberts, Southern Illinois University

Dramaturg: Catherine Gleason, Independent Scholar

Playwriting Symposium

Salon E, Salon F, & Rock River 2

Rehearsals

Session 9: 3:00 – 4:15

History Symposium 13

Salon A

Examining Transactional Relationships between Transnational Characters

Chair: Laura MacDonald, Michigan State University

“Building Black Character and Blackness: China’s Adaptation and Performance of ‘Uncle Tom’s Cabin’”

Weiyu Li, University of Washington

“Romance of the Two Kingdoms: U.S.-China Relations and Trans-Pacific Criticism in *Chinglish* and *Soft Power*”

Kee-Yoon Nahm, Illinois State University

“The Transnational Character of Jim Crow”

Kellen Hoxworth, Florida State University

“Tank Man as Crisis Actor: Centering Individual Character in Imaginative Dramatizations of Mass Protests”

Susanne Shawyer, Elon University

Friday, March 6, 2020

History Symposium 14: Undergraduate Emerging Scholars
Salon C

Undergraduate Emerging Scholars Panel

Chair: Lezlie Cross, University of Portland

“Colonial Imaginaries and a Magical-National-Emotional
Education in Alfred Furman’s *Atahualpa: The Last of the Incas*”
Maia Johnngren, Brown University

“‘Will you Learne?’: *Gallathea* and Enskillment in Boy
Companies of the Later Renaissance”
Margaret McFarlane, Pacific University

“Staged Readings and the Legacy of Lucille Lortel”
Leann Mullen, University of Pittsburgh

Pedagogy Symposium 9
Illinois River – Workshop Space

Workshop: Deeply Embodied Character Exercises for the Actor

Chair: Karen M. Dabney, Westminster College

“Crafting Complex Characters: Connections and Intersections of
Chekhov’s Imaginary Body and Laban’s Efforts”
Paul Hurley, Kent State University

“Coming in Full: Form Meets Imagination”
Christie Maturo, Central Connecticut State University

Pedagogy Symposium 9A
Mississippi 1 & 2

Workshop: Applying History/Training Actors

Chair: Joe Stollenwork, University of South Dakota

“The Character-Driven Classroom: Creative Engagement for
Applying Theatre History”
Fly Jamerson, Doane University

“A Universal Language for Acting Training?”
Denise Myers, Millikin University

Practice/Production Symposium 9
Salon B – AV Supported

(At) the Boundaries of Character

Chair: Emily A. Rollie, Central Washington University

“Doorframe”: Staging Virtual Reality in *Elevator #7*”
Mackenzie Bounds, Florida State University

“Crafting Audience as a Character in Immersive Theater”
Kirsten Easton-Hazzaa, Independent Scholar

“When Breaking Character is Building Character”
Amanda Rose Villarreal, University of Colorado, Boulder

“Live-Stream Theatre: Performing Online for Two Live
Audiences”
Eric Eidson, Texas Tech University

Playwriting Symposium 5

Ohio River 1 & 2

Chair: Bella Poynton, University at Buffalo, SUNY

Millstone

By Peter Kimball, American University

Director: Bobbi Masters, City Colleges of Chicago

Dramaturg: Jessica Hinds-Bond, Independent Scholar

Dr. Prince: Eric Thibodeaux-Thompson, University of Illinois,
Springfield

Mike: Austin James Roach, Western Illinois University

Julia: Emma Pace, University of Idaho

Suicide Hotline

By Kelly McBurnette-Andronicos Independent Artist

Director: Matthew Reeder, Ball State University

Dramaturg: Lindsey R. Barr, University of Maryland

Jim: Brad Stephenson, Catawba College

Caller: Rory Leahy, Independent Artist

Playwriting Symposium Plays-in-Progress 5

Closed Session

Rock 1

Door to Balloon Land

By Greg Romero, Austin Community College

Dramaturg: Matt Fotis, Albright College

Playwriting Symposium

Salon E, Salon F, & Rock River 2

Rehearsals

Session 10: 4:30 – 5:45

History Symposium 15

Salon A

Acts of Resistance: Decolonizing Through Performance

Chair: Jocelyn L. Buckner, Chapman University

“Lorraine Hansberry’s ‘Les Blancs’ and the Revolutionary
Intellectual”

Arielle Raymos, University of Kansas

“From Noble Savage to Eco-Warrior: Appropriative Primitivism on
Countercultural Stages”

Miriam Hahn Thomas, Wofford College

“Concerning Characters in the Discovery Narrative: Lope de
Vega’s *The Discovery of the New World by Christopher
Columbus*”

Michael Valdez, University of Minnesota, Twin Cities

Friday, March 6, 2020

History Symposium 16

Salon C

“Based on ‘True’ Events”: Dramatizing Historical Figures as Performed Characters

Chair: Jodi Van Der Horn-Gibson, City University of New York, Queensborough

“The Many Lives of Roger Casement”

Michael Jaros, Salem State University

“Back in the Narrative: the Representation of the Historical Women of *Hamilton* as Fictionalized Characters”

Rebecca Stone Thornberry, University of Wisconsin, Green Bay, Marinette Campus

“London’s Still Burning: A Genealogy of the Burning of Papal Effigies from the Restoration to the Present”

Joshua Kelly, University of Wisconsin, Madison

“The Modern Painter Onstage Between Sunday and Red”

David Bisaha, Binghamton University, SUNY

Pitch Your Book

Closed Session

Editor Feedback:

Illinois River

First Time Authors Q&A Roundtable:

Rock River 1

Editors:

Scott Magelssen, *Theater in the Americas* series, Southern Illinois University Press

Heather Nathans, *Studies in Theatre History and Culture* series, University of Iowa Press

Harvey Young, *Theater: Theory/Text/Performance* series, The University of Michigan Press

First Time Authors Q&A Roundtable Participants:

Michelle Granshaw, University of Pittsburgh

Julie Burrell, Cleveland State University

Truth, Justice, and the Performative Way! Superhero

Performance and the Battle for Social Justice

Kane Anderson, Northern State University

Theorizing Theatrical Intimacy

Kate Busselle, Independent Scholar

Dance from Labor to Service (1935-1982)

Colleen Hooper, Point Park University

Playwright as Architect of Third Space: The Dramaturgy of Japanese Traditional Performing Arts and American Playwriting

Sarah Johnson, Texas Tech University

The Littlest Performers: Incubator Baby Shows, Entertainment, and the Rise of a Medical Field

Susan Kattwinkel, College of Charleston

Feminist Performance and the Transformation of Sexual Violence Discourse in Neoliberal India

K. Frances Lieder, University of Pittsburgh

Disney's America: Performing Nationalism at Walt Disney World

Tom Robson, Millikin University

Critical Performance Pedagogies in Context

Claire Syler, University of Missouri

Practice/Production Symposium 10

Salon B - AV Supported

Decolonizing Character: Global Viewpoints

Chair: John Berst, University of New Hampshire

"Translating Characters across Language, Culture, and Gender: *Yellow Inn* and *King Lear*"

Kee-Yoon Nahm, Illinois State University

"Henry G20: Adapting Shakespeare for the Anti-capitalist Protest Movement"

Christine Brubaker, University of Calgary

"The Performance of Gender and Religion: The Modern Muslim Woman Onstage"

Marina J. Bergenstock, Beloit College

"How 'Writing Back' and 'Bringing Back' Characterizes the Nairobi Musical Theatre Initiative"

Karin Waidley, Bucknell University

Playwriting Symposium 6

Ohio River 1 & 2

Chair: Justin Maxwell, University of New Orleans

The 867 Deaths of Jesse James

By Corinna Munn, University of New Orleans

Director: Nathan Bowman, University of Kansas

Dramaturg: Emily Goodell, University of Illinois, Urbana-Champaign

Bob Ford: Austin James Roach, Western Illinois University

The Actor Playing Jesse James: C. Drew Vidal, Ball State University

How to be a Person

By Brandy N. Carie, Carnegie Mellon University

Director: Tyrrell Woolbert, Ohio State University

Dramaturg: Matt Fotis, Albright College

Character A: Julia Moriarty, Wayne State University

Character B: Andre Garner, Ball State University

Friday, March 6, 2020

Playwriting Symposium Plays-in-Progress 6

Closed Session

Mississippi 1 & 2

Proud

By Judd Lear Silverman, Pace University

Dramaturg: Sean Bartley, University of California, Riverside

Playwriting Symposium

Salon E, Salon F, & Rock River 2

Rehearsals

Dinner: 6:00

Possible Continued co-chairs dinner meeting

7:00 – 10:00

Playwrights' Fringe Fest

Salon D

Chair: Bella Poynton, University at Buffalo, SUNY

Balls in the Game by Sarah Vander Schaaff, Independent Artist

Retreat in the Berkshires by Kate Schwartz, University of
Nebraska, Omaha

Indelible by John Bavoso, Independent Artist

Hot Water Chocolate Cake by David Blakely, Rogers State
University

Saturday March 7, 2020

Registration: Ballroom Foyer - 8:00am-6:00pm

Support Spaces:

Nursing Room - Wabash River - 8:00am-6:00pm

Children's Play Area - Salon G - 8:00am-10:15am

Illinois River - 10:30am-3:00pm

Salon G - 3:15pm-6:00pm

Quiet Work Space - Des Plaines River - 8:00am-10:00pm

Pre-session: 8:00 – 8:45

Practice/Production Symposium

Illinois River

Take Time to Breathe: Meditation & Yoga for Teacher-Artist-
Scholars

Emily A. Rollie, Central Washington University

History Symposium 17

Salon A

Genre Regeneration: Shifting Characteristics of Dramatic Modalities

Chair: Kellen Hoxworth, Florida State University

“Lapis Lydius Virginitatis: The Science of Virginitas in *The Changeling* and *Three Hours after Marriage*”

Thomas A. Oldham, Texas A&M University, Corpus Christi

“Juliana Huxtable and Lex Brown: Character and Identity in Contemporary Afrofuturism”

Evan Moritz, University at Buffalo

“All the Musical Are White, All the Composers Are Men, But Some Of Us Are Brave: The Black Feminist Musical Theatre Aesthetic”

Jordan Ealey, University of Maryland, College Park

“New Conventions for a New Generation: High School Musicals and the Pivot from Golden Age Broadway Values”

Lindsey Mantoan, Linfield College

History Symposium 18

Salon C

Reconsidering “Classic” Characters

Chair: Jane Barnette, University of Kansas

“The Problem with Pythio: Progressive Metatextuality versus Regressive Characterization”

Samantha Marchiony, University of Houston

“The Deidre Complex: Past as Present on the Irish Stage”

Ashley Malafronte, University of Texas, Austin

“From St. Nicholas to Santa: Redefining Race on the Medieval Stage”

Jesse Njus, Virginia Commonwealth University

“‘At the Proscenium Pillar’: The Evolution of Thornton Wilder’s Stage Manager”

Bonnie Georgette Hamlett, Montclair State University

Pedagogy Symposium 10

Illinois River

Workshop: Crafting Characters

Chair: Rachel E. Bauer, University of Missouri

“Character Building and Career Construction”

Enrique Villarreal and Amanda Villarreal, University of Colorado, Boulder

“Monsters, Wizards, and More: Reinventing Shakespeare’s Characters as Markers, Symbols, and Tasks”

Tyrrell Woolbert and Jirye Lee, The Ohio State University

Saturday, March 7, 2020

Practice/Production Symposium 11

Mississippi River 1 & 2 – No AV

Character Through Combat

Chair: Kevin Inouye, Case Western Reserve University
Kevin Inouye, Case Western Reserve University
Richard Gilbert, Loyola University Chicago
Victor Bayona, R&D Choreography
Nicolas Cabrera, R&D Choreography

Practice/Production Symposium 11A

Salon B - AV Supported

The Character and Politics of Performance

Chair: Karin Waidley, Bucknell University
“The Shifting Character of the Prague Quadrennial: Production and Politics on a Global Stage”
Alan Sikes, Louisiana State University
“‘Mistakes Were Made:’ The Abdication of Character and Political Performance”
Peter Campbell, Ramapo College of New Jersey
“Straw Buried Fields, Forever: A Research and Performance Hybrid Presentation”
Thaddeus Nagey, California State University, Northridge
“The Character of Hate: Cabaret and Antisemitism in 2019 America”
Amy S. Osatinski, University of Northern Iowa

Playwriting Symposium 7

Ohio River 1 & 2

Chair: Vanessa Marie Campagna, Monmouth College

Vaky, Vaky, Vaky

By Bradley Hewlett, Texas Tech University
Director: Jessica Ann Holt, Baylor University
Dramaturg: Corinna Munn, University of New Orleans
Aye-Aye: C. Drew Vidal, Ball State University
Hai-Hai: Julia Moriarty, Wayne State University

Type

By Becky Retz, University of New Orleans
Director: Matt Fotis, Albright College
Dramaturg: Amanda Dawson, Brescia University
Letter E: Michael Lawrence Franz, Florida State University
Number 10: Vincent Carlson, University of Illinois
Question Mark: Kirsten Easton-Hazzaa, Independent Artist
Period: Missy Thibodeaux-Thompson, University of Illinois, Springfield

Playwriting Symposium Plays-in-Progress 7

Closed Session

Rock River 1

The Fall and Rise of Benjamin Moss

By David Blakely, Rogers State University

Dramaturg: David Ruis Fisher, University of Kansas

Playwriting Symposium

Salon E, Salon F, & Rock River 2

Rehearsals

Session 12: 10:30 – 11:45

History Symposium 19

Salon A

Losing my Religion: Critiquing the Religious Through Character

Chair: Jesse Njus, Virginia Commonwealth University

“From Red Face to ‘White Savior’ Complex: The Colonization of Native Identity for Theatrically Conservative Purposes”

Shelby-Allison Hibbs, The University of Texas, Dallas

“All we know how to do is make things Catholic’: Performing American Catholic Politics on Secular Stages”

Kristin Marie O’Malley, University of Pittsburgh

“Holy Ghosts: Evangelical Hauntings at the Holy Land Experience Theme Park”

Robyn Horn, University at Buffalo, SUNY

“From Christian Character to Crusty Characters: 19th Century Camp Meetings and the Historiography of ‘Festival Culture’”

Bryan Schmidt, St. Olaf College

History Symposium 20: Graduate Emerging Scholars

Salon C

Graduate Emerging Scholars Panel

Chair: Dan Venning, Union College

“From *Oroonoko* to *Imoinda*: Character, Space, and Time in Thomas Southerne and Joan Anim-Addo”

Holly Berkowitz, University of Wisconsin, Madison

“Of Masks & Men: *Chu Chin Chow* and the National Imagination”

Rudrani Sarma, Rutgers University, New Brunswick

“*Arena Conta Bolivar*: Simon Bolivar as a Character in Augusto Boal’s Last Call for Action”

Enzo E. Vasquez Toral, Northwestern University

Saturday, March 7, 2020

Pedagogy Symposium 11

Salon B – AV Supported

Workshop: Verbal Characters

Chair: Shirley Huston-Findley, The College of Wooster

“Characters Who Show Up in Playwriting Classes: How Do We Meet their Diverse Needs?”

Andrew Black, University of Missouri

“The Verb Gauntlet”

Ricky Quintana, Arizona State University

Practice/Production Symposium 12

Mississippi River 1 & 2 – No AV

Embodying Character: New Perspectives in Inclusivity

Chair: Cason Murphy, Iowa State University

“From the Director’s Notebook: Conceptualizing Theatrical Worlds for Deaf and Hearing Characters”

Andy Head, Rochester Institute of Technology & National Technical Institute for the Deaf

“The Informed Audiences Project: How a Simple Change in Mindset Can Vastly Improve Theatre Accessibility”

John Michael Sefel, The Ohio State University

“Breathing Life into the Black and White: Performing Sandra Bland”

Brittney Harris, Old Dominion University

“In Character, Maybe: ‘Theatre? Death? or was it just this guy Sean fucking around?’”

Katherine Skoretz, Anoka Ramsey Community College

Playwriting Symposium 8

Ohio River 1 & 2

Chair: Justin Maxwell, University of New Orleans

Nearly Lunch

By Jessica Staricka, University of New Orleans

Director: Bobbi Masters, City Colleges of Chicago

Dramaturg: Kirsten Easton-Hazzaa, Independent Artist

Mickey: Matthew Reeder, Ball State University

Albert: Todd Quick, Monmouth College

Brook: Emily A. Rollie, Central Washington University

The Polar Bear Gambit

By Mark Rigney, Independent Artist

Director: Sinjin Jones, Independent Artist

Dramaturg: Sean Bartley, University of California, Riverside

Roz: Kathy Privatt, Lawrence University

Marcie: Jane Purse-Wiedenhoeft, University of Wisconsin, Oshkosh

Rehearsals

Lunch: 12:00 – 2:00

All Conference Luncheon and Keynote
Salons DEFG

Presentation of the Robert A. Schanke Award

Sandra L. Richards is Professor Emerita at Northwestern University, having taught for more than twenty-five years in the African American Studies and Theatre departments on the home campus in Evanston, Illinois. With research specialties in African American, African, African Diaspora, and American theatre and drama, she has authored *Ancient Songs Set Ablaze: The Theatre of Femi Osofisan* and numerous articles on a range of black dramatists. Richards is co-editor (with Sandra Shannon) of the *MLA Handbook of Approaches to Teaching the Plays of August Wilson*. She was also part of the editorial team of Kathy A. Perkins, Renee Alexander Craft, and Thomas F. DeFrantz that produced *The Routledge Companion to African American Theatre and Performance* (2018).

From 2001-2004, she held the Leon Forrest Professorship of African American Studies that supported research and publication on issues of cultural tourism to slave sites throughout the Black Atlantic. Moving to Qatar in 2012 to serve as the founding director of the Liberal Arts Program at Northwestern University in Qatar (NU-Q), Richards expanded this research to include parts of the Indian Ocean World (specifically, Qatar, Tanzania and Zanzibar). In 2007 ATHE recognized her as an Outstanding Teacher of Theatre in Higher Education, while ASTR honored her with its Outstanding Scholar award in 2017. She holds a Ph.D. in Drama from Stanford University and a B.A. in English and French Literatures from Brown University.

A representative sample of Richards' other publications include:

- "African Diaspora Drama" in *Cambridge Companion to African American Theatre* (2013).
- "Spreading Sweetness: Storytelling in Contemporary Black Theatre" in *Worlds in Words: Storytelling in Contemporary Theatre and Playwriting* (2010).
- "Space, Water, Memory: Slavery and Beaufort, South Carolina" *Cultural Dynamics* 3 (2009).
- "Who Is This Ancestor? Performing Memory in Ghana's Slave Castle-Dungeons" in *Sage Handbook of Performance Studies* (2006).

Saturday, March 7, 2020

“Yoruba Gods on the American Stage: August Wilson’s Joe Turner’s Come and Gone” Research in *African Literatures* 4 (1999).

“Horned Ancestral Masks, Shakespearean Actor Boys, and Scotch-Inspired Set Girls: Social Relations in 19th. Century Jamaican Jonkonnu” in *The African Diaspora: African Origins and New World Self-Fashioning* (1999).

“Writing the Absent Potential: Drama, Performance, and the Canon of African American Literature” in *Performance and Performativity* (1996).

2:00 – 3:00

MATC Business Meeting

Salon C

Session 13: 3:15 – 4:30

History Symposium 21

Salon A

(re)Characterizing Research, Methodologies, and Approaches

Chair: Michael Jaros, Salem State University

“Rememory, Dr. Esther Merle Jackson, and the Queer Archive”

Daniel Ciba, Ramapo College of New Jersey

“A Play by Any Other Name Would Sound as Sweet:

Paleographical Proof of Play Mispronunciation in Henslowe’s Diary”

Amanda M. Rogus, Mary Baldwin University

“To Be Honest: Campaign Rhetoric as Documentary Drama”

Stacey Connolly, Trinity University, San Antonio

“Locating Transgender Characters: Social Media as Queer

Performance Archive”

Nicolas Shannon Savard, The Ohio State University

Articles in Progress 1 (grad)

Closed Session

Salon C

Editors:

Lofton L. Durham, *Comparative Drama*

Lisa Jackson-Schebetta, *Theatre History Studies*

David Kornhaber, *Modern Drama*

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*

“Intimacy Directors: A Theatrical Bridge Between Feminist Generations”

Dan Cullen, Bowling Green State University

“Just One of the Boys’: Oscar Asche’s Sporting Career Portraying the Muscular Christian Orient”

Michael Lawrence Franz, Florida State University

“Constructions of White Trash in American Musical Theatre”
Lusie M. Cuskey, University of Kansas

“Two Reflective Octoroons or; An Ambiguous Love Letter in Five Acts”

Le’Mil L. Eiland, University of Pittsburgh

“Raging with Things: Performance of Smashing at Rage Rooms”
Dahye Lee, University at Buffalo, SUNY

“China is the New Heaven - W.E.B. DuBois’ Visit in China”
Weiyu Li, University of Washington

“Absence and the Archive”

C. Tova Markenson, Northwestern University

Pedagogy Symposium 12

Salon B – AV Supported

Digital Humanities & Beyond for Inclusive Excellence

Chair: Vincent Carlson, University of Illinois

“Re-characterizing How We Teach and Learn: Incorporating Digital Humanities in the Theatre Classroom”

Shirley Huston-Findley, Catie Heil, and Hayden Lane-Davies,
The College of Wooster

“Local Character(s): Undergraduate Summer Research and the Community Classroom”

Chris Woodworth, Hobart and William Smith Colleges

“Online Theatre: The Future of Theatre Education”

Eric Eidson, Texas Tech University

Pedagogy Symposium 12A

Mississippi 1 & 2

Roundtable: Teaching Performance Theory

Chair: Claire Syler, University of Missouri

“Theory Over Time: Asian-American Performance, Critical Theory, and the Theatre History Survey”

Angela K. Ahlgren, Bowling Green State University

“Deep Thought: Teaching Critical Theory to Designers”
Jeanmarie Higgins and Michael Schweikardt, The

Pennsylvania State University

“Life First: Interdisciplinary Placemaking for the Theatre”

Jen Plants, University of Wisconsin, Madison

“Up Close and Wide Awake: Participating in Anna Deveare Smith’s Social Theatre”

Stephanie L. Hodde, Virginia Military Institute

Practice/Production Symposium 13

Illinois River—No AV

“Giving You Character: How to Create A New Play or Revamp a Traditional Text for Performance” (workshop)

Chair: Wes Pearce, University of Regina

Devair Jeffries, Virginia Polytechnic Institute and State University

Nicole Dietze, Independent Artist

Playwriting Symposium 9

Ohio River 1 & 2

Chair: Bella Poynton, University at Buffalo, SUNY

Musings with Rabelais

By Steven Bogart, Southern New Hampshire University

Director: A.B. Harrison, Southern Illinois University

Dramaturg: Penelope Cole, Independent Scholar

Grangousier: Todd Quick, Monmouth College

Gargamelle: Jessica Ann Holt, Baylor University

Page: Emma Pace, University of Idaho

Finding Help

By Marj O’Neill-Butler, Independent Artist

Director: Eric S. Kildow, Kent State University

Dramaturg: Lindsey R. Barr, University of Maryland

Daphne: Jane Purse-Wiedenhoef, University of Wisconsin, Oshkosh

Mother: Kathy Privatt, Lawrence University

Michael: Joe Stollenwerk, University of South Dakota

Playwriting Symposium

Salon E, Salon F, Rock 1, Rock 2

Rehearsals

Session 14: 4:45 – 6:00

History Symposium 22

Salon A

Characterizing Community: Performance in Glocal Contexts

Chair: Michelle Granshaw, University of Pittsburgh

“Casting for the Pictures: Tableaux Vivant and the Characteristics of Community”

Jocelyn L. Buckner, Chapman University

“The Role of Community Theater at U.S. Army Installations throughout Germany”

Karen M. Dabney, Westminster College

“Missing the Main Characters: Community Plays on the National Stage”

Kate Pierson, Florida State University

“That Voodoo that You do so Well: New Orleans Voodoo characters on stage and screen”
Victor Holtcamp, Tulane University

History Symposium 23

Salon C

The Pen and the Stage: Rewriting History Through the Body

Chair: Rob Shimko, University of Houston

“Strategic Characters: Blackface Minstrelsy in Baraka’s *JELLO*”
Keary Watts, Northwestern University

“The Character of Embodied Intertextuality: Matthew Lopez’s
The Inheritance”

Dan Venning, Union College

“Re-characterizing the Cumbia”

Nontani Weatherly, Tufts University

“Blackface does not a Black Body Make: Brutus Jones and the Erasure of Charles Gilpin”

Ibby Cizmar, Vanderbilt University

Pedagogy Symposium 13

Salon B – AV Supported

The Future of Theatre Pedagogy

Chair: Bethany Wood, Southwest Baptist University

“‘We Will Rock You’: Sheri Sanders’ ROCK THE AUDITION and New Strategies for Musical Theatre Training”
Joshua Robinson, Southwestern College

“Becoming a Director: A survey of education and careers”

Scott Knowles, Southern Utah University

“Activating Autonomy: Using Freirean Pedagogical Frameworks and Student Choice for Instructional Design of Undergraduate Drama Courses”

Jonathan, M. Rizzardi, University of Washington

“Neoclassicism in the Syllabus: Building Expectations, Sustaining Engagement”

Collin Vorbeck, Texas Tech University

Practice/Production Symposium 14

Mississippi River 1 & 2 – No AV

Building Character: Theatre & Social Issues

Chair: Wes Pearce, University of Regina

“Distilling Human Perspectives and Trauma into a Character: The Creation of *Babel*, a Documentary Play on America’s Gun Violence”

Shelby-Allison Hibbs, The University of Texas, Dallas

“Digital Practice Research, Multilingualism, and the Black Character in Mwatabu Okantah’s Epic Poem, ‘Cheikh Anta Diop: Poem for the Living’”

D. Amy-Rose Forbes-Erickson, California State University, Sacramento

Saturday, March 7, 2020

“After the Storm: When Disaster Recovery Sciences Utilize
Theatre and Character as Form”

Garret Lee Milton, Texas Tech University

“Hicks, Hillbillies, and Heterogeneity: Characterizing the Rural
Through Applied Theatre with Youth”

Aubrey Helene Neumann, The Ohio State University

Playwriting Symposium 10 (Scenography Panels)

Ohio River 1 & 2

Chair: Justin Maxwell, University of New Orleans

The Message of Pain

By Lindsay Partain, Independent Artist

Director: Brad Stephenson, Catawba College

Dramaturg: Kristi Good, Carnegie Mellon University

Scenographer: Beth Kates, University of Calgary

Xara: TBD

Malachi: Nathan Bowman, University of Kansas

Adam: Andre Garner, Ball State University

Last Gasp

By David Beardsley, Independent Artist

Director: Julia Moriarty, Wayne State University

Dramaturg: Eric S. Kildow, Kent State University

Scenographer: Beth Kates, University of Calgary

Audie: Missy Thibodeaux-Thompson, University of Illinois,
Springfield

Avery: Vincent Carlson, University of Illinois, Urbana-Champaign

Launch Voice: Rory Leahy, Independent Artist

Voice of Eden: Nicole Dietze, Independent Artist

Playwriting Symposium

Salon E, Salon F, Rock River 1, Rock River 2

Rehearsals

Sunday March 8, 2020

Support Spaces:

Nursing Room - Wabash River - 8:00am-11:00am

Children's Play Area - Salon G - 8:00am-11:00am

Quiet Work Space - Des Plaines River - 8:00am-11:00am

Session 15: 8:00 – 9:15

History Symposium 24

Salon AB

(S)experimenting with Alter Egos

Chair: Scott Magelssen, University of Washington

“Sherry is a Tool: Character as Cudgel in Ann Liv Young’s
Sherapy Sessions”

Andrew Friedman, Ball State University

“A Gender of One, a Sexuality of Many: Hedwig and the Practice
of Identity”

Aaron C. Thomas, Florida State University

“Sort of Solo and Almost Autobiographical: Erin Markey’s *A Ride
on the Irish Cream*”

Jessica Del Vecchio, James Madison University

History Symposium 25

Salon C

The Nature of a Nation: Constructing Identity via Character

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

“The Character of the Nation: The Right to Amusement and
Black Protest after Emancipation”

Michelle Granshaw, University of Pittsburgh

“Staging Nationhood: Re-Characterizing Stand-Up Comedy in
Nigeria”

Babasinmisola Fadirepo, Louisiana State University

“Nation-Building Characters: Productive Lovers in the Dawn of
Uruguayan Theater”

Tracie Amend, New Mexico State University

“‘A Weak Woman Beat Them’: Constructing Feminine
Leadership and Resistance”

Catherine Heiner, University of Washington

Articles in Progress 2 (faculty)

Closed Session

Mississippi River 1 & 2

Editors:

Lofton L. Durham, *Comparative Drama*

Lisa Jackson-Schebetta, *Theatre History Studies*

Sunday, March 8, 2020

Sunday, March 8, 2020

Eero Laine, *Journal of Dramatic Theory and Criticism*
David Kornhaber, *Modern Drama*
Noe Montez, *Theatre Topics*
E.J. Westlake, *Theatre Journal*
James F. Wilson, *Journal of American Drama and Theatre*

- “BEATAE MARIAE VIRGINIS ANGELORUM: Religion, Public Sphere, and Political Performance, 21st-Century Latin America”
Carlos Salazar-Zeledón, University of Washington
“Othello Travestied”
Kellen Hoxworth, Florida State University
“Only One Vienna: Transnationalism and Localization in the Viennese Zauberstück”
Patrick King, Independent Scholar
“Down the Rabbit Hole: A Quandary of Agency and Femininity in the Writings of Alice Gerstenberg”
Angela J. Latham, Governors State University
“The Perils of Prejudice: The Sound of Music on Broadway and in Salzburg”
Laura MacDonald, Michigan State University
“Not Mothers, Childless Women, and Unwomen: Investigating the Stigma of Childlessness in Contemporary Scripts”
Julia Moriarty, Wayne State University
“‘Unless the devil himself turn Jew’: Shylock’s Monstrosity and the Medieval Psychostatis”
John Warrick, North Central College

Session 16: 9:30 – 10:45

History Symposium 26
Salon AB

**Theatre History Symposium Response Session with THS
Respondent Stuart Hecht**

Playwriting Symposium 11
Ohio River 1 & 2

Playwriting Symposium Response Session
Chair: Vanessa Marie Campagna, Monmouth College

Close of Conference

Please join us next year!

