

WE WILL NOT BE NO SYSTEM CHANGE Tomorrow NO HUMAN

42nd ANNUAL MID-AMERICA THEATRE CONFERENCE

REVOLUTION

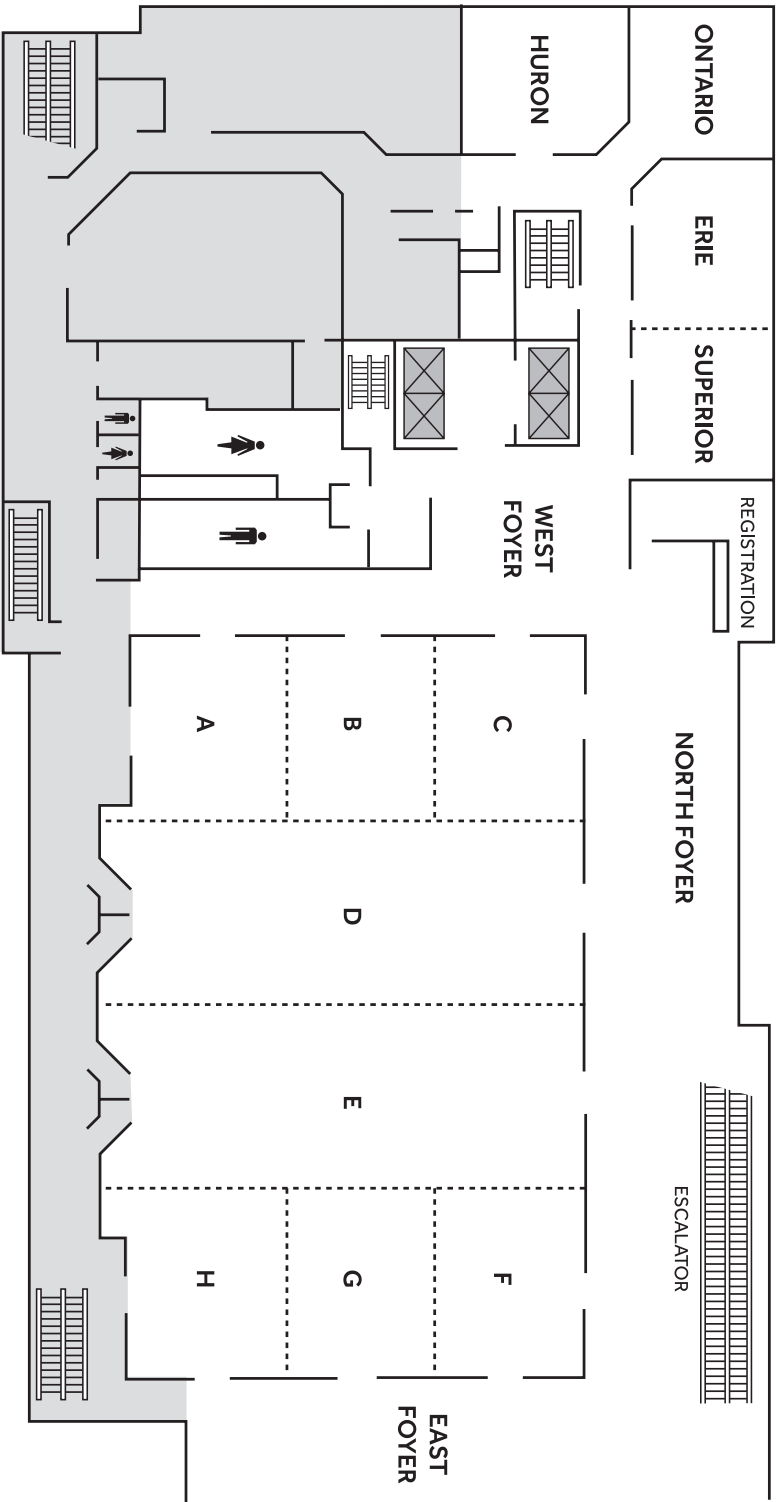


March 3-6, 2022

Cleveland, OH

**Marriott Cleveland Downtown,
Key Tower**

MATC
MID AMERICA THEATRE CONFERENCE





42nd ANNUAL

Mid-America Theatre Conference
March 3-6, 2022
Marriott Cleveland Downtown, Key Tower
Cleveland, Ohio

Revolution

MATC 2022 Conference Sponsors (\$300+ donors)

Ann Haugo, Illinois State University
Chris Woodworth, Hobart and William
Smith Colleges
Travis Stern, Bradley University

Theatre History Symposium **Respondents:**

Will Daddario,
Independent Scholar
Patricia Ybarra,
Brown University

Playwriting Symposium Respondent:

John Dayo-Aliya,
Independent Artist

MATC Officers

Immediate Past President:

Beth Osborne,
Florida State University

President: Chris Woodworth,
Hobart and William Smith Colleges

Vice President: Shawna Mefferd Kelty,
SUNY Plattsburgh

Conference Coordinator: Shannon Walsh,
Louisiana State University

Interim Associate Conference
Coordinators: Jeanmarie Higgins,
Penn State University;
Jen Plants,
University of Wisconsin, Madison

External Communications Officer:
Travis Stern,
Bradley University

Internal Communications Officer:
Sarah Campbell,
University of Idaho

Treasurer: Tony Gunn,
Brigham Young University

Acting Accessibility Officer:
Dr. Catherine (Katya) Vrtis,
Independent Scholar

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

Editor (Outgoing): Lisa Jackson-
Schebetta,
Skidmore College

Editor (Incoming): Jocelyn Buckner,
Chapman University

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

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

Editor: Dan Smith, Michigan State
University
www.theatrepractice.us

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

Graduate Student Coordinators:
Dan Cullen,
Bowling Green State University
Mackenzie Bounds, University of
Washington

Program Design: Tim Osborne

Symposia Co-Chairs***Theatre History Symposium***

Shannon Epplett, Illinois State University
Shelby Lunderman, Seattle Pacific
University

Practice/Production Symposium

Cason Murphy, Iowa State University
Chloe Whiting Stevenson, Independent
Scholar

Playwriting Symposium

Vanessa Marie Campagna, Monmouth
College
Rachel Bauer, Sacred Heart University
Graduate Liaison: Bella Poynton, University
at Buffalo, SUNY

Pedagogy Symposium

Ron Zank, University of Nebraska, at
Omaha
Deborah Kochman, University of South
Florida

Emerging Scholars Symposium

Lezlie Cross, University of Portland
Sean Bartley, Northwestern State
University

Articles-in-Progress & Pitch-Your-Book

Ariel Nereson, University at Buffalo, SUNY
Angela K. Ahlgren, Bowling Green State
University

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
Stuart Hecht, 2022

Ad Hoc Committees

All Conference Events

Shannon Walsh, Louisiana State University (co-chair)

Jeanmarie Higgins, Penn State University (co-chair)

Jen Plants, University of Wisconsin, Madison (co-chair)

Brandon LaReau, University of Georgia (grad rep)

Julie Burrell, Cleveland State University

Michael Schweikardt, Penn State University

Land Acknowledgment

Heidi L. Nees, Bowling Green State University (chair)

Nathan Bowman, Benedictine College

Sarah Campbell, University of Idaho

Shannon Epplett, Illinois State University

Ann Haugo, Illinois State University

Bethany Hughes, University of Michigan

Christiana Molldrem Harkulich, Eastern Illinois University

Shannon Walsh, Louisiana State University (ex officio)

Antiracism

Dennis Sloan, University of Houston-Downtown (co-chair)

Karen M. Dabney, Artistic Director of UVA Arts (co-chair)

Joe Stollenwerk, University of South Dakota

Nathan Bowman, Benedictine College

Dr. Catherine (Katya) Vrtis, Independent Scholar

Shawna Mefferd Kelty, SUNY Plattsburgh (ex officio)

Shannon Walsh, Louisiana State University (ex officio)

Chris Woodworth, Hobart and William Smith Colleges (ex officio)

Accessibility

Karin Waidley, University of Redlands (co-chair)

Cassandra White, Florida State University (co-chair)

Dr. Catherine (Katya) Vrtis, Independent Scholar

Dan Venning, Union College

Sarah Campbell, University of Idaho

Beth Osborne, Florida State University (ex officio)

Travis Stern, Bradley University (ex officio)

Mission Statement Re-Write Committee

Sarah Campbell, University of Idaho

Dan Cullen, Bowling Green State University

Jeanmarie Higgins, Penn State University

Shelby Lunderman, Seattle Pacific University

Standing Committee

By-Laws

Sarah Campbell, University of Idaho (co-chair)

Shelby Lunderman, Seattle Pacific University (co-chair)

Cason Murphy, Iowa State University

Travis Stern, Bradley University

Mackenzie Bounds, University of Washington

Jeanmarie Higgins, Penn State University

Chris Woodworth, Hobart and William Smith Colleges (ex officio)

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:

Lindsey Mantoan, 2020: "New Conventions for a New Generation: High School Musicals and the Pivot from Golden Age Broadway Values"

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 Respondents

Patricia Ybarra

Patricia Ybarra (she/her) is Professor in the Department of Theatre Arts and Performance Studies at Brown University. She is the author of *Performing Conquest: Five Centuries of Theatre, History and Identity in Tlaxcala, Mexico* (Michigan, 2009), co-editor with Lara Nielsen of *Neoliberalism and Global Theatres: Performance Permutations* (Palgrave Macmillan, 2012; paperback 2015), and *Latinx Theatre in Times of Neoliberalism* (Northwestern University Press, 2018). She is currently working on projects on Reza Abdoh's *Father Was a Peculiar Man* and the hemispheric history of theatre and debt. She is the former president of ATHE. She is also a first generation Latinx college student who has ferried through all kinds of imposter syndromes along the way to being a director, dramaturg, professor and former department chair. She has received awards for her graduate mentorship and promoting diversity and inclusion on campus. She is the proud child of essential workers.

Will Daddario

Will Daddario (he/his) is a theatre historiographer, performance philosopher, grief worker, and student of clinical mental health counseling at the College of William and Mary (concentrating on Military and Veterans' Counseling). He has published over 20 peer-reviewed articles and book chapters, two anthologies of essays, and a monograph entitled *Baroque, Venice, Theatre, Philosophy*. He is also an editor of the *Performance Philosophy* journal and PP Book Series, which, to date, has published over 20 titles. Will frequently speaks on panels dedicated to the intersection of grief and philosophy and designs workshops and online classes related to creative grief work with Joanne Zerdy for their business, Inviting Abundance. His most recent academic projects are a second monograph titled, *Pitch and Revelation: reconfigurations of reading, poetry, and philosophy through the work of Jay Wright*, co-written with Matthew Goulish; a three-volume book project that will showcase previously unpublished plays by Jay Wright alongside an anthology of creative and critical essays addressing those works; and an anthology of essays tentatively titled *Rethinking Roland Barthes through performance: a desire for Neutral dramaturgy*, co-edited with Harry Wilson

Playwriting Symposium Respondent

John Dayo-Aliya

Dayo-Aliya is an Akron Arts Alive and Knight Arts Challenge Award-winning playwright, actor, and musician. He is also the recipient of the 2020/2021 Nord Family Playwright Fellow and is developing a new play *Our Lady of Common Sorrows* at Cleveland Public Theatre.

Dayo-Aliya studied Theatre Arts at Kent State University and Pan-African Studies at the University of Akron. He is Artistic Director of the nationally-recognized theatre company, Ma'Sue Productions. With Ma'Sue, Dayo-Aliya has produced eight plays in the past nine years that have received numerous accolades and press in local media such as *The Devil Strip*, *Akron Beacon Journal*, *The Plain Dealer*, *Akronlife Magazine*, and many other locally and regionally published media outlets. His work has been produced at Balch Street Theatre, Cleveland Public Theatre, and Akron Civic Theatre. His work explores various aspects of the Black experience and is specifically interested in Black modern lives and the questions arising out of the challenge of holding on to faith, love, community, and familial ties while living against a backdrop of structural racism. He creates work that provokes audiences to call out to their higher humanity in order to face social and cultural issues with intelligence, clarity, and empathy.

In-Person Conference, Cleveland, OH, March 3-6

Thursday March 3, 2022

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

Session 1: 1:00 – 2:15

All Conference Roundtable

Salon D

Welcome and “Envisioning Revolution and Restoration: A Roundtable on Land Acknowledgment”

Moderator, Heidi L. Nees, Bowling Green State University

Participants: Shannon Epplett, Illinois State University;

Bethany Hughes, University of Michigan;

Ann Haugo, Illinois State University;

Sundance, Executive Director, Cleveland American Indian Movement

Session 2: 2:30 – 3:45

History Symposium 1

Salon A

Revolutionary Acts in US Theatre, 1920s & 30s

Chair: Beth Osborne, Florida State University

“Revolution Deferred: The Missing Department of Public Art”

Macy Jones, University of the Ozarks

“Rethinking the Revolution: *The Cradle Will Rock* as Lehrstücke”

Scott Harman, Aquinas College

“The Revolution Was Not Staged: Failed Negotiations of Ideology and Audience Interest in Langston Hughes’s *Harvest and Angelo Herndon Jones*”

Dr. Catherine (Katya) Vrtis, Independent Scholar

“Revival of the Renaissance”

Troy Scarborough, Texas Tech University

History Symposium 2

Salon C

(Re)claiming National Identity during Revolution

Chair: Ali-Reza Mirsajadi, DePaul University

“Staging the Optics of Peace: Northern Irish Theatre and the Appropriation of Revolutionary Transformation”

Eleanor Owicki, Indiana University

Thursday, March 3, 2022

“Competing Revolutions: Implications of Architectural Imperialism on the Quest to Decolonize and Re-Africanize Ghanaian Theatre”

Benedicta Akley-Quarshie, Arizona State University

“Classical Continuity: Tragedy and Revolution in the Greek Nation-State”

Nathan Bowman, Benedictine College

Practice/Production Symposium 1

Salon F

Breaking the Cycle: New Considerations of Old Theatrical Biases and Practices

Chair: Lucas Skjaret, Baylor University

“The Evolution and Integration of Color-Blind Casting into a Post-George Floyd World”

Ty Hudson, Independent Scholar

“Casting and Creating Importance: Complicating Race and Gender in Wilde’s *The Importance of Being Earnest*”

Catherine Heiner, University of Washington

“Revolution in a Red State: Redefining Wyoming Womanhood through Accessible Theatre in Rural Communities”

Bailey Patterson, Texas Tech University

“An Actress Prepares: How Typecasting for Women in the Theatre Reinforces Cycles of Trauma”

Sarah Keyes, University of North Carolina, Chapel Hill

Pedagogy Symposium 1

Salon B

Race, Revolution, and Revision

Chair: Christy Rodriguez de Conte, Tallahassee Community College

“Harold Hill is a White Supremacist & Revolution from a Musical Theatre Classroom in Iowa”

Cason Murphy, Iowa State University

“Reimagining Realism: Yamauchi’s 12-1-A”

Jennifer Lale, Indiana State University

“Revolution and Recovery”

Weiyu Li, University of Washington

Playwriting Symposium 1

Superior

Welcome Session:

Chair, Vanessa Campagna, Monmouth College

Thursday, March 3, 2022

Session 3: 4:00 – 5:15

History Symposium 3

Salon A

Theatrical Revolutions in/of the Digital Age

Chair: Aaron C. Thomas, Florida State University

“I Think You’re Projecting: The Roots of the Digital Video Revolution”

David Bisaha, Binghamton University, SUNY

“Potential For Change: From Hollywood Film to Broadway Musical”

Vicki Hoskins, Siena College and Christiana Mollidrem

Harkulich, Eastern Illinois University

“‘More American Than Apple Pie’ – Malaysian Theatre, Hollywood, and the NYC Debut of TerryandtheCuz”

Jennifer Goodlander, Indiana University

History Symposium 4

Salon C

Cultural Tourism and Performance of Identity

Chair: Bethany Hughes, University of Michigan

“Pivot and Revolve(r): The Las Vegas Mob Museum and the Performance of Copaganda”

Allison Gibbes, University of Nevada, Las Vegas

“Present Perfect Tense: Revolutionizing Dramatic Narratives through Living History at the Oconoluftee Indian Village”

Heidi L. Nees, Bowling Green State University

“Evolving with the Times: The Modernization of Public Brutality at the Louisiana State Penitentiary”

Katie Morris, Louisiana State University

“It all Comes Round Again: Immersive 1950s Simulations as Reminiscence Therapy”

Scott Magelssen, University of Washington

Practice/Production Symposium 2

Salon F

Singing a Different Tune: Revolutionizing the Musical and Musicalizing the Revolution

Chair: Matthew Greenberg, West Virginia University

“Fela and the Music: A Revolutionary Tale for Over Twenty Years”

Leesi Patrick, Bowling Green State University

“Spinning a New Tale from Old Yarn: How *BABA*, A New Musical, Came to Be”

Cason Murphy, Iowa State University

“Revolution, Justice Screaming for Solution: Seeing the Relevance and Urgency of Jonathan Larson’s *RENT* through the Eyes of Generation Z”

Brandon LaReau, University of Georgia

“Feminist *Annotations*: A Performative Lecture”

Toby Vera Bercovici, Cleveland State University

Pedagogy Symposium 2

Salon B

Roundtable: The Revolution Will Be Syllabized: Experiential Practice in the Theatre Studies Classroom

Chair: Deborah Kochman, University of South Florida

Sean Bartley, Northwestern State University

William Lewis, Purdue University

Samantha Meigs, University of Indianapolis

Amanda Rose Villareal, California State University-Fullerton

Rachel E. Bauer, Sacred Heart University

Pedagogy Workshop 1

Salon H

Performance and the Present

Chair: Shawna Mefferd Kelty, SUNY Plattsburgh

“Performance as Theatre Research”

Kirsten Pullen, University of Illinois at Urbana-Champaign

“Starting the Revolution from this Present Moment”

Kathy Privatt, Lawrence University

Playwriting Symposium Plays-in-Progress 1

Erie

Falling Down the Mountain of Great Storms

By Greg Romero, Austin Community College

Dramaturg: Kristi Good, Carnegie Mellon University

Playwriting Symposium

Ontario, Huron, Suite 401 and 420

Rehearsals

Dinner: 5:15 – 6:30

Executive Committee Meeting

Session 4: 6:30 – 7:45

History Symposium 5

Salon A

Revolutions of the Avant-Garde, Past & Present

Chair: Ann Haugo, Illinois State University

“Counter-Hegemonic Interpretation: Dario Fo’s Characterization and Satire Through Intersemiotic Translation”

Sam Nelson, Ohio University

“Toward a Response(ible)Spectatorship: Avant-Garde Aesthetics on display in *Fairview*”

Amna Farooqi, University Of Washington

Thursday, March 3, 2022

“Avant-Garde Temporalities in the Later Works of Adrienne Kennedy”

Julie Burrell, Cleveland State University

“Evolution without Revolution: Charles S. Johnson and the Almost-Avant-Garde of the New Negro Movement”

Shadow David Zimmerman, University of Washington

History Symposium 6

Salon C

Necessary Revolutions in Praxis

Chair: Heidi L. Nees, Bowling Green State University

“Eugene O’Neill’s First Pulitzer Prizes, A Century Later”

Dan Venning, Union College

“Out of the Archives and into the Airwaves: Podcasting as Queer Theatre History Practice”

Nicolas Shannon Savard, The Ohio State University

“‘We Are Like a Giant Potjiekos’: Industrial Theater and the Paradox of Corporate Revolution”

Sarah Saddler, City University of New York, Baruch College

Practice/Production Symposium 3

Salon F

Rehearsal for the Revolution: Creating Safe, Healthy and Equitable Spaces for Making Theatre

Chair: Anne Thibault Geen, Eastern Illinois University

“Revolutionizing Success: Health and Safety as Primary Practice”

Dennis Schebetta, Skidmore College

“Training Everyone in the Room: Making a Case for Training Designer-Technicians in Consent & Intimacy Protocols”

Emily Rollie, Central Washington University

“Don’t Sing Out Louise: Revolutionizing Rehearsal to De-stigmatize Voice Injuries on Stage”

Matthew Greenberg, West Virginia University

“Revolution at Radium: Labor History and Rehearsal Reform in *These Shining Lives*”

Patrick Konesko and Alyssa Konesko, University of Wyoming

Pedagogy Symposium 3

Salon B

Revolutionizing Movement & Voice

Chair: Karen M. Dabney, Artistic Director of UVA Arts

“The Quiet Revolution of Trauma Informed Voice & Speech Training”

Dan Dennis, Ohio University

“Four Dimensional Dramaturgy as a Tool for Embracing Crip Time and Disability Aesthetics”

John Michael Sefel, The Ohio State University and

Rachael Herren, Independent Scholar

“Revitalizing Movement Curricula Through Adaptive Temporality
and Stylization”
Rebecca Johnson, Texas Tech University

Playwriting Symposium Plays-in-Progress 2

Erie

Sliding into Home

By Aaron Scully, University of Central Missouri
Dramaturg: Roxane Heinze-Bradshaw, Northwestern
University

Playwriting Symposium

Ontario, Huron, Suite 401 and 420

Rehearsals

Session 5: 8:00 – 9:15

History Symposium 7

Salon A

Theatre in Times of War and Revolution

Chair: Alan Sikes, Louisiana State University

“A PERSONAL REVOLUTION: Alemseged Tesfai’s *The Other War*
and the Eritrean Revolution”

Suzi Elnaggar, Baylor University

“How To Look Back at a Revolution and Realize That All What
You Were Able To Do Is Recruiting Hopeless Hope...Through
Performance!”

Mona Merhi, University of Washington

“Complicity and Resistance: How Postmodernism Paves the Way
for Post-Truth Politics in Rajiv Joseph’s *Describe the Night*”

Scott Proudfit, Elon University

“Revolutionizing Satire: Bassem Youssef and Arab Abjection in
the United States”

Matthew McMahan, Emerson College

History Symposium 8

Salon C

Revolutions in Dance and Movement

Chair: Ariel Nereson, University at Buffalo, SUNY

“Bodies in Arrest: Choreography and Obstruction in the Black
Lives Matter Movement”

Teri Incampo, Tufts University

“The Cycle of Saudade: Ritual in Performance - An examination
of Balé Folclórico da Bahia”

Brian Rocha, The Ohio State University

“The 1866 *Black Crook* and Why We (Continue to) Say It Was
the First Musical”

Sebastian Trainor, The Pennsylvania State University

Thursday, March 3, 2022

“The Constructive Deconstruction of Mary Overlie”
Dan Cullen, Bowling Green State University

Practice/Production Symposium 4
Salon E

Acts of Revolution: Lessons from Making Theatre in 2020 and 2021

Chair: Leesi Patrick, Bowling Green State University

“The Revolution Returns: Productions of *Our Town* in a Socially-Distanced America”

Lance Mekeel, Saint Francis University, and Matt Saltzberg,
Salisbury University

“Pulling Off *The Heist*: Creating an Immersive Theatrical Experience During COVID”

Dan Kipp, University of Illinois, Urbana-Champaign

“The Revolution Was Televised: How Radical Approaches to Storytelling, Rehearsal, and Performance Created a 12-Hour Real-Time COVID-Safe Theatrical Event Unlike Any Other”

David Ian Lee, Tennessee State University

“Revolution in the Air Guitar: University of Kansas’s Production of *Airness* and the Merits of Serious Silliness”

Jonah Greene, University of Kansas

Pedagogy Symposium 4
Salon B

Revolutionizing the Theatre Classroom

Chair: Sean Bartley, Northwestern State University

“Revolutionizing the Curriculum in a Youth-Focused LGBTQ+ Theatre Course”

Andy Waldron, Ball State University

“From Heresies to Hermeneutics: Revolutionizing Meisner Pedagogy for Consent Based Acting Class”

Scott Harmon, Aquinas College

“Rebel With a Pause: Cultivating Actor Agency Through Consent Forward Practice and the Six Viewpoints”

Slade Billew, Stephen F. Austin State University

Pedagogy Workshop 2
Salon D

Examining, Re-imagining, and Creating New Practices to Revolutionize the Classroom

Chair: Christie N. Maturo, Central Connecticut State University
Double Workshop

Creating Brave Acting Space: Establishing Boundaries and Consent In Meisner’s Repetition

Paul Hurley, Kent State University

Greek & Civic Duty: Explorations and Intersections of Then and Now

Laura Welsh Berg, Colorado Mesa University

Pedagogy Symposium/Playwriting Symposium
Co-Sponsored Curated Panel
Superior

Urgency in Revolution: Examining Individual and Organizational Practices

Chairs: Vanessa Campagna, Monmouth College, and Cason Murphy, Iowa State University

*Panelists: Franky Gonzalez, Independent Artist;
Brian Herrera, Princeton University;
Bella Poynton, Medaille College;
Chloe Whiting Stevenson, Independent Scholar,
John Dayo-Aliya, Independent Artist*

Playwriting Symposium Plays-in-Progress 3
Erie

LAN

*By Bradley Hewlett, Texas Tech University
Dramaturg: Adam Goldstein, Northeastern Illinois University*

Playwriting Symposium
Ontario, Huron, Suite 401 and 420

Rehearsals

Fellows Opening Night Reception: 9:30 - 12:00

*East Foyer / Salons FGH, 2nd Level
All Conference Attendees Invited*

Thursday, March 3, 2022

Friday, March 4, 2022

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

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

Pre-session 8:00 – 8:45

Practice/Production Symposium

Salon D

Time to Breathe: Meditation and Yoga for Artists and Academics

Emily Rollie, Central Washington University

Session 6: 9:00 – 10:15

History Symposium 9

Salon A - AV

20th Century Nationalism and Cultural Identity

Chair: Eleanor Owicki, Indiana University

“The Cultural Gatekeepers of Kenya’s National Theatre”

Karin Waidley, University of Redlands and Dr. John Mugubi,
Kenyatta University

“Grave Affairs: Paramilitary Funeral Displays in Northern Ireland”

Rebecca Curran, Florida State University

“Acts of Solidarity: Bread and Puppet Theater, MECATE, and *The Nativity, Crucifixion and Resurrection of Archbishop Oscar Romero of El Salvador*”

Dr. Xiomara Cornejo, Bridge Postdoctoral Research Associate
- University of Illinois at Chicago

“‘They Shall Know My Secret Who Turns Me Over’: Manijeh
Mohamedi and Iran’s Revolutionary Theatre”

Ali-Reza Mirsajadi, DePaul University

History Symposium 10

Salon C - AV

Artists as Revolutionaries

Chair: Nathan Bowman, Benedictine College

“Actor Training as Theatre for Social Change in the Chicano
Theatre Movement”

Dennis Sloan, University of Houston-Downtown

“Performance Propaganda and Revolutionary Change:

Evaluating Theatre for Social Change Practices through the
Lens of Authoritarian Practices”

Jacob Buttry, Arizona State University

“That Funny Feeling: The Tragic stylings of Bo Burnham’s *Inside*”

Julia Moriarty, Columbus State University

Pedagogy Workshop 3

Salon B - AV

Workshops: Participation and Play Analysis

Chair: Deborah Kochman, University of South Florida

“A Relational Revolution: Restructuring Participation so our Students Can Take the Lead”

Brittany M. Brewer, Michigan State University and Mae Early, Philadelphia Young Playwrights

“Power, Revolution, and Other Common Themes: Prioritizing Students while Teaching Play Analysis”

Cassandra White, Florida State University

Pedagogy Symposium 5

Salon H

Classroom Pedagogy

Chair: Kate Busselle, University of Oklahoma

“Flipping the Script on Historical Empathy: The Promises and Challenges of Interdisciplinary Teaching”

Karen M. Dabney, Artistic Director, UVA Acts
Angela Lahr, Westminster College

“Inclusive Transparent Pedagogy”

Collin Vorbeck, Texas Tech University

“Returning to a Pedagogy of Play: Revolutionizing Teaching Methodologies in Theatre Classrooms”

Maddy Moreland, Arizona State University

Playwriting Symposium

Ontario, Huron, Suite 401 and 420

Rehearsals

Session 7: 10:30 – 11:45

History Symposium 11

Salon A - AV

Reconceptualizing 20th Century Broadway

Chair: Allison Gibbes, University of Nevada, Las Vegas

“Youth In Revolt! Theatrical Approaches to Civil Rights Issues in the American Musical”

Jordan Campbell, Creative Generation

“Neo-Musical Comedy: How *Little Shop of Horrors* Influenced The Musical Theatre from 1990-2021”

Richard Biever, Penn State University

“How far left was the Lyrical Left? Politics in the Provincetowners’ Plays”

Richard Sautter, Gettysburg College

Friday, March 4, 2022

History Symposium 12

Salon C - AV

Staging Revolutionary Womxn

Chair: Julia Moriarty, Columbus State University

“Creating Space: Elsa Rael and The Professional Older Women’s Theatre Festival of 1985”

Deborah Kochman, University of South Florida

“If you will do a maid’s work, be more careful about it’: Women Staging Salem at the Turn of the Twentieth Century”

Chrystyna Dail, Ithaca College

“The Black Feminism of Vinnette Carroll and Micki Grant”

Joe Stollenwerk, University of South Dakota

Pedagogy Symposium 6

Salon B - AV

Leading Students/Students Leading

Chair: Tony Gunn, Brigham Young University

“Making Whole: Performing African American Archival Lacunas and Revolutionizing Remuneration for Student Learning”

Chris Woodworth, Hobart & William Smith College

“Autoethnography as a vehicle for counter-narrative in social justice theatre making in the classroom”

Carly Holzwarth, Penn State University

“So You Think You Can Teach Online: Revolutionary Tips for Asynchronous Teaching”

Tamar Neumann, Texas Tech University

“Speaking Your Truth”

Bryant Pugh, Virginia Commonwealth University

Playwriting Symposium 3

Superior

Chair, Rachel E. Bauer, Sacred Heart University

Coasters

By Dan Kipp, University of Illinois at Urbana-Champaign

Director: Alli St. John, Arizona State University

Dramaturg: Dennis Sloan, University of Houston-Downtown

Alex: David Ian Lee, Tennessee State University

Peter: Jarod Mariani, Bowling Green State University

Nothing Got

By Straton Rushing, Arizona State University

Director: Bobbi Masters, City Colleges of Chicago

Dramaturg: Suzi Elnaggar, Baylor University

Alex: Michael L. Franz, Florida State University

Graham: Nathan Bowman, Benedictine College

Playwriting Symposium Plays-in-Progress 4

Erie

Greater Illinois

By Steven Strafford, Ohio University

Dramaturg: Aaron Scully, University of Central Missouri

Playwriting Symposium

Ontario, Huron, Suite 401 and 420

Rehearsals

12:00 – 1:15

Lunch Break Sessions

Conference Planning Committee (Salon H),
Anti-Racism Committee (Salon A),
Accessibility Committee (Salon C),
Land Acknowledgement Committee (Salon B), and
By-Laws Committee (Salon G)

Those interested in knowing more about the work in which these committees engage and/or participating in these committees are encouraged to join in these meet-ups. The Conference Planning Committee meeting will include incoming and remaining senior symposia co-chairs, the Executive Committee, members of the all-conference events committee, and representatives from each ad hoc committee.

Session 8: 1:30 – 2:45

All Conference Facilitated Discussions

Salon D/Salon E

Critical Conversations A: BIPOC Scholars and Artists in Academia

Facilitators: Noe Montez, Tufts University;

Brandon LaReau, University of Georgia

Critical Conversations B: Revolutionizing Theatre in Academia for Allies and Accomplices

Facilitators: Shannon Walsh, Louisiana State University;

Julie Burrell, Cleveland State University

Session 9: 3:00 – 4:15

History Symposium 13

Salon A - AV

Plays of the Past, Made New

Chair: Sebastian Trainor, Pennsylvania State University

“The Historical Avant-Garde’s ‘Dramaturgy of Revolution’:

*Dramatic and Critical Appropriations of *Ubu Roi*”*

Lance Mekeel, Saint Francis University

Friday, March 4, 2022

“Deities, Divas, and Drives: Stages of Revolt in Yuval Sharon’s
TWILIGHT: GODS”

Ryan M. Prendergast, University of Texas, Austin

“When the Canon Goes Pop: Chekhov’s *Three Sisters* as re-told
by Viktor Ryzhakov and ‘Yulansabl’”

Greer Gerni, Independent Scholar

“What Use are Clowns? Lorraine Hansberry’s Subtle Revolutions
of Style”

Dave Peterson, Niagara University

History Symposium 14

Salon H

Undergraduate Emerging Scholars

Chair: Sean Bartley, Northwestern State University

“Searching for the Self in Revolutionary Dramatic Criticism”

Isaac Peter DeMarchi, Skidmore College

“Staging Vietnamese Nationalism: Kich Noi and the Formation
of National Identity”

Spencer Wilkes Fields, Brigham Young University

“A Crack in the Glass: Revolutionizing Williams’ *The Glass
Menagerie*”

Frederick Miller, Penn State University

Practice/Production Symposium 5

Salon C - AV

**Children of the Revolution: Technology, Theatre, and the New
Generation**

*Chair: D. Amy-Rose Forbes-Erickson, Bowling Green State
University*

“Fancademia: The Democratization of Theatre Critique in the
Digital Age”

Samantha Marchiony, Independent Scholar

“‘We’re Taking the Kids’: Reparative Embodiment within
TikTok’s Visual Storytelling and Fandom Communities”

Lusie Cuskey, Birmingham Southern College

“Castrated Progress”

Lucy Oruta, Arizona State University

Practice/Production Symposium 6

Salon B - AV

**“Storytelling on Screen: Revolutionizing Engagement through
Playback Theatre” (Workshop)**

Chair: Cason Murphy, Iowa State University

Heidi Winters Vogel, Wabash College, and

Jordan Rosin, the Northwest School of the Arts

Pedagogy Symposium 7

Salon F

Admin & Curriculum

Chair: *Emily Rollie, Central Washington University*

“Right Sizing a Season - Revolution and Resistance”

Mary Elizabeth Anderson, Wayne State University

“The Circular Conundrum of One’s Role: Adjunct Faculty: Am I coming or am I Going?”

Chloe Whiting Stevenson, Independent Scholar

“Power Dynamics in Theatre Education”

Hillary Moore, The Bush School

Playwriting Symposium 4

Superior

Chair, *Bella Poynton, Medaille College*

Zoe Through the Subway Dog Door

By Greg Romero, Austin Community College

Director: Stephen Cedars, City University of New York

Dramaturg: Rebecca Curran, Florida State University

Ruth: Bella Poynton, Medaille College

Julia: Kathy Privatt, Lawrence University

Joseph: Joe Stollenwerk, University of South Dakota

Zoe: Julia Moriarty, Columbus State University

Butch and Preggers

By Christy Rodriguez de Conte, Tallahassee Community College

Director: Joe Stollenwerk, University of South Dakota

Dramaturg: Kristi Good, Carnegie Mellon University

Performer: Christy Rodriguez de Conte, Tallahassee Community College

Playwriting Symposium Plays-in-Progress 5

Erie

Her Name is Seasons

By Nicole Clay, University of Georgia

Dramaturg: Dennis Sloan, University of Houston-Downtown

Playwriting Symposium

Ontario, Huron, Suite 401 and 420

Rehearsals

Friday, March 4, 2022

History Symposium 15

Salon D

Respondent Forum (Part 1)

Pitch Your Book

Salon G and H

Editors:

Patrick Anderson, Northwestern University Press

Brian Herrera, New York University Press

Heather Nathans, University of Iowa Press

Beth Osborne, Palgrave

Participants:

Beyond Words: The Performativity of Occupied Space in the West Bank, Palestine

Hilary Cooperman, Rollins College

“The World Should Not Forsake You”: Queer Christianity in American Musical Theatre

Lusie Cuskey, Birmingham-Southern College

Huika'i Mo'o 'Ōlelo: Theatre in Hawai'i During the 21st Century

Jenna Gerdson, Independent Scholar

Encountering Tradition - Navigating Gender across Balinese Borders

Jennifer Goodlander, Indiana University

Playbill's Broadway: The Making of American Audiences

Vicki L. Hoskins, Siena College

Performing the Polyseme: Theatre and Ambiguity in Post-Revolutionary Iran

Ali-Reza Mirsajadi, The Theatre School at DePaul University

Lanford Wilson: The Best is None Too Good

Derek R. Munson, Illinois State University

Shifting Focus: The Politics & Performance of Black Women's Hypervisibility

Leticia L. Ridley, Santa Clara University

Cultural Gatekeepers of Kenya: Performing States of Emergence and Emergency

Karin Waidley, University of Redlands

Practice/Production Symposium 7

Salon B - AV

Revolutionary Designs: The Aesthetics of Change

Chairs: Lionel Walsh, University of Windsor, and Cathy Albers, Great Lakes Michael Chekhov Consortium

“Staging Revolutionary Characters within Conventional Academic Theatre”

Karen M. Dabney, Independent Scholar

“The Composer’: How Hybrid Productions Will Create a New Job Title in Theatre”

Andy Head and Gary Jacobs, Rochester Institute of Technology

“The Objects of Virtual Performance: Dance of the Human and Non-Human”

Mary Elizabeth Anderson and Richard Haley, Wayne State University

“Can a Person Kiss a Hologram? Live Theatre During a Time of Plague in Illusionary Tales”

Tony Gunn and Adam Houghton, Brigham Young University

Practice/Production Symposium 8

Salon A - AV

Pivot Points: Revolutionary Approaches to Making Theatre Accessible

Chair: Catherine Heiner, University of Washington

“The Sign of a Revolution”

Lezlie Cross, University of Portland

“Why So Many Theatres Get Accessibility Wrong—and the easy, free ways you can make your own theatre more accessible today!”

John Michael Sefel, The Ohio State University

“Devising Accessible Rehearsal and Production Practices in *kin • song: ode to disability ancestors*”

Alexis Riley, Shannon Woods, and Quinn Wozniak, The University of Texas at Austin

Pedagogy Workshop 4

Salon C - AV

Chair: Ron Zank, University of Nebraska at Omaha

“Revolutionary Recovery: De-Rolling and Debriefing Practices for Rehearsal and Performance”

Kate Busselle, University of Oklahoma

“Polyvagal Theory in the Classroom”

Hannah Fazio, Florida State University

Playwriting Symposium 5

Superior

Chair: Vanessa Campagna, Monmouth College

Needles

By Brad Stephenson, Catawba College

Director: Eric S. Kildow, Kent State University

Dramaturg: Rebecca Curran, Florida State University

Adam: Eric Thibodeaux-Thompson, University of Illinois Springfield

One: Matt Reeder, Ball State University

Two: Nathan Bowman, Benedictine College

Three: John Paul “JP” Staszal, California University of Pennsylvania

Until the Earth Breaks Open

By Lindsay Partain, Independent Artist
Director: Matthew Reeder, Ball State University
Dramaturg: Roxane Heinze-Bradshaw, Northwestern University
Vine: TBD
Limb: TBD
Root: Missy Thibodeaux-Thompson, University of Illinois, Springfield
Branch: TBD

Playwriting Symposium Plays-in-Progress 6
Erie

Escobar's Hippo

By Franky Gonzalez, Independent Artist
Dramaturg: Brad Stephenson, Catawba College

Playwriting Symposium
Ontario, Huron, Suite 401 and 420

Rehearsals

6:15 – 7:30

Graduate Student Social
Salon F

7:00 – 9:00

Devised Script Reading
Salon D

**Saturday,
March 5, 2022**

Registration Desk: North Foyer, 2nd Level - 8:00 – 6:00
Breakfast: North Foyer, 2nd Level - 8:00 – 9:30

Pre-session 8:00 – 8:45

Practice/Production Symposium
Salon D

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

Session 11: 9:00 – 10:15

All Conference Roundtable

Salon D

“Revolutionizing the Institutional Lives of Theatre, Dance, and Performance Studies through Critical University Studies Approaches”

Chairs: Noe Montez, Tufts University, and Ariel Nereson, University at Buffalo, SUNY

Participants: Kandyce Anderson Amie, University of Wisconsin, Madison;

Shelby Brewster, Michigan State University;

Laura Dougherty, Hamline University;

Bethany Hughes, University of Michigan;

Beth Osborne, Florida State University;

Samuel Yates, Millikin University

Session 12: 10:30 – 11:45

History Symposium 16

Salon A - AV

Storytelling and Performance as Resistance, as Revolution

Chair: Noe Montez, Tufts University

“Muxe Velas and Zapotec Fiesta Queens: Indigenous Trans/Queer Worldmaking”

Joshua L Truett, The Ohio State University

“Stickfights, Smut and Sanitation: On the provocations of Trinidad’s *jamette* Carnival”

Stephen Cedars, CUNY Graduate Center

History Symposium 17

Salon F

Graduate Emerging Scholars

Chair: Lezlie Cross, University of Portland

“Danger from With(out/in): Pollution as Metaphor in *Angels in America*”

Lily Shell, University of Wisconsin, Madison

“Conjuring Spirits: Battles Over Performative Authorship in the Narrative of Nat Turner’s Confessions”

Jeremy Geragotelis, University of Iowa

“Transmasculine Fat on Stage: Constructions of Bodily Meaning”
Orion Lee Risk, University of Wisconsin, Madison

Saturday, March 5, 2022

Practice/Production Symposium 9

Salon C - AV

Revolution at the Intersection: Diverse Visions of Contemporary Theatrical Practices

Chair: Leesi Patrick, Bowling Green State University

“Staging a Revolution in Anti-Racism Education with *Moonwake: An Immersive, Site-Specific, Ethnographic, Choose-your-own Adventure Performance*”

Hilary Cooperman, Tiara Ashurst, and Ghina Fawaz, Rollins College

“‘A Revolution in their Minds’: Staging Larissa FastHorse’s *The Thanksgiving Play* in a Small Liberal Arts College Context”

Deana Nichols, Knox College

“Globalizing Lefty: Making Clifford Odets Speak to the Present”

Sanhawich Meateanuwat, Illinois State University

“Afro-Dystopian Visions: Theatre Practice-as Research and The Running Black Man in Jackie Sibbles Drury’s *We Are Proud to Present a Presentation About the Herero of Namibia, Formerly Known as Southwest Africa, From the German Südwestafrika, Between the Years 1884–1915*”

D. Amy-Rose Forbes-Erickson, Bowling Green State University

Pedagogy Symposium 8

Salon B

Revolution in Theory & Practice

Chair: Ron Zank, University of Nebraska at Omaha

“Revolutionizing Casting to Engage Revolutionary Voices”

John Michael DiResta, Skidmore College

“Rotating (Revolutionizing) the Classroom with Critical Theory and Intersectionality Theory”

Yuko Kurahashi, Kent State University

“Choosing the “Right” Translation for Non-Western Plays in the Syllabus”

Kee-Yoon Nahm, Illinois State University

Pedagogy Workshop 5

Salon H

Chair: John Michael Sefel, The Ohio State University

“The Coming Crip Revolution Teaching Mind Body in Theatre Performance”

Catherine (Katya) Vrtis, Independent Scholar

Playwriting Symposium 6

Superior

Chair: Bella Poynton, Medaille College

True Skies

By John Mabey, Independent Artist

Director: Collin Vorbeck, Texas Tech University

Dramaturg: Eric S. Kildow, Kent State University

Gina: Hannah Fazio, Florida State University
Keith: Michael L. Franz, Florida State University

Jan and Joe

By Joe Stollenwerk, University of South Dakota
Director: Shawna Mefferd Kelty, SUNY Plattsburgh
Dramaturg: Dan Venning, Union College
Jan: Missy Thibodeaux-Thompson, University of Illinois
Springfield
Joe: Brad Stephenson, Catawba College

Playwriting Symposium Plays-in-Progress 7
Erie

Happy Wright

By Straton Rushing, Arizona State University
Dramaturg: Suzi Elnaggar, Baylor University

Playwriting Symposium
Ontario, Huron, Suite 401 and 420

Rehearsals

12:00 – 2:00

All Conference Luncheon and Keynote
Salon DE

Presentation of the Robert A. Schanke Award

“Un- Keynote”
MATC Members

2:00 – 3:00

MATC Business Meeting
Salon DE

Session 13: 3:15 – 4:30

History Symposium 18
Salon A - AV

Revolutions in Queer Identity in Theatre

Chair: Dr. Catherine (Katya) Vrtis, *Independent Scholar*
“Always Fighting for More, More, More’: Queer Revolution in
Haruna Lee’s *War Lesbian*”
Jessica Del Vecchio, James Madison University
“Revolutionary Sexuality in Lorraine Hansberry’s *Les Blancs*”
Arielle Raymos, The University of Wisconsin-Madison
“*The Color Purple* and the New Black”
Aaron C. Thomas, Florida State University

Saturday, March 5, 2022

History Symposium 19

Salon C - AV

Revolutions in Historiography

Chair: Scott Magelssen, University of Washington

“Turning and Returning: Revolution As An Historiographic Strategy”

Rosemarie Bank, Kent State University

“Revolution and Its Discontents”

Michal Kobialka, University of Minnesota

“Revolutions in Settler Perception: Spiritualist Camp Meetings and Territorial Enchantment”

Bryan Schmidt, St. Olaf College

“The Terrible Goddesses of Democracy: The Eumenides in Athenian Tragedy and Politics”

Alan Sikes, Louisiana State University

Articles in Progress 1

Salon G and H

Editors:

Michelle Liu Carriger, *The Journal of Dramatic Theory and Criticism*

Laura Edmondson, *Theatre Journal*

Nadine George-Graves, *Dance Research Journal*

Stuart Hecht, *New England Theatre Journal*

Lisa Jackson-Schebetta, *Theatre History Studies*

David Kornhaber, *Modern Drama*

Susanne Shawyer, *Theatre Topics*

Ann Folino White, *Theatre Annual*

James Wilson, *The Journal of American Drama and Theatre*

Participants:

“Erupting Presence into Absence: Possibility, Potentiality, and Performance in New Orleans’ 2019 Boycott Bowl”

Michael L. Franz, Florida State University

“Dipping Your Hands in Water: Staging Trauma and Bearing Witness with Student Actors in Carson Kreitzer’s *Self Defense*”

Catherine Heiner, University of Washington

“Barrimore’s Gun: Gender and Genre Potential in *The Blood Red Knight* (1810)”

Daniel Johnson, Rutgers University

“Fascism Doesn’t Happen Here: The Federal Theatre Project and Political Dissembling”

Macy Jones, University of the Ozarks

“Visibility of the Aged Body in Paula Vogel’s *The Oldest Profession*”

Deborah Kochman, University of South Florida

“Redeeming: A Cultural Negotiation Through Religious Performances”

Carlos Salazar-Zeledon, Universidad de Costa Rica

“Performing Peat: Strategic Anthropomorphism in Cryptic’s *Below the Blanket*”

Angenette Spalink, Texas A&M University

“A [B]lack Baudelaire’: Linguistic Panic and Symbolism in Amiri Baraka’s 1960s Life and Work”

Shadow David Zimmerman, University of Washington

Practice/Production Symposium 10

Salon F

Henry G20: Revolutionizing Theatre with an App (Workshop)

Note: Facilitator will be remote instructing participants via Zoom and downloadable app.

Chair: Chloe Whiting Stevenson, Independent Scholar

Christine Brubaker, University of Calgary

Pedagogy Symposium 9

Salon B - AV

Virtual Revolution

Chair: Allison Gibbes, University of Nevada, Las Vegas

“Digital Conversion: A Course in Theatre History Pedagogy for MFA Students”

Daniel Smith, Michigan State University

“Rehearsing Virtual Accessibility for the (Not Yet) Post Pandemic Future”

Janet Werther and Kiera Bono, The Graduate Center, CUNY

“We Shall Everyone Be Mask’d”: Pedagogical Insights Gained from Teaching Shakespearean Acting Virtually”

Amanda Marie Rogus, University of Washington

“There is No Time for All Things Revolution and Rebooting Shakespeare’s *Comedy of Errors*”

Laura Grace Godwin, Ben Long, Noah Long, and Colleen Pechin, Christopher Newport University

Playwriting Symposium 7

Superior

Chair: Rachel E. Bauer, Sacred Heart University

The Anniversary

By Bella Poynton, Medaille College

Director: Anne Thibault, Eastern Illinois University

Dramaturg: Christiana Molldrem Harkulich, Eastern Illinois University

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

Ian: Aaron Scully, University of Central Missouri

The Lepidopterist of the Salient

By Justin Maxwell, University of New Orleans

Director: Macaela Carder, Sam Houston State University

Dramaturg: Christiana Molldrem Harkulich, Eastern Illinois University

Fritz: Dan Dennis, Ohio University

Clara: Emily Rollie, Central Washington University

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

Playwriting Symposium

Ontario, Huron, Suite 401 and 420

Rehearsals

Session 14: 4:45 – 6:00

History Symposium 20

Salon D

Respondent Forum (Part 2)

Practice/Production Symposium 11

Salon C - AV

The Show Doesn't Have to Go On: Alternative Models for the Future of Theatre

Chair: Cason Murphy, Iowa State University

“Diagnosing Our Discontent: Why Theatre’s Return to ‘Normal’ Feels so Wrong”

Tiffany Antone, Iowa State University

“A Revolution from the Start: Creating a New Theatre for the Now”

Wesley Broulik and Christie N. Maturo, Central Connecticut State University

“The Importance of Fringing: Why Fringe Festivals are Integral to Theatre’s Survival”

Tamar Neumann, Texas Tech University

“Can a Revolution be Tiny? Reimagining the Actor-Audience Experience”

Meg Hanna-Tominaga, Converse University

Playwriting Symposium 8

Superior

Chair: Vanessa Campagna, Monmouth College

The Truth

By Ada Cheng, Independent Artist

Director: Sanhwich Meateanuwat, Illinois State University

Dramaturg: Adam Goldstein, Northeastern Illinois University

Alyson: Cait Butler, Baldwin Wallace University

Eli: Andre Garner, Ball State University

What it Means to be Polite

By Grace Curley, Sacred Heart University

Director: Jane E. Purse-Wiedenhoef, University of Wisconsin,
Oshkosh

Dramaturg: Nathan Bowman, Benedictine College

Cassidy: Hannah Fazio, Florida State University

Zoe: Julia Moriarty, Columbus State University

Sunday, March 6, 2022

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

Session 15: 8:00 – 9:15

History Symposium 21

Salon A

(Re)interpreting Distant, Theatrical Pasts

Chair: Vicki Hoskins, Siena College

“Hrotsvit of Gandersheim and the Revolutionary Origins of
Medieval European Theatre”

Jesse Njus, Virginia Commonwealth University

“What’s in a name?: A Revolutionary Discovery of
Dramatic Origin Based on Paleographical Proof of Play
Mispronunciation in Henslowe’s Diary”

Amanda Marie Rogus, University of Washington

“Revolutionary Mothers: Politicization of Maternal Characters in
Two Suffrage Plays”

Merritt Denman Popp, Florida State University and Baylor
University

History Symposium 22

Salon C

20th Century German Theatre & Identity

Chair: Dan Venning, Union College

“A Dictatorship of Art”

Andrew Friedman, Ball State University

“Theatre in East Germany after the ‘Wende’: Oral Historiographies”

Hannah Probst, Universität Leipzig

“‘Stabbed in the Back’: *Schlageter* as Revolutionary Manifesto”

Stacey Connelly, Trinity University

Sunday, March 6, 2022

Articles in Progress 2

Salons G and H

Editors:

Michelle Liu Carriger, *The Journal of Dramatic Theory and Criticism*

Laura Edmondson, *Theatre Journal*

Nadine George-Graves, *Dance Research Journal*

Stuart Hecht, *New England Theatre Journal*

Lisa Jackson-Schebetta, *Theatre History Studies*

David Kornhaber, *Modern Drama*

Susanne Shawyer, *Theatre Topics*

Ann Folino White, *Theatre Annual*

James Wilson, *The Journal of American Drama and Theatre*

Participants:

“‘The future is private’: Fascist Performance in the Dawn of the Metaverse”

Mackenzie Bounds, University of Washington

“True Woman to New Woman: Shakespeare’s Beatrice on the Nineteenth Century Stage”

Lezlie Cross, University of Portland

“Character and the Virtual World: Sharing Virtual Space with Vtubers”

Whit Emerson, Middle Tennessee State University

“Utopian Vibrations: Undoing social kinesthetics/acoustics in Ezra Dickenson’s *Mother For You I Made This*”

Pella Felton, Bowling Green State University

“Staging the ‘New’ Belfast: Spatial Transformation and Stagnation”

Eleanor Owicki, Indiana University

“What Use Are Clowns: Lorraine Hansberry’s Critique of the Absurd Clown”

Dave Peterson, Niagara University

“Muxe Velas and Zapotec Fiesta Queens: Indigenous Trans/Queer Worldmaking”

Joshua L. Truett, The Ohio State University

“Contagious Conditions: Race, Smallpox, and the Forcible Quarantines of the Joshua Simpkins Opera Company and Mahara’s Minstrels”

Chris Woodworth, Hobart and William Smith Colleges

Pedagogy Symposium 10

Pedagogy Wrap-Up Session

Salon B

Session 16: 9:30 – 10:45

History Symposium 23

Salon D

Respondent Forum (Part 3)

Playwriting Symposium 11

Salon A

Playwriting Wrap-Up Session

Chair, Vanessa Campagna, Monmouth College

Close of Conference

Please join us next year!

***Additional Pre-Recorded Virtual
Roundtables/Panels/Papers***
*(available anytime between February 28-March 8
on Mighty Networks)*

Roundtable:

**“Commingled Histories: Theatre & Dance,” a Roundtable on
Scholarship in Adjacent Fields**

*Moderators: Angela K. Ahlgren, Bowling Green State University;
Victoria Fortuna, Reed College*

*Participants: Melissa Blanco Borelli, Northwestern University;
Joanna Dee Das, Washington University;
Heidi L. Nees, Bowling Green State University;
Giulia Taddeo, Università di Bologna;
Bethany Wood, Opera Colorado*

Paper:

**“Revolutionizing Stage Management Definitions through
Historical Handbooks”**

Dr. Jennifer Leigh Sears Scheier, Governors State University

Sunday, March 6, 2022

