



In-Person Conference
Minneapolis Marriott City Center
March 9-12, 2023

COMPLETE DIGITAL PROGRAM AVAILABLE [HERE](#).

Thursday, March 9, 2023

12:00-8:00 pm Registration Desk/Conference Info Center

Thursday, March 9

Cook's Bay

1:00-2:15 pm Session 1

Thursday, March 9

History Symposium 1: Lafayette Bay

Gaming the System: The Expanding (Im)Possibilities of Liveness and Mediation

Chair: Tony Gunn, Brigham Young University-Program Granite

"Im/Possible Dream?: Diversifying the Screen-to-Stage Musical"

Ronald Zank, University of Nebraska at Omaha

"Playing Critical Roles: Tabletop Role-Playing Game 'Actual Play' as Accessible Devised Theatre"

Lee "Emry" Sottile, Northwestern University

"What Remains: an Exploration of a WWI Extended Reality Memory Machine"

Jason G. Woodworth, University of Georgia

History Symposium 2: Lake Nokomis

Impossible to Identify: Funding, Authorization, and Subtle Hands that Shape Marginalized Representation

Chair: Vicki Hoskins, DePauw University

"The Impossibility of Knowing Lorraine Hansberry: *Les Blancs* and her Post-Raisin Legacy "

Dave Peterson, Niagara University

"How the Ford Foundation Shaped Culturally Specific Theatre in the United States"

Dennis Sloan, University of Houston-Downtown

Practice/Production Symposium 1: Excelsior Bay

Insurmountable Staging: Directing Complex Shows

Chair: Karen M. Dabney, Independent Scholar

"Human Problems Demanding Human Solutions: Mercy, Empathy, and Witnessing Trauma in *The Oresteia*"

Catherine Heiner, University of Washington

"Do Robot actors dream of electric audiences? The insurmountable task of staging Heddatron"

Dennis Schebetta, Skidmore College

"Craving a Space and a Time to Explore: Mounting a Physical Representation of Sarah Kane's *Crave*"

Chloe Whiting Stevenson, Independent Scholar

Pedagogy Symposium 1: Wayzata Bay

Structures & Frameworks

Chair: Collin Vorbeck, Blackburn College

"The Impossible Clock: Reviving A Theatre Program within Five Years"

Macy Jones, University of the Ozarks

"Secret Agent: The Migrating Agency in Teacher/Student Communication and Why it Matters"

Carly Holzwarth, Bucknell University

"Puppetry for a Plague Year: A Syllabus?"

Amanda Petefish Scrag, Iowa State University

"Confronting the "Impossible" Mental Health Crisis in Classrooms: Techniques for Integrating Social and Emotional Learning into Theatre Curricula,"

Elizabeth Coen, University of Houston

Pedagogy Workshop 1: Spring Park Bay

Workshop

Chair: Deborah Kochman

"Mission Possible: Practical Steps to a More Accessible Theatre Classroom" (A discussion centered on DEI Practical Strategies)

Catherine (Katya) Vrtis, Independent Scholar

Cassandra White, Florida State University

Deborah Kochman, University of South Florida

Job Materials Review Session 1: Lake Calhoun (Closed Session)

Participants

Dan Cullen, Independent Scholar

Alexis Riley, Independent Scholar

Reviewers

Ann Haugo, Illinois State University

Ariel Nereson, University at Buffalo

Playwriting Symposium Plays-in-Progress 1: no room assigned

Magical Thinking by Yu-Li Alice Shen, University of Southern Indiana

Dramaturg: Caitlin Kane, Kent State University

Playwriting Symposium: Gray's Bay, Lake Harriet, Pine Lake

Rehearsals

2:30-3:45 pm Session 2

Thursday, March 9

History Symposium 3: Excelsior Bay

Graduate Emerging Scholars

Chair: Julia Moriarty, Columbus State University

"Humanity First: Performing Terrorism in BioWare's Mass Effect"

M. Landon, University of Illinois at Urbana-Champaign

"A SKIN THAT SINGS: Mycelia, Moving Sound and Corporeal Choirs"

Iván-Daniel Espinosa, University of Colorado Boulder

"Embodying Partition as Transnational and Intergenerational Affect in *Ms. Marvel*"

Ahon Gooptu, Florida State University

History Symposium 4: Lafayette Bay

Politics: The Performance Art of the Impossible

Chair: Michelle Cowin Gibbs, Illinois Wesleyan University

“Funeral, Interrupted: The Funeral of Larry Marley and Paramilitary Funerary Ritual”

Rebecca Erin Curran, Florida State University

“Nativity, Homage & Land Acknowledge in Performance”

Toysi Morgan, University of Illinois, Urbana-Champaign

“Democratic Aspirations and its Others: Competing Visions for Postapartheid Arts Funding in South Africa, 1985-2011”

Bryan Schmidt, St. Olaf College

Practice/Production Symposium 3: Spring Park Bay

Adapting Impossible Works for the 21st Century

Chair: Chloe Whiting Stevenson, Independent Scholar

“Mis’ry’s Comin’ Aroun’: Race and the (Im)Possibilities of Producing Two American Musical Theatre Classics”

John Berst, University of Miami

“SCAVEL AN GOW: The Theatre of the Mind”

Paul Farmer, Falmouth University

“Staging the Impossible Epic: Fires, Floods, and Falls – Oh My!”

Mike Griffin, Brock University

“Flagellation, Masturbation, and Necrophilia: Staging the Plays of Hrotsvit of Gandersheim”

Jenna Soleo-Shanks, University of Minnesota Duluth

Pedagogy Symposium 2: Wayzata Bay

The Creatives

Chair: Collin Vorbeck, Blackburn College

“Telling an Impossible Story: Broadening the Artistic Horizons of Low-Income First-Generation College Students through Movement Training”

Slade Billew, Stephen F. Austin State University

“The Development of Pedagogical content knowledge of Teaching-Artists in Higher Education: The Case of the Theatre Department at the Lebanese University”

Karim Chebli, University of Pittsburgh

“Playwriting Education: The Impossible Task?”

Andrew L Black, University of Missouri, Columbia

“Climate Change in the Classroom and Teaching an ‘Impossibly Large’ Problem”

Weston Twardowski, Rice University

Playwriting Symposium 1: Lake Harriet

Introduction Session

Chair: Nathan Bowman

4:00-5:15 pm Session 3

Thursday, March 9

History Symposium 5: Lafayette Bay

Haunting and Horror: Embodied Experiences of the Physically Impossible

Chair: Alexis Riley, Independent Scholar

“Authentic Sensations: The Fox Sisters and Affects of Spiritualism”

Catherine Heiner, University of Washington

“True-Crime Melodrama’s Impossible Claims and the Audiences Who Loved Them”

Erin Bone Steele, Chesapeake Shakespeare Company

“Excising the ‘too possible’ and embracing the safely impossible: Marie Robson’s *The Suffragette* versus the Lord Chamberlain’s office”

Anna Andes, Susquehanna University

History Symposium 6: Lake Nokomis

Local Character: Small American Theatre Companies and Impossibly Specific Challenges

Chair: Dorothy Chansky, Texas Tech University

“Making Small Audiences Possible: Alternate Strategies in One-on-One Immersive Performances”

David Bisaha, Binghamton University-SUNY

“A Remembered Norway: An Investigation into Commonweal Theatre Company’s Ibsen Festival”

Lucas Skjaret, Baylor University

“Impractical, Not Impossible Theater: Re-Imagining Charlotte, North Carolina Theater in a Post-Covid Landscape”

Kevin Calcamp, Queens University of Charlotte

Practice/Production Symposium 3: Excelsior Bay

Eco-collaboration: Emphasizing Organic Creative Processes

Chair: Heidi Nees, Bowling Green State University

“Leveraging Artistic Assets, Catalyzing Community Action”

Vivian M. Cook, Charissa Menefee, Taylor Sklenar, The EcoTheatre Lab and Iowa State University

“MYCELIA MÚSICA: Dancing Mushrooms & Unruly Entanglements of Fungal Sculpture, Somatics and Sound”

Iván-Daniel Espinosa, University of Colorado Boulder

“Staging the Anthropocene: Three Impossible Tasks”

Karen Jean Martinson and Rachel Bowditch, Arizona State University

Pedagogy Symposium 3: Wayzata Bay

Technology and Theatre Pedagogy

Chair: Ron Zank, University of Nebraska at Omaha

“Fear and Creativity in the Design Classroom”

Austin M. Rausch, Purdue University Fort Wayne

“Using Theatre Skills Beyond the Classroom”

Suzanne Delle, York College of PA

“Deconstructionist celebrations: TikTok, youth, and the stealth musical”

Julie Snyder, Penn State University

Pedagogy Workshop 2: Spring Park Bay

Chair: Tony Gunn, Brigham Young University - Program Granite

“Making Something from Nothing: Devising the (Im)Possible,”

George McConnell, Adams State University

Playwriting Symposium Plays-in-Progress 2: no room assigned

Moise and the World of Reason by Justin Maxwell, University of New Orleans

Dramaturg: Kristi Good, Carnegie Mellon University

Playwriting Symposium: Gray’s Bay, Lake Calhoun, Lake Harriet, Pine Lake

Rehearsals

5:15-6:30 pm Dinner Break

Thursday, March 9

Executive Committee Meeting (Closed Session)

History Symposium 7: Lafayette Bay

Performed Anotopias: Ecological + Archaeological Im/possibilities in Contemporary Performance

Chair: Bryan Schmidt, St. Olaf College

“Impossible Ecologies: Choreographing Dirt in the Anthropocene”

Angenette Spalink, Texas A&M University

“Ancestors from the Future: The Impossibility of Healing Colonized Time”

kt shorb, Macalester College

“Recovery in Ruins: Unearthing Mad Ancestors from the Archives of Therapeutic Dance”

Alexis Riley, Independent Scholar

History Symposium 8: Excelsior Bay

Performing Blackness: The Possibilities of Black Dramaturgy and Dismissing the White Gaze

Chair: Julie Burrell, Cleveland State University

“Hurstonian Theatricality: Exploring Linguistic and Vernacular Lyricism in the Theatrical Works of Zora Neale Hurston”

Michelle Cowin Gibbs, Illinois Wesleyan University

“Repetition Without Replication: Hollywood, Stereotypes, & Hattie McDaniel's Adaptive Acting Strategies”

Teri Incampo, Trinity College

“Approaching the Impossible Dramaturgy of Jean Toomer's *Kabnis* (1923)”

Shadow Zimmerman, Northern Arizona University

“Implausible Success: The Multiple Minority Challenge at the Harlem Suitcase Theatre”

Catherine (Katya) Vrtis, Independent Scholar

Practice/Production Symposium 4: Spring Park Bay

Devising for the Very Young & a 10-minute, 1-man show: Workshop & Performance

Chair: Lucas Skjaret, Baylor University

“Exit, Pursued By The Bard”

Harold Hynick, Missouri Valley College

“Devising Performance for the Very Young: Impossible Worlds through Collaboration”

Amanda Pintore, Arizona State University

Zoe Tyler, Arizona State University

Pedagogy Symposium 4: Wayzata Bay

Evolving Pedagogy of Script Analysis

Chair: Sean Bartley, Northwestern State University

“Productive Frustration: Staging the Nation in the Dramatic Literature Classroom”

Deana Nichols, Knox College

“Stanislavsky's Active Analysis: Script Analysis for the Kinesthetic Learner”

Greer Gerni, University of Missouri Kansas City Conservatory

“Never Tell Me the Odds: The Impossible Pedagogy of Teaching Sports Plays”

Michael Lawrence Franz, Florida State University

“Anti-Thematic Script Analysis, or How to Teach Beyond “Themes”

Mackenzie Bounds, University of Washington

Playwriting Symposium Plays-in-Progress 3: no room assigned

AI at Delphi by Bella Poynton, Medaille University

Dramaturg: Adam Goldstein, Northeastern Illinois University

Playwriting Symposium: Gray's Bay, Lake Harriet, Lake Nokomis, Pine Lake

Rehearsals

8:00-9:15 pm Session 5: All Conference Session

Thursday, March 9

Land Acknowledgement Roundtable: Wayzata Bay

"Beyond Land Acknowledgements: Contemporary Native Presence in Minneapolis"

Rosy Simas (Seneca Nation, Heron Clan)

Adrienne Zimiga-January (Oglala Lakota Sioux)

Sharon Day (Bois Forte Band of Ojibwe)

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

Thursday, March 9

Atrium

All Conference Attendees Invited

Friday, March 10, 2023

8:30 am-4:30 pm Registration Desk/Conference Info Center

Friday, March 10

Cook's Bay

8:00-8:45 am Pre-Session

Friday, March 10

Practice/Production Symposium: Wayzata Bay

Qigong / Tai Chi Lesson

Dennis Schebetta, Assistant Professor, Skidmore College

9:00-10:15 am Session 6

Friday, March 10

History Symposium 9: Excelsior Bay

The Possibilities of Negative Space: Challenging Current Models of Archival and Textual Research

Chair: Patrick McKelvey, University of Pittsburgh

"No Straight-Forward Stories: Digital Humanities Tools for Representing Impossible Histories"

Nicolas Shannon Savard, Case Western Reserve University

"Was Good Medieval Theatre (Im)possible?: Or Why We Don't Respect the Past"

Jesse Njus, Virginia Commonwealth University

"The Impossibility of Text: Scenographic Aspects of Contemporary Playwriting"

Sara Freeman, University of Puget Sound

"The Writing's (Im)Possible: Historiographical Challenges of an Untrustworthy Archive"

Vicki Hoskins, DePauw University

History Symposium 10: Spring Park Bay

The Limit Does Not Exist: Reimagining (Im)possibilities of Representation in Contemporary Mainstream Theatre

Chair: Dennis Sloan, University of Houston-Downtown

"Impossible Things Are Happening Every Day: Broadway Musicals of the 21st Century"

Amy Osatinski, Oklahoma City University

"Black Contemporary Theatre: A Study in Diversity in US/UK Theatre Looking at Roles and Storylines in Black Contemporary Theatre 2010-2021"

Nayib Emmanuel Jean Baptiste, St. Mary's University

"We. Are. The Wolves: Collectivity in Play"

Shannon Walsh, Louisiana State University

Pedagogy Symposium 5: Lafayette Bay

Chair: Deborah Kochman, University of South Florida

"Responding Collectively to the Impossibilities of Theatre History Pedagogy"

Diane Brewer, University of Evansville

Caitlin Kane, Kent State University

Pedagogy Symposium 6: Lake Nokomis

Teaching the Canon

Chair: Collin Vorbeck, Blackburn College

“*Machinal* in 2022: The Impossibilities of Staging Canons”

Dave Peterson, Niagara University

“The Untitled *Othello* Project: A Blueprint for Experiencing Theatre in Higher Education”

Rachel E. Bauer, Sacred Heart University

“Teaching Churchill’s *Cloud 9* in 21st Century Texas”

Rebecca Johnson, Texas Tech

“Impossible Theatre Histories: Toward an Even-More Decentered Syllabus”

Shadow Zimmerman, Northern Arizona University

Playwriting Symposium 2: Lake Harriet

Chair: Vanessa Campagna, Monmouth College

Subject for a Short Story by Ahon Gooptu, Florida State University

Director: Stephen Cedars, The Graduate Center, CUNY

Dramaturg: Margo L. Skornia, University of Iowa

Rick: Mike Franz, Florida State University

Bradley: Mhairi Kerr, Birmingham-Southern College

Rita: Yu-Li Alice Shen, University of Southern Indiana

A Doll's House, Part 3 by Paige Goodwin, University of California, Riverside

Director: Alli St. John, Independent Artist

Dramaturg: Tamar Neumann, Texas Tech University

Teresa: Julia Moriarty, Columbus State University

Barbie: Bella Poynton, Medaille University

Playwriting Symposium: Gray’s Bay, Wayzata Bay, Lake Calhoun, Pine Lake

Rehearsals

10:30-11:45 am Session 7

Friday, March 10

History Symposium 11: Wayzata Bay

Queer Possibilities: Representation, Transformation, and Recognition

Chair: kt shorb, Macalester College

“Past Definitions: Trans Theatre and the Im/Possibility of Recognition”

Ali-Reza Mirsajadi, DePaul University

“Perversion and Trickery: Chasing Death, Utopia and Irrational Queerness in CHICKS’ *Lesbian Vampire Fantasy*”

Hannah Probst, Leipzig University

“Casting the Minyan: Jewish Representation as Sincere Intersubjective Performance”

Kyra Smith, Louisiana State University

“Re-posing the Prose: Taylor Mac, Walt Whitman, and Drag as Transformation”

Tyler Everett Adams, Ohio University

History Symposium 12: Lake Calhoun

Raising Future Martyrs: Patriotic Artifacts of Impossible Nationalist Mythologies

Chair: Aaron C. Thomas, Florida State University

““I Want to Save the Flag”: Childhood Flag Veneration and Expressive Americanism in Performance During the WWI era”

Deanna Toten Beard, Baylor University

“Conjuring the Possible - Material Actants and Crusading Memory in Early 20th Century International Exhibition”

Michael Valdez, University of Minnesota

“The Night Donald Trump Came to Town: Trump Rallies and the Impossible Return of Shared U.S. Performance Traditions”

Stephen Cedars, The Graduate Center, CUNY

Pedagogy Symposium 7: Excelsior Bay

What We Learned from the Pandemic

Chair: Karen Dabney, Independent Scholar

“Doing the Impossible: Cultivating a Pedagogy of Care in the Post-Covid Classroom”

Amy Osatinski, Oklahoma City University

“Engaged Pedagogy, Asynchronously: Digital Humanities Projects for Schrodinger’s Classroom”

Nicolas Shannon Savard, Case Western Reserve University

“Changing the System: Exploring Play as a Model for Post-Pandemic Classrooms”

Maddy Moreland, Arizona State University

“This is how we do it here” Engaging in Safety Training in Theatre Education”

Alivia Cross, The Pennsylvania State University

Playwriting Symposium 3: Lake Harriet

Chair: Bella Poynton

The Last Fantasy Package by Greg Romero, University of Louisiana-Lafayette

Director: Eric Kildow, Kent State University

Dramaturg: Christiana Molldrem Harkulich, Eastern Illinois University

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

Beverly: Lusie Cuskey, Birmingham-Southern College

Candace: Kitty Corum, Independent Artist

Into Me: A Love Story by DC Cathro, Independent Artist

Director: Mike Franz, Florida State University

Dramaturg: Kristi Good, Carnegie Mellon University

Zach: André Garner, Ball State University

Playwriting Symposium Plays-in-Progress 4: no room assigned

Every.single.one. by Cherie Sampson, University of Missouri

Dramaturg: Rachael Powles, University of Ottawa

Playwriting Symposium: Lafayette Bay, Gray’s Bay, Spring Park Bay, Lake Nokomis

Rehearsals

12:00-1:15 pm Lunch Break

Friday, March 10

Committee Meetings – All are welcome!

Conference Planning Committee: Wayzata Bay

Anti-Racism Committee: Spring Park Bay

Accessibility Committee: Lafayette Bay

Land Acknowledgement Committee: Lake Nokomis

1:30-2:45 pm Session 8: All Conference Session

Friday, March 10

Hot Topics: Wayzata Bay

Inspired by LMDA, Hot Topics is coming to MATC! Hot Topics is an open invitation to MATC attendees to present—in 5 minutes or less—an idea or project that passionately engages you right now. All you need to participate is to sign up at the conference or via the digital program with your name and topic. Rants, innovative ideas, research conundrums, inspiring projects, calls for action—if it's a hot topic to you, we want to hear about it.

3:00-4:15 pm Session 9

Friday, March 10

History Symposium 13: Spring Park Bay

Mission (Im)Possible: Funding Research with Grants and Fellowships Roundtable

Moderator: Beth Osborne, Florida State University

Cassandra White, Arts Consultant for Florida Department of State

Elaine Hendriks Smith, Florida State University

Weston Twardowski, Center for Environmental Studies and Humanities Research Center, Rice University

History Symposium 14: Excelsior Bay

Undergraduate Emerging Scholars

Chairs: Sean Bartley, Northwestern State University and Julia Moriarty, Columbus State University

“How to Kill Your Dragon: Culture as Fuel for Regimes in Evgeny Shvarts’ *The Dragon*”

Diana Gor, Hunter College

“An Analysis of the Casting and its Implications in Jaclyn Backhaus’s *Men on Boats*”

Tatyanna Rodriguez, University of Houston

“Rasa Aesthetics Analysis of Ancient Sanskrit and Western Theatre: Srīngara and Hasya in *The Little Clay Cart* and *Lysistrata*”

Caili Harris, Centre College

Practice/Production Symposium 5: Lafayette Bay

Virtually Impossible: Live Performances in a Digital Landscape

Chair: Carly Holzwarth, Bucknell University

“Impossible Expectations: A Case Study of *Hamilton* and Digital Theatre Spectatorship”

Emily Green, University of Texas at Austin

“A Tale of Two Cats on a Hot Tin Roof: A Pandemic Production”

Ty Hudson, Independent Scholar

Trevor Belt, Faculty

David Loudermilk, Faculty

“Simpossible: Porting Theatre into Video Games”

Cason Murphy, Iowa State University

“A.I. as Performer: Algorithms, Acting Technique, and the Evolving Rehearsal Room”

Bella Poynton, Medaille University

Practice/Production Symposium 6: Lake Nokomis

Mindful Strategies: Producing Festivals & Inclusive Theatre: Two Workshops

Chair: Mike Griffin

“How to Start a Successful Theatre Festival: Tips and Tricks to Get You Going”

Tamar Neumann, Texas Tech University

Cory Lawson, Winnepesaukee Playhouse

Pedagogy Symposium 8: Lake Calhoun

Engaging Across Diversities in Theatre Classrooms

Chair: Collin Vorbeck, Blackburn College

“Swiping Right on Theatre”

Jennifer Lale, Indiana University

“Breaking the Identity Shell: Interview on Teaching Diverse Playwriting Structure to Diverse Student Populations”

Benjamin Stanford, Texas Tech University

“Cut off the Head on Fire: Radical Change for Equitable Theatre”

Michael Ciaramitaro, Pennsylvania State University

Playwriting Symposium 4: Lake Harriet

Chair: Nathan Bowman

What Love Must Be by Franky Gonzalez, Independent Artist

Director: Matthew Reeder, Ball State University

Dramaturg: Eric Kildow, Kent State University

Man: Sergio Luis Alicea Román, University of Kansas

Woman: Vanessa Campagna, Monmouth College

Night in the Kitchen by Stephen Cedars, City University of New York

Director: Caitlin Kane, Kent State University

Dramaturg: Suzi Elnaggar, Independent Artist

Man: Eric Thibodeaux-Thompson, University of Illinois Springfield

Woman: Jennifer Pennington, University of Louisville

Playwriting Symposium Plays-in-Progress 5: no room assigned

The Cookie Institute by Lauren Wimmer, Independent Artist

Dramaturg: Margo Skornia, University of Iowa

Playwriting Symposium: Wayzata Bay, Gray's Bay, Pine Lake

Rehearsals

4:30-5:45 pm Session 10

Friday, March 10

History Symposium 15: Excelsior Bay

Respondent Forum: Part 1

THS Co-Respondents: Laura Edmondson (Dartmouth College) and Scott Magelssen (University of Washington)

Pitch Your Book: Lake Calhoun (Closed Session)

Participants:

The Viewpoints, a Postmodern Actor Training for a Postmodern Theatre

Dan Cullen, Independent Scholar

The Thriving Artist

David Eggers, University of Utah

Devising ORPHAN TRAIN: How a group of undergraduates and their director created a company and gave voice to the Orphan Train riders (1853-1929)

Robin Mello, University of Wisconsin-Milwaukee

Staging Hrotsvit: New Translations and Adaptations of 10th Century Plays for 21st Century Audiences

Jenna Soleo-Shanks, University of Minnesota Duluth

At the Mouth of the Crossroads: Interpreting Maya Performance in the Yucatán Peninsula

Sarah Alice Campbell, University of Idaho

'An Island of Death': Crumpled Childhood, Performance, and the Jeju Massacre

Shea Y. Hwang, Middle Tennessee State University

Editors:

Brian Herrera, New York University Press
Laura Hussey and Claire Margerison, Routledge
Heather Nathans, University of Iowa Press
Shannon Walsh, Palgrave
Harvey Young, University of Michigan Press

Pitch Your Book: Spring Park Bay (Open Session)

Q + A with Book Authors

All conference participants are welcome to join recent book authors:

Ariel Nereson (*Democracy Moving: Bill T. Jones, Contemporary American Performance, and the Racial Past*, University of Michigan Press, 2022

David Bisaha (*American Scenic Design and Freelance Professionalism*, Southern Illinois University Press, 2022), for a relaxed discussion about book authoring and publishing in theatre and performance studies.

Articles in Progress 1: Lake Calhoun (Closed Session)

Participants:

“Stand-up Comedy as an Erotic Art”

Megan Gogerty, University of Iowa

“In Defense of the Jump Scare: Finding Catharsis in Horror”

Rachael Herren, University of Washington

“Decolonizing the Proscenium: Nora Chipaumire’s *Nehandanda* and *nhaka* practice”

Megan Lewis, Colorado State University

“Resisting Algorithmic Determination: Facing the Political ‘Other’ in Blast Theory’s *Operation Black Antler*”

William W. Lewis, Purdue University

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

Julia Moriarty, Columbus State University

“Literary Theatre and Embodied Theatre: A Practice-based Research in Exploring the Authorship of a Performance”

Rahul Bishnoi, IIT Gandhinagar

“Staging and Seeing Lavina: How Tang Shu-wing’s *Titus Andronicus 2.0* Offers a Feminist Praxis”

Emily Finck, University of Minnesota

“Don’t Let Me Be Misunderstood: Citational Ephemerality in *Desdemona* and *Nina Simone*”

Melissa Lin Sturges, The University of Maryland

Editors:

Jocelyn Buckner, *Theatre History Studies*

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

Susanne Sawyer, *Theatre Topics*

Ann Folino White, *Theatre Annual*

Practice/Production Symposium 7: Lake Nokomis

(Im)possible Collective: Centering Community Amidst Theatre Challenges

Chair: Dr. Kate Busselle, University of Oklahoma

“Impossibly Difficult Moments: Adapting TO for Faculty Intervention and Anti-Bias Training”

Karen M. Dabney, University of Virginia

“Circling the Impossible with In the Round”

Heidi Nees & Jenn Stucker, Bowling Green State University

“‘Unspeakably Wonderful:’ The Impossible Power of the Collective Will”

Robin Witt, Professor of Directing, UNC Charlotte

Practice/Production Symposium 8: Wayzata Bay

Impossibly Immersive: Theatre Utilizing Augmented Reality

Chair: Catherine Heiner, University of Washington

“The Mouse and the Buddha: Achieving Impossible Play through Augmented-Reality Integrative Theatre”

Vivian Appler, University of Georgia

Nakeisha Daniel, College of Charleston

Kenya Gadsden, Marine Corps Heritage Foundation

Sarah Hatteburg, College of Charleston

Edom Kassaye, University of Georgia

Emily Pears, Berkeley County School District, SC

Traer Price, Independent Artist

Kathryn Price Bronson, Independent Divinity Scholar

“Augmented Reality as a Tool for Embodied Learning in Theatre for Young Audiences”

Meg Grey and Taryn Spires Kue, The University of Georgia

Pedagogy Workshop 4: Lafayette Bay

Resisting Impossibilities: Land Acknowledgements and Beyond in the Classroom

Chair: Deborah Kochman, University of South Florida

“Resisting Impossibilities: Land Acknowledgments and Beyond in the Classroom”

Christiana Harkulich, Eastern Illinois University

Shannon Epplert, Illinois State University

Emily Goodell, University of Illinois, Urbana-Champaign

Members of the Ad-Hoc Land Acknowledgment Committee

Playwriting Symposium 5: Lake Harriet

Chair: Vanessa Campagna, Monmouth College

Crinoidea at the Lounge by Ella Baldwin, Independent Artist

Director: Nathan Bowman, Benedictine College

Dramaturg: Tamar Neumann, Texas Tech University

Poecilometra Baumilleri: Anne Thibault, Eastern Illinois University

The Godot Particle by Beth Huber, Western Carolina University

Director: Adam H. Goldstein, Northeastern Illinois University

Dramaturg: Nathan Bowman, Benedictine College

Valerie: Kathy Privatt, Lawrence University

Edgar: Eric Thibodeaux-Thompson, University of Illinois Springfield

Godwin: Lusie Cuskey, Birmingham-Southern College

Playwriting Symposium Plays-in-Progress 6: no room assigned

FAG-GODS by John Bavoso, Independent Artist

Dramaturg: Dennis Sloan, University of Houston-Downtown

Playwriting Symposium: Gray's Bay, Pine Lake

Rehearsals

6:15-7:30 pm Graduate Student Social

Friday, March 10

Lafayette Bay

7:30-9:00 pm Evening Theatrical Installations

Friday, March 10

Audience members are free to come and go as they like for experiential performances.

“A Game of Telephone: Experiential Stories and Memory Persistence in Future Societies”
(Wayzata Bay)

William Lewis, Purdue University
Monte Taylor, Purdue University
JJ Sohn, Purdue University
Ryan Douglass, Purdue University
Trevor Marshall, Purdue University
Grant Porter, Purdue University

“MYCELIA MÚSICA: Dancing Mushrooms & Unruly Entanglements of Fungal Sculpture,
Somatics, and Sound” (Excelsior Bay)

Iván-Daniel Espinosa, University of Colorado-Boulder

Saturday, March 11, 2023

8:30 am-4:45 pm Registration Desk/Conference Info Center

Saturday, March 11

Cook's Bay

8:00-8:45 am Pre-Session

Saturday, March 11

Practice/Production Symposium: Wayzata Bay

Qigong / Tai Chi Lesson

Dennis Schebetta, Assistant Professor, Skidmore College

9:00-10:15 am All Conference Session

Saturday, March 11

The Impossible Conference: Wayzata Bay

Join us for a workshop to dream up next year's MATC conference event. Offer your ideas about conferences—the good, the bad, and the impossible possibilities. This community event is an informal guided discussion, and all are welcome. Especially you.

10:30-11:45 am Session 12

Saturday, March 11

History Symposium 16: Lafayette Bay

Queerly Impossible Histories and Horizons

Chair: Kate Bredeson, Reed College

"'It's All Real to Me': Fake Friends' *This American Wife*"

Jessica Del Vecchio, James Madison University

"The Curious Case of Katharine Cornell's Soporific Spaniel: Toward a Disability History of (Im)Possible Canine Performance Labor"

Patrick McKelvey, University of Pittsburgh

"*The Color Purple* and the Politics of Forgiveness"

Aaron C. Thomas, Florida State University

History Symposium 17: Spring Park Bay

Graduate Emerging Scholars

Chair: Dr. Sean Bartley, Northwestern State University

"Gothic Doubles of the Antebellum South in Branden Jacobs-Jenkins's *Appropriate*"

Dohyun Shin, The Graduate Center, City University of New York

"When Will You See - Triangulating the Spectator-Subjugated Relationship in Institutional Performance"

Kae Twichell, Florida State University

"A View from the Balcony: A Comparative Phenomenological Analysis of Live and Digital *Hamilton* Spectatorship"

Emily Green, University of Texas at Austin

Practice/Production Symposium 9: Wayzata Bay

Designing Within, Around, and Beyond the Ordinary

Chair: Vivian Appler, University of Georgia

“Accessible (im)Possibilities: Designing for Disability in Immersive Performance”

Aly Amidei & Megan Reilly, University of Wisconsin-Madison

“Modern Architecture: Similarities and Strategies of Abstraction”

André Brandão de Castro, The Pennsylvania State University, University Park

“To Stream the Impossible Stream”

Will Coeur, Iowa State University

“The Potential of the In-Between in Costume Design”

Carly Holzwarth, Bucknell University

Pedagogy Symposium 9: Lake Nokomis

Interdisciplinary Approaches in Traditional Theatre Courses

Chair: Dave Peterson, Niagara University

“Celebrating Impossible Pedagogy” and “Confronting Impossible Changes” in Theatre History I’

Yuko Kurahashi, School of Theatre and Dance, Kent State University

“Augmenting Critical Thought in Performance Art Course Design”

Brandon Sterrett, Baylor University

“The Play Selection Role-Playing Game: An Active-Learning Approach to Teaching Theatre History,”

Kara Raphaeli, Simpson College

“The Girl of Peace in Leipzig: Bridging Activism, Performance, and Pedagogy through Interdisciplinary Collaboration in Solidarity with Berlin’s “Comfort Women” Movement,”

Hannah Probst, Leipzig University

Pedagogy Workshop 4: Lake Calhoun

Confronting Gaps in Representation in Theatre Pedagogy

Chair: Katya Vrtis, Independent Scholar

“An unapologetic solution”

Troy L. Scarborough, Texas Tech University

“Research Pedagogy and Uncovering LGBTQ+ Youth Theatre”

Andrew Waldron, The Ball State University

Playwriting Symposium 6: Lake Harriet

Chair: Vanessa Campagna, Monmouth College

Same Time Same Place by Tiffa Foster, Independent Artist

Director: Shawna Mefferd Kelty, SUNY Plattsburgh

Dramaturg: Rob Silverman Ascher, University of Iowa

Lydia: Anne Thibault, Eastern Illinois University

Nathan: André Garner, Ball State University

I Met Sasquatch in the Uncanny Valley and We Totally Made Out a Little Bit by Justin Maxwell, University of New Orleans

Director: Season Ellison, Bemidji State University

Dramaturg: Rebecca Weaver, University of Iowa

Human: Mhairi Kerr, Birmingham-Southern College

Other: Sergio Luis Alicea Román, University of Kansas

Playwriting Symposium Plays-in-Progress: no room assigned

That Must Be the Entrance to Heaven by Franky Gonzalez, Independent Artist

Dramaturg: Suzi Elnaggar, Independent Artist

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

Saturday, March 11

Ballroom

Presentation of Robert A. Schanke Award

A Conversation with Lily Tung Crystal

moderated by Jen Plants, University of Wisconsin-Madison

2:00-3:00 pm MATC Business Meeting

Saturday, March 11

Ballroom

3:15-4:30 pm Session 13

Saturday, March 11

History Symposium 18: Lafayette Bay

Indigeneity and Frontier Duality: The Possible Impossibility of Decolonized Performance

Chair: Angenette Spalink, Texas A&M University

"Possible Spaces, Impossible Times"

Rosemarie Bank, Kent State University

"Nothing about us without us': Possibilizing the (Im)possible in Outdoor Historical Drama"

Heidi Nees, Bowling Green State University

"(Im)possibilities of Preservation: Salvage Ethnography in Works Progress Administration's *Creation of the World*"

Christian Bell, Century College

History Symposium 19: Wayzata Bay

The (Im)Possibilities of Cruelty and Fear

Chair: Dave Peterson, Niagara University

"Preventing the Possible Future: *It Can't Happen Here* and Insurrection"

Beth Osborne, Florida State University

"Aesthetic Judgment + Auschwitz = 'Impossible'"

Stacey Connelly, Trinity University

"We Don't Want the Circle of Cruelty to Come Back Around': Performing Reform at the Angola Prison Museum"

Katie Morris, Louisiana State University

"In Defense of the Jump Scare: Finding Catharsis in Horror"

Rachael Herren, University of Washington

Articles in Progress 2: Spring Park Bay (Open Session)

Publish or Perish and Flourish: A Roundtable on Writing for Academia and Beyond

Chairs: Angela K. Ahlgren and Julie M. Burrell

Local Respondents:

Josephine Lee, University of Minnesota - Twin Cities

Stephanie Lein Walseth, Perpich Center for Arts Education, Augsburg University, Full Circle Theater Company

kt shorb, Macalester College

Practice/Production Symposium 10: Excelsior Bay

Shaking Up Season Selection and Auditioning

Chair: Cason Murphy, Iowa State University

“Season Planning and Wellness: An “Impossible” Marriage?”

Tiffany Antone and Amanda Petefish-Schrag, Iowa State University

“Critical Co-Thinking: Making Im/possible Time to Select a Season with Students and Faculty”

Kate Busselle and Nahuel Telleria, University of Oklahoma

“The Flipped Audition”

Matt Fotis, Albright College

“Impossible Pressure and Possible Insights: Composition Exercises and Actor Callbacks”

Ron Zank, University of Nebraska at Omaha

Pedagogy Symposium 10: Lake Calhoun

Workshop

Chair: Bryan Schmidt, St. Olaf College

“The Impossible Inertia of Script Analysis: Character & Relationship”

Meriah Sage, Eastern Michigan University

Melinda Little, Sheridan College and George Brown College

Playwriting Symposium 7: Lake Harriet

Chair: Bella Poynton

Wonders of the World by Lavinia Roberts, Hendrix College

Director: Jessica Jung, North Dakota State University

Dramaturg: Rob Silverman Ascher, University of Iowa

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

Confrontation by Ada Cheng, Northwestern University, Dominican University

Director: Leah Lowe, Vanderbilt University

Dramaturg: Rachael Powles, University of Ottawa

Eileen: Julia Moriarty, Columbus State University

Joe: Aaron Scully, University of Central Missouri

Nancy: Season Ellison, Bemidji State University

Louisa: Kitty Corum, Independent Artist

Playwriting Symposium Plays-in-Progress 8: no room assigned

Radio Ghosts by Greg Romero, University of Louisiana-Lafayette

Dramaturg: Rebecca Weaver, University of Iowa

Playwriting Symposium: Gray’s Bay, Lake Nokomis, Pine Lake

Rehearsals

4:45-6:00 pm Session 14

Saturday, March 11

History Symposium 20: Lafayette Bay

Trans-Atlantic Transcendence: The (Im)possibilities of Repurposing of Theatre Cross-Culturally

Chair: Ali-Reza Mirsajadi, DePaul University

“Opera, Race, and Intercultural Performance: the growing impossibility of the opera canon”

Brandon LaReau, University of Georgia

“Staging Unspeakable Pains in the Chinese Production of *A Raisin in the Sun*”

Weiyu Li, Rank, University of Pittsburgh

“Cultural Objects and the Trans-Atlantic British Community: 1715-1743”

Michal Kobialka, University of Minnesota

History Symposium 21: Lake Nokomis

The Great White Way: Beneath the Impossible Surface of Broadway Magic

Chair: Amy Osatinski, Oklahoma City University

"Ruth Mitchell and the (Im)possible Glamor of Stage Management"

Angela K. Ahlgren, Bowling Green State University

"Enter the Mouse: How Disney 'Transformed' Broadway with a Beauty and a Beast"

Frederick D. Miller, University of Pittsburgh

"The Appeal of Enchantment: The Curious Profitability of *The Music Man* and Music Man Square"

Tony Gunn, Brigham Young University-Program Granite

Practice/Production Symposium 11: Wayzata Bay

Impossible Explorations: Acting Practice and Process

Chair: Cason Murphy, Iowa State University

"The Actress and the Pronoun"

Karen Sabo, Missouri State University

"Pushing the Limits of the Michael Chekhov Technique: An Ensemble of Actors Spyback on an Impossible (but Ideal) Ten Month Journey from the Studio to Production"

Meriah Sage, Eastern Michigan University

Brett Radke, Fordham University

Lana Sugarman, Kent State University

James Rankin, Independent Scholar

Playwriting Symposium 8: Lake Harriet

Working Session with Zoë Rodine and Shalee Cole Mauleón of The Playwrights' Center

Chair: Nathan Bowman

Sunday, March 12, 2023

8:00 am-9:15 am Session 15

Sunday, March 12

History Symposium 22: Spring Park Bay

Impossible Dreamers: Avant-Garde Movements and the Reimagination of the Possible

Chair: Shadow Zimmerman, Northern Arizona University

“A Manifesto for the Impossible: Collision as Coalition in Bill T. Jones and Arnie Zane’s *Continuous Replay*”

Ariel Nereson, University at Buffalo-SUNY

“The Impossible Nouveau Théâtre, 15 rue Blanche, Paris, 1896”

Sebastian Trainor, The Pennsylvania State University

“The Impossibilities of A39 Theatre Group: Postmodernism and Margaret Thatcher”

Paul Farmer, Falmouth University

History Symposium 23: Lafayette Bay

Censored: Negotiating the Impossibilities of Listening to the Silenced

Chair: Catherine (Katya) Vrtis, Independent Scholar

“Censored Communist Women: Berta Lask’s Impossible Attempt to Resist Patriarchy and Capitalism”

Greta Gebhard, University of Minnesota

“Impossible Visibility: Mimed Indecency, the Irish State, and Futurity in Tennessee Williams’s *The Rose Tattoo* in Dublin”

Nic Barilar, University of Wisconsin-La Crosse

“Who is the Cockroach? The Art of Shrinking Freedom of the Arts at the Kenya National Theatre in the 1980s Kenya”

Emmanuel Shikuku Tsikhungu, Kenyatta University

Pedagogy Symposium 11: Excelsior Bay

Pedagogy Wrap-Up Session

Pedagogy Respondent Robin Mello (University of Wisconsin-Milwaukee)

Co Chairs: Deborah Kochman (University of South Florida) and Collin Vorbeck (Blackburn College)

9:30 am-10:45 am Session 16

Sunday, March 12

History Symposium 24: Wayzata Bay

Respondent Forum: Part 2

THS Co-Respondents: Laura Edmondson (Dartmouth College) and Scott Magelssen (University of Washington)

Playwriting Symposium 8: Excelsior Bay

Wrap-Up Session

Chair: Vanessa Campagna, Monmouth College