

M I D - A M E R I C A T H E A T R E
M A R C H 4 T H - 7 T H
C O N F E R E N C E
C A G O O
2 4 H

Please join us in Kansas City for the Silver Jubilee

of the Mid-American Theatre Conference, March 3-6, 2005.

Look for more information on the 25th anniversary conference on our MATC home page:

<http://www.wiu.edu/matc/home/>

2/17/05

9:00 minutes

from

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Ann Hays RE

300/17

* 7:55
50

Program

209

160

60 / 68 / 59 4

50 (w)

W - 15

T - 60

R - 60

S - 59

F - 4

1st weekend in March

24th Annual
Mid – America Theatre Conference

March 4 – 7, 2004

The Allerton-Crowne Plaza Hotel
Chicago, Illinois

MATC

Theatre History Symposium

The Real Thing: Theatre and Authenticity

Directing Symposium

Approaches to Director Training and Development

Playwriting Symposium

The Playwright as Member of a Community

Pedagogy Symposium

Examining Effective Pedagogy in the University: Teaching the Essentials

Young Scholars Symposium

**MID-AMERICA THEATRE CONFERENCE
OFFICERS 2004**

President

Rhona Justice-Malloy, Central Michigan University

1st Vice-President

John R. Poole, Illinois State University

2nd Vice-President

William Jenkins, Ball State University

Secretary

Ann Haugo, Illinois State University

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Deanna Toten Beard, Baylor University

Theatre History Studies

Robert A. Schanke, Editor

CONFERENCE OFFICIALS

Conference Planner

William Jenkins, Ball State University

Theatre History Symposium

Peter A. Davis, University of Illinois

Roger Bechtel, Illinois Wesleyan University

Directing Symposium

Susan Suprenant, University of Nebraska at Omaha

Chuck Ney, Southwest Texas State University

Playwriting Symposium

Leslie Sloan Orr, Illinois State University

David Rush, Southern Illinois University

Pedagogy Symposium

Cyndee Brown, Illinois State University

Rebecca Fishel-Bright, Southern Illinois University

Young Scholars Symposium

Scott Magelssen, Augustana College

THURSDAY MARCH 4TH

Session #1: 1:00-2:15

Theatre History Symposium (Venetian Room, 23rd Floor)

Real Americans: Representing Historical Figures

Chair: Peter Davis, University of Illinois

"A Debacle of Unrivalled Distinction: The Hanlon Brothers and Chicago's Columbian Exposition"

Mark Cosdon, Alleghany College

"From *First to Last*: Musical Biography's Reflection of the Black Experience through the Lives of Jackie Robinson and 'Jelly Roll' Morton"

Norman Hart, James Madison University

"Authentic Heros, Real Americans"

Gretchen Elizabeth Smith, Southern Methodist University

Directing Symposium (Siena Room, 23rd Floor)

Expanding Boundaries

Chair: Chuck Ney, Texas State University-San Marcos

"A Cross-Cultural Model of Director Training"

Larry Zappia, University of Toronto

"Abstraction, Eroticism and the Mind of the Flesh: The Theatre in *Quartet*, The *Quartet* in Theatre"

Magda Romanska, Cornell University

Pedagogy Symposium (Olmsted Room, 4TH Floor)

Performance and Directing

Chair: Cyndee Brown, Illinois State University

"Rehearsal Techniques and the Basics"

Gaye Burgess, University of North Dakota

"The Power of Games: Using Theatre to Teach Theatre"

M.K. Sinnett, University of Missouri-Columbia

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 Londre, 2002

Robert Schanke, 2002

Weldon Durham, 2003

mom only

PAID

mom & dad

Jan Conference

INVITE

CONFERENCE ROOM ASSIGNMENTS

THEATRE HISTORY SYMPOSIUM

Venetian Room (23rd FLOOR)

DIRECTING SYMPOSIUM

Siena Room (23rd FLOOR)

PLAYWRITING and PEDAGOGY SYMPOSIA

Olmsted Room (4TH FLOOR)

Conference Registration will take place

in the main lobby of

The Allerton-Crowne Plaza Hotel

or on the 23rd Floor.

Jan 5. 1993

No guilty Jan 5

Comments to follow
don't have to make
meat pay conf.

Session #2: 2:30-3:45

Theatre History Symposium (Venetian Room, 23rd Floor)

Staging the Real: Documentary Theatre (Part 1)

Chair: Terry Stoller, City University of New York

"Testimony as Theatre: *The Chicago Conspiracy* and *Are You Now or Have You Ever Been?*"

Stacey Connolly, Trinity University

"Representation and Reality in the Operating Room: The Group Theatre's *Men In White*"

Anne Fletcher, Southern Illinois University-Carbondale

"Artifice and Authenticity: Re-Production in Grotowski's Polish Laboratory Theatre"

Jennifer Lavy, University of Washington

Directing Symposium (Siena Room, 23rd Floor)

Issues of Leadership

Chair: Dale Young, Bowling Green State University

"Teaching Ethics in the Directing Classroom"

Nine LeNoir, Minnesota State University, Mankato

"Leading Roles: Leadership in the Work of the Director"

Gary Maciag, Siena College

"One and Common: Community Communication Perspectives on the Directing Process"

Kevin Saari, Eastern Michigan University

Pedagogy Symposium (Olmsted Room, 4th Floor)

Performance and Directing

Chair: Cyndee Brown, Illinois State University

"Connecting Theatre History to Production Work"

Kathy Privatt, Lawrence University

"Yes, and...': Effective Teaching of Improv"

Tom Smith, New Mexico State

"Fueling the Creative Process for Theatre Students"

Jennifer Blackmer, Ball State University

Session #3: 4:00-5:15

Theatre History Symposium (Venetian Room, 23rd Floor)

Performing American Identities (Part 1)

Chair: Kathleen McLennan, University of North Dakota

"'Not a 'Show' in Any Sense of the Word': Did 'Sitting Bull Make Buffalo Bill's Wild West Real?'"

Scott Magelssen, Augustana College

"The Myth of Multiculturalism: The NEA's Shaping of Racialized Theatre, 1965-1995"

Tina Redd, University of Washington

"Representing the Real Mexico in Miquel N. Lira's *Vuelta a la Tierra*"

Patricia Ybarra, University of Kansas

Directing Symposium (Siena Room, 23rd Floor)

Academic Theatre: "Raising the Bar"

Chair: Jon Cole, Willamette University

ATHE Guidelines

Mary Cutler, University of North Dakota

"Theatre Production Informed by Environmental Activism: Envisioning Sustainable Communities"

Sandra Lindberg, Illinois Wesleyan University

"The Director's Dilemma: Teaching Through Production"

Gaye Burgess, University of North Dakota

Pedagogy Symposium (Olmsted Room, 4th Floor)

How Do I Know What I Think Until I See What I Write?: The Power of Journal in the Theatre Classroom

Chair: Rebecca Fishel Bright, Southern Illinois University

Kirsten Ogden, University of LaVerne

Elizabeth Cawns, Louisiana State

Kristin Hanson, Louisiana State

Session #4: 6:30-7:45

Theatre History Symposium (Venetian Room, 23rd Floor)

Jacobean Proofs: Bodies, Texts, Numbers

Chair: John Poole, Illinois State University

"The Boredom of King James: Representing the Urban Subject in Performance and Print"

D.J. Hopkins, Washington University, St. Louis

"Unbearable Proof: Taking Measure of Sanity in Webster's *The Duchess of Malfi*"

Kathleen McLennan, University of North Dakota

"Encountering Strangeness in the Queen's Masques: Witches, Blackamores, and Bare-Armed Bodies"

Jeanne Wilcoxon, University of Minnesota

Directing Symposium (Siena Room, 23rd Floor)

Aesthetic Genealogy

Chair: Nina LeNoir, Minnesota State University

"Aesthetic Genealogy and Big Shoulders: Relating Actively to the Roots of Innovation"

Dale Young, Bowling Green State University

"Teaching Stein and Artaud to Undergraduate Directors"

Ehren Fordyce, Stanford University

"Good Work: Historical Concepts of Art and Beyond"

Susann Suprenant, University of Nebraska at Omaha

Playwriting Symposium (Olmsted Room, 4th Floor)

The Barrel of Monkeys Workshop

Chair: David Rush, Southern Illinois University at Carbondale

Barrel of Monkeys (BOM) is an ensemble of actor-educators who teach creative writing workshops in Chicago Public Elementary Schools. *BOM* uses creative drama, theater games, group story work and individual writing time to engage children in the joy of writing. After the six-week residency is finished, *BOM* takes the stories back to its ensemble of professional actors, musicians, and improvisers and turns the students' stories into a sketch comedy show for the entire school community. *BOM* hopes to build a foundation of literacy skills and self-esteem in children who need it most.

Company members are credited in the back of this program.

Session #5: 8:00-9:15

Theatre History Symposium (Venetian Room, 23rd Floor)

Breaking the Representational Frame: Animals, Puppets, Environments

Chair: Theresa May, Humboldt State University

"Beyond Representation: Site-Specificity and the Environmental Real"

Laura Levin, University of California-Berkeley

"The Animal as Performer: Theorizing Performance Beyond the Human"

Shelly Scott, Northwestern University

"Who's Pulling the Strings? Onstage at the Turnabout Theatre"

Annette Thornton, University of Colorado-Boulder

Directing Symposium (Siena Room, 23rd Floor)

Student Directors and Authority Codes

Chair: Gary Maciag, Siena College

"Codes of Authority in Directing Pedagogy: Directorial Function and Technique"

Jon Cole, Willamette University

"Student Directors, Leadership and Authority"

Frank Kuhn, University of Southern Mississippi

Pedagogy Symposium (Olmsted Room, 4th Floor)

Introductory Theatre Class

Chair: Rebecca Fishel Bright, Southern Illinois University

"Re-Envisioning Introductory Theatre Course Using Multiple Intelligence Theory"

Anne Fletcher, Jonathon Myer, Eric Pals, Ken Bright, Scott Irelan, Aurora Strick,

Constance Frank, Southern Illinois University

FELLOWS OPENING NIGHT RECEPTION 9:30

TAPS ON TWO LOUNGE (2ND Floor)

hors d'oeuvres & cash bar

FRIDAY MARCH 5TH

Session #6: 9:00-10:15

Theatre History Symposium (Venetian Room, 23rd Floor)

Performing History: Stage, Page, and Archive

Chair: Ann Haugo, Illinois State University

"Boy My Greatness: A Dramaturgical Case Study of a Male Cleopatra and Olivia"

Kristin Gandrow, The Playwrights' Center, Minneapolis

"The Truth of Fiction: Challenges for Researchers"

Robert Schanke, Central College

"Staging Versailles: Charles L. Mee and the Re-presentation of History"

Jennifer Schlueter, Ohio State University

Directing Symposium (Siena Room, 23rd Floor)

Academic Theatre: The Graduate Thesis Project

Chair: Tom Mitchell, University of Illinois

"Organic Directing: Too Many Choices for the Student?"

David Kilpatrick, University of Missouri-Columbia

"Fall and Recovery: Doris Humphrey, Dionysis, and Directing as a Graduate Thesis Project"

Ron Zank, University of Nebraska at Omaha

"The Director as Shaman?"

Susan Morrell, Arizona State University West

Pedagogy Symposium (Olmsted Room, 4th Floor)

Design/Technology in the Theatre Classroom

Chair: Cyndee Brown, Illinois State University

"On-line Technology for Auditorium Lecture"

Andrew Vorder Bruegge, St. Cloud State University

"Building a Foundation in Stage Craft"

Mark Mallett, Richard Stockton College of New Jersey

"Teaching Costume Design and Dramaturgy in Intro to Theatre"

Scott Irelan, Southern Illinois University

Session #7: 10:30-11:45

Theatre History Symposium (Venetian Room, 23rd Floor)

History and Memory

Chair: Stacey Connelly, Trinity University

"Past Performance: History, Memory, Authenticity"

Roger Bechtel, Illinois Wesleyan University

"The Power of the False: Inauthentic History on Stage"

Brian Carney, University of Pittsburgh

"Staging the Convergence of History and Memory"

Attilio Favorini, University of Pittsburgh

Directing Symposium (Siena Room, 23rd Floor)

Teaching Directing I: Pedagogy

Chair: Alan Klem, Creighton University

"I's are the Mirror: The Conundrum of Impulse, Instinct, and Intuition in Director Training"

Kevin Orr, University of Ottawa

"A Summer Arts Institute for Director Training: Empowering Theatre Teachers to Become Film Artists"

John Soliday, University of Miami

Pedagogy Symposium (Olmsted Room, 4th Floor)

Rethinking Theatre Training Application

Chair: Rebecca Fishel Bright, Southern Illinois University

"Towards an Alternative Pedagogy in Higher Education: A Discussion of Drama as a Teaching Method for Undergraduates"

Caitlein Anne Ryan-Whitehead, Arizona State

"Applied Theatre: Inter-Disciplinary Usage of Theatre Pedagogy"

Rebecca Fishel Bright, Southern Illinois-Carbondale

"Tactical Playing: Living Newspapers for Campus"

Dana Smith, Truman College-Chicago

LUNCH BREAK: 12:00-1:15

Special Lunch Session: 12:00 – 1:15

Session #8: 1:30-2:45

Young Scholars Symposium (Venetian Room, 23rd Floor)

Undergraduate Debut Panel

Chair: Scott Magelssen, Augustana College

"Female Community: Sexual Development and Sensual Tension Through Wassersteins's Uncommon Women and Others"

Molly Seremet, Allegheny College

"Bilingualism in the ACTOS of El Teatro Campesino: Reflecting and Reshaping Chicano Reality"

Natalie Goodnow, Southwestern, Georgetown, TX

"The Physical and Philosophical Deaths of Man: *The Adding Machine* and *The Suicide*"

Lydia Abel, Independent Scholar

Undergraduate Mentors:

Mark Cosdon, Allegheny College

Lisa Peschel, University of Minnesota

Patricia Ybarra, University of Kansas

Theatre History Symposium (Venetian Room, 23rd Floor)

Presence and Absence: Real-izing Blackness In Performance

Chair: Harvey Young, Northwestern University

"Real Light on Real Darkness in Performance: Bio-Electric Evidence"

William Davies King, University of California-Santa Barbara

"Performing Identity: Examining a Key Aspect in Black Theatre in Britain Today"

Adela Ruth Tompsett, Middlesex University

"Performing the Absent Potential of Black Power"

Melinda Wilson, Northwestern University

Directing Symposium (Siena Room, 23rd Floor)

Academic Theatre: Directing Shakespeare

Chair: Mary Cutler, University of North Dakota

"*Macbeth* in *The Matrix*"

Christine Mather, Tennessee State University

"Tugging at Shakespeare's Cape: Feminist Stage Directing and the Classical Canon in Educational Theatre"

Cheryl Black/Patricia Downey, University of Missouri-Columbia

Playwriting Symposium (Olmsted Room, 4th Floor)

Chair: Leslie Sloan Orr, Illinois State University

"The Tornado Project-Creating a Community Docu-drama: The Playwright As A Social Construct In A Midwestern College Town"

Amy Seham, Gustavus Adolphus College

"The Albee-Barr-Wilder Playwright Unit"

David Crespy, University of Missouri

Session #9: 3:00-4:15

Session #10: 4:30-5:45

Theatre History Symposium (Venetian Room, 23rd Floor)

Staging the Real: Documentary Theatre (Part 2)

Chair: Mark Cosdon, Alleghany College

"Joint Stock's Modes of Authenticity: What Does Documentary Theatre Document?"

Sara Freeman, Illinois Wesleyan University

"Theatre of Testimony: A Hunger for the 'Real' Story"

Terry Stoller, CUNY Graduate Center

"From Compassion to Action: Theatre and Civil Society in Post-Communist Romania"

Ioana Szeman, Northwestern University

Directing Symposium (Siena Room, 23rd Floor)

Mentoring Student Directors

Chair: Gaye Burgess, University of North Dakota

"Don't Do It Like I Do: Mentoring the Undergraduate Director"

Robert Ball, University of the Incarnate Word

"Mentoring the MFA Director in Production"

David Hoover, University of New Orleans

Playwriting Symposium (Olmsted Room, 4th Floor)

Chair: Leslie Sloan Orr, Illinois State University

"The Community Theatre Artist as Cultural Activator: Guidelines for an Ethics of Authentic Engagement"

John Sullivan, University of Texas at Galveston

Theatre History Symposium (Venetian Room, 23rd Floor)

Performing the Political Act

Chair: Dorothy Chansky, College of William and Mary

"An Old and Foolish Custom: Hunger Strikes and the Limits of Representation"

Odai Johnson, University of Washington

"Savage Wilderness/Savage City: Ecologies of Moody's *Great Divide* and Treadwell's *Machinal*"

Theresa May, Humboldt State University

"The Party of Moderate Progress Within the Bounds of the Law: Jaroslav Hasek Performs the 1911 Parliamentary Elections"

Lisa A. Peschel, University of Minnesota

Directing Symposium (Siena Room, 23rd Floor)

Teaching Directing II: Practical Approaches

Chair: John Soliday, University of Miami, Florida

"Writing and Decoding Text as an Approach to Teaching Directing"

Chuck Ney, Texas State University-San Marcos

"Consider the Possibilities: An Array of Practices Comprising the Director's Craft"

Tom Mitchell, University of Illinois

Playwriting Symposium (Olmsted Room, 4th Floor)

The Playwright and the Corporation

Chair: Leslie Sloan Orr, Illinois State University

This workshop demonstrates how the playwright can serve corporations and ultimately the community—making corporations crucial sources of income for the community and providing experimentation opportunities for the playwright.

Roger Gross, University of Arkansas

SATURDAY MARCH 6TH

Session #11: 9:00-10:15

Theatre History Symposium (Venetian Room, 23rd Floor)

Virtually Real: Mediating Liveness

Chair: Roger Bechtel, Illinois Wesleyan University

"New Directions in Playwriting: Digital Technologies and Hypertext Narrative Strategies in Live Performance"

Kathryn Farley and Dan Zellner, Northwestern University

"The Home Theatre: Media in/as Performance"

William Sonnega, St. Olaf's University

"Mediated Selves: Technology and Historical Residue in The Wooster Group's *To You, The Birdie*"

Christine Woodworth, Bowling Green State University

Directing Symposium (Siena Room, 23rd Floor)

Solo Performance

Chair: Jane Purse-Wiedenhoef, Indiana University/Purdue University at Fort Wayne

"Solo Performance: A One-Way Street?"

Heather Williams, University of North Dakota

"An Audience of One: Models and Metaphors for Directing the Solo Show"

Amy Pinney, Southern Illinois University-Carbondale

"Preparing a Solo Touring Production"

Janet Wilson, Illinois State University

Pedagogy Symposium (Olmsted Room, 4th Floor)

Teaching the Essentials in Theatre History

Chair: Cyndee Brown, Illinois State University

Teresa Durbin, Ashland College

Teesa TerHaar, Trinity Christian College

Session #12: 10:30-11:45

Theatre History Symposium (Venetian Room, 23rd Floor)

Women Writing Race

Chair: Sara Freeman, Illinois Wesleyan University

"Re-adjusting the Historic Lens: An Examination of Lynn Nottage's *Los Meninas*"

Lenora Inez Brown, DePaul University

"Dealing in the 'Real': The Kennedy's *Sleep Deprivation Chamber*"

Lesley Ferris, The Ohio State University

"Testify: The Chorus as Witness in Suzan-Lori Parks *In The Blood*"

Harvey Young, Northwestern University

Directing Symposium (Siena Room, 23rd Floor)

Teaching Directing III: Directing for the Camera/New Media

Chair: Janet Wilson, Illinois State University

"Teaching the Undergraduate Course in Directing for the Camera"

Richard Soddors, Texas State University-San Marcos

"Training Directors for a Multimedia Career: 21st Century Directors Trained for Film and Stage"

John Soliday, University of Miami

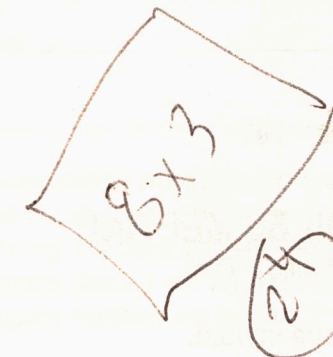
"Collaboration, New Media, and Directing: Myth or Mess?"

Katie Whitlock, The Ohio State University

Playwriting Symposium (Olmsted Room, 4th Floor)

Chair and Moderator: David Rush, Southern Illinois University-Carbondale

(10-Minute Play Rehearsal with Directors, Actors, and Playwrights)



12:00-2:00

ALL CONFERENCE LUNCHEON

(in *Renaissance North* located on the 23rd Floor)

KEYNOTE SPEAKER:

MARTHA LAVEY

ARTISTIC DIRECTOR, STEPPENWOLF THEATRE

Martha Lavey has been an ensemble member of Steppenwolf Theatre Company since 1993 and Artistic Director since 1995. Her credits at Steppenwolf include *The House of Lily*, *Valparaiso*, *The Memory of Water* and *Clockwork Orange*. Her awards include the Sarah Siddons Award and, on behalf of the Steppenwolf Theatre Company, the National Medal of Honor in 1998 for recognition of "outstanding contributions to the arts in the United States."

Committed to the principle of ensemble performance through the collaboration of a company of actors, directors and designers, Steppenwolf Theatre Company's mission is to advance the vitality and diversity of American theater by nurturing artists, encouraging repeatable creative relationships, and contributing new works to the national canon. The company, formed in 1976 by a collective of actors, is dedicated to perpetuating an ethic of mutual respect and the development of artists through on-going group work.

Steppenwolf has grown into an internationally renowned company of thirty-five artists whose talents include acting, directing, playwriting, filmmaking, and textual adaptation.

2:00 – 3:00

MATC BUSINESS MEETING

(Venetian Room, 23rd Floor)

Everyone Invited.

Session #13: 3:15-4:30

Theatre History Symposium (Venetian Room, 23rd Floor)

Performing American Identities (Part 2)

Chair: Elizabeth Mullinex, Illinois State University

"Re-visioning African-American Womanhood: Rose McClendon in *Deep River* and Beyond"
Cheryl Black, University of Missouri

"Showing Off: Drama, Domestic Labor, and Dining in George Kelly's Hyper-real, All-American Home"
Dorothy Chansky, College of William and Mary

"Bullet Holes/Embedded Traces: Negotiating the Boundaries between Representation of Youth and Authenticity on the *Fin de Millennium* American Stage"
Jeff Turner, Hamline University

Directing Symposium (Siena Room, 23rd Floor)

Professional vs. Academic Directing

Chair: Susann Suprenant, University of Nebraska at Omaha

"Resisting the End Result: Encouraging Process over Product with Student Directors"
Bill Jenkins and Karen Kessler, Ball State University

"Managing Cold Readings in Auditions"
Jane Purse-Wiedenhof, Indiana Univ. Purdue Univ. at Ft. Wayne

Playwriting Symposium (Olmsted Room, 4th Floor)

10-Minute Play Stage Readings and Discussion, Part I

Chair: David Rush, Southern Illinois University-Carbondale

Paper Trail by Dominc Orlando

The Check by Jay Skelton

Creche by Monica Raymond

The Playwriting Symposium entered into a partnership with one of Chicago's key Off-Loop Theatres, *Stage Left*. The *Stage Left Theatre*—one of Chicago's longest-running Off-Loop theatres—is dedicated to developing and producing new plays that raise the level of debate on political and social issues. Members of this ensemble directed and act in chosen scripts in this and the following session. Company members are credited in the back of this program.

Session #14: 4:45-6:00

Theatre History Symposium (Venetian Room, 23rd Floor)

Colonial Encounters: Performing Early America

Chair: Patricia Ybarra, University of Kansas

"Travels in Search of the Real: Performing Authentic History in Colonial America"

Rosemarie K. Bank, Kent State University

"Politics on the American Stage: 1798"

Julia Curtis, University of Nebraska-Omaha

"English Drama and the 18th Century American Stage"

Tice Miller, University of Nebraska-Lincoln

Pedagogy Symposium (Siena Room, 23rd Floor)

Pedagogy Potpourri

Chair: Rebecca Fishel Bright, Southern Illinois University

"A New Look at Teaching Tragedy: Blood Ritual to Country Music"

Ken Bright, SIU-Carbondale

"Performing Oral Histories: Connecting With The Other"

Becky Becker, Truman College

"Business of Show Business"

Linda Donahue, Texas Tech

Playwriting Symposium (Olmsted Room, 4th Floor)

10-Minute Play Stage Readings and Discussion, Part II

Chair: David Rush, Southern Illinois University-Carbondale

The Wives by David Kornhaber

Corporate Crime by Ira Hauptman

SUNDAY MARCH 7TH

Session #15: 8:00-9:15

Young Scholars Symposium (Venetian Room, 23rd Floor)

Graduate Debut Panel

Chair: Scott Magelssen, Augustana College

"The Birth of the Comic Coolie in the Late 19th Century Frontier Melodrama"

Jacqueline Romeo, Tufts

"Spectacular Effects: The Romance of American Zionist Pageantry at the 1933 Chicago World's Fair"

Lauren Love, University of Minnesota

"The Fox, 'Nine Old Men', and Yankee-Doodle Dandy: Historicizing FDR in Kaufman Hart's *I'd Rather Be Right*"

Scott Irelan, Southern Illinois University-Carbondale

Directing Symposium (Siena Room, 23rd Floor)

Idea Exchange

Materials (syllabi, assignments, activities, ideas, inspiration, etc.) collected from Directing Symposium participants will be available for browsing, exchange, and informal discussion.

Pedagogy Symposium (Olmsted Room, 4th Floor)

Reflections on Pedagogy

Chair: Cyndee Brown, Illinois State University

"Teaching Passion: Teaching Teachers in the Arts: A Report on the Theatre Pedagogy Program at VCU"

Aaron Anderson, Virginia Commonwealth

"K-12 Theatre Assessment: How Do We Prepare Teachers For This Virtually Impossible Task?"

Samuel J. Zachary, Northern Kentucky University

"Leadership in Theatre Education-How is More Important than What"

Steven Taft, University of Northern Iowa

Session #16: 9:30-10:45

Theatre History Symposium (Venetian Room, 23rd Floor)

Symposium Response

Thomas Postlewait, The Ohio State University

Directing Symposium (Siena Room, 23rd Floor)

Symposium Discussion

Moderator: Chuck Ney, Texas State University-San Marcos

Playwriting Symposium (Olmsted Room, 4th Floor)

Sister Outsiders

Moderator: Jaye Austin Williams, New York, New York

PAID

Those of us who stand outside the circle of this society's definition of acceptable women; those of us who have been forged in the crucibles of difference—those of us who are poor, who are lesbians, who are Black, who are older—know that survival is not an academic skill. It is learning how to stand alone, unpopular and sometimes reviled, and how to make common cause with those others identified as outside the structures in order to define and seek a world in which we can all flourish. It is how to take our differences and make them strengths.

Audre Lorde, *Sister Outsider*, 1984

Francesca Mantani Arkus
Collaborative New York Director

PAID

Michelle A. Banks
Actress, Writer, Director, and Founding Artistic Director of
Onyx Theater Company in New York City

PAID

Andrea Fleck Clardy
Playwright, New York

PAID

Valerie Curtis-Newton
University of Washington

165.⁰⁰ / 120.⁰⁰
(PRC) (STM)

Lisa Holmes
Playwright and Founder/Artistic Director of *Whimsy City* in Chicago

PAID

Alanah Fitch
Loyola University in Chicago



Kristie Koehler-Executive Director
Halena Kays-Artistic Director
Erica Rosenfeld-Development Director
Luke Hatton-Finance Assistant

Company Members

Roger Ainslie, Tom Arvetis, Lisa Barker, Molly Brennan, Nick Caruso, Lacy Coil, Anthony Coviser, Laura Grey, Sarah Goeden, Luke Hatton, Gretchen Helmreich, Jennifer Johnson, Halena Kays, Oona Kersey, Kristie Koehler, Tom Malinowski, Jonathan Mastro, Matthew Miller, Ned Noyes, Sara Ormsby, Geoff Rice, Erica Rosenfeld, Eric Silverberg, Mike Spatafora, Jason Sperling, Kate Staiger, Mike Tutaj, Cesar Torres, Ryan Walters, Rani Waterman, Rachel Wilson, and Jaricho Worthy

Emeritus Company Members

Liz Cackowski, Erica Cornstuble, Ithamar Enriquez, Charlie Farrel, Beau Johnson, Erin Menges, Tai Palmgren, and Tracy Repep

Since its inception, BOM has worked with 22 Chicago public elementary schools; provided more than 20,000 hours of arts education programming to Chicago public school students; helped more than 2,300 low-income 3rd, 4th, 5th and 6th graders with limited literacy skills and few opportunities for creative expression gain self-esteem and confidence in their own ideas and abilities; and given more than 7,000 elementary school children the opportunity to see our professional performers bring the stories of their peers to life on stage.

For more information on Barrel of Monkeys go to:
<http://www.barrelofmonkeys.org/>



Jessi D. Hill-Artistic Director
 Kevin Heckman-Managing Director
 Leigh Barrett-Company Manager
 Jacki Singleton-Development Director

Company Members

Larry Dahlke, Cat Dean, Michelle Goodman, Marguerite Hammersley, Cory Krebsbach, Melissa Lindberg, Drew Martin, Morgan McCabe, Mia McCullough, Karin McKie, Kathryn McNeil, John Sanders, David M. Schmitz, Jack Short, Robert G. Smith, Jack Tippett, David Rush, Don Tieri and Sandra Verthein.

STAGE LEFT is one of Chicago's longest-running Off-Loop theatres, maintaining an emphasis on developing and producing new works. Its mission is to produce and develop plays that raise the level of debate on political and social issues. Over the past twenty-two years, it has produced eighty-five mainstage, late-night, off-night, children's and touring productions that have garnered critical accolades, as well as thirty-three nominations and thirteen citations for excellence from the Joseph Jefferson Awards Committee.

Among its important activities includes "Downstage Left" a program born to create works that: provide novel, quality performance experiences that address the company's mission; encourage its style to evolve; challenge traditional forms; and introduce new artists and ideas to the company. Downstage Left is comprised of four levels of development. Forty-six new theatrical works have been workshopped in the Downstage Left program since its inception. Seven of these works have gone on to world premieres at Stage Left.

It also maintains an educational outreach program, sending production to tour Chicago area schools. In its ten years, our outreach programming reached an average of 8,000 students each year. Currently in development through downstage Left is GRASSROOTS, an educational outreach performance that will educate seventh and eighth grade students about civics, politics, and citizenship. Once developed, GRASSROOTS will tour school districts.

For more information on Stage Left Theatre go to:
<http://www.stagelefttheatre.com/company/index.htm>

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