

39th ANNUAL *Mid-America Theatre Conference*  
 March 15-18, 2018  
 Hyatt-Regency Milwaukee  
 Milwaukee, Wisconsin

### **Spin**

Conference Keynote Speaker: Larissa FastHorse, Playwright / Director / Choreographer  
 Theatre History Symposium Respondent: Esther Kim Lee, University of Maryland, College Park  
 Playwriting Symposium Respondent: Gwendolyn Rice

### **MATC Officers**

**President:** Peter A. Campbell, Ramapo College  
**1<sup>st</sup> Vice President:** Beth Osborne, Florida State University  
**2<sup>nd</sup> Vice President/Conference Coordinator:** Chris Woodworth, Hobart and William Smith Colleges  
**Associate Conference Coordinator:** Shawna Mefferd Kelty, SUNY Plattsburgh  
**Secretary:** Jennifer Goff, Virginia Tech University  
**Treasurer:** Tyler A. Smith, Ball State University  
**Treasurer-elect:** Brian Cook, University of Alaska, Anchorage

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

Editor: Sara Freeman, University of Puget Sound  
 Book Review Editor: Robert B. Shimko, University of Houston

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

Editor: Jennifer Schlueter, The Ohio State University  
[www.theatrepractice.us](http://www.theatrepractice.us)

### **Website/Listserv:**

Mark Mallett, Stockton College of New Jersey  
[matc.us/MATC-L@LISTSERV.ilstu.edu](mailto:matc.us/MATC-L@LISTSERV.ilstu.edu)

### **Graduate Student Coordinators:**

Julia Moriarty, Wayne State University  
 Sean Bartley, Florida State University

***Program Design:*** Tim Osborne, Kumquat Underfoot

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

Chandra Owenby Hopkins, Converse College  
Shannon Walsh, Louisiana State University

*Practice/Production Symposium*

Drew Vidal, Ball State University  
Karin Waidley, Kenyatta University

*Playwriting Symposium*

Milbre Burch, University of Missouri  
Eric Thibodeaux-Thompson, University of Illinois, Springfield  
Graduate Liaison: Aaron Scully, University of Missouri

*Pedagogy Symposium*

Travis Stern, Bradley University  
Cat Gleason, University of Missouri

*Emerging Scholars Symposium*

Lezlie Cross, University of Nevada, Las Vegas  
Scott Knowles, Southern Utah University

*Articles-in-Progress & Pitch-Your-Book*

Robert B. Shimko, University of Houston  
Meredith Conti, University at Buffalo, SUNY

**MATC Fellows**

Arthur Ballet, 1988  
Jed Davis, 1988  
Patricia McIlrath, 1988  
Charles Shattuck, 1990  
Ron Engle, 1993  
Burnet Hobgood, 1994  
Glen Q. Pierce, 1997  
Julia Curtis, 1999  
Tice Miller, 2001  
Felicia Hardison Londré, 2002  
Robert A. Schanke, 2002  
Weldon Durham, 2003  
Fergus Currie, 2005  
Billy J. Harbin, 2006  
Kent Neely, 2006  
Judith Zivanovic, 2006  
John Poole, 2009  
William R. Jenkins, 2010  
Rosemarie K. Bank, 2012  
Cheryl Black, 2015  
Dorothy Chansky, 2015  
Anne Fletcher, 2015  
Jonathan A. Herbert, 2015  
Rhona Justice-Malloy, 2015  
Mark Mallett, 2017

### The Robert A. Schanke Research Award

The Robert A. Schanke Research Award recognizes excellence in theatre scholarship through an award presented by the Theatre History Symposium of the Mid-America Theatre Conference. In 2005, a gift of \$5,000 was made by Professor Robert A. Schanke to establish an award that recognizes research excellence initially presented at the Mid-America Theatre Conference. The Mid-America Theatre Conference has matched Professor Schanke's gift to establish a \$10,000 endowment.

Robert A. Schanke is Professor Emeritus of Theatre at Central College, Iowa. He is author of *Ibsen in America: A Century of Change* (Scarecrow, 1988), *Eva Le Gallienne: A Bio-Bibliography* (Greenwood, 1989), and *Shattered Applause: The Lives of Eva Le Gallienne* (Southern Illinois, 1992; finalist for the Lambda Literary Award and the Barnard Hewitt Award). He coedited with Kim Marra *Passing Performances: Queer Readings of Leading Players in American Theater History* (Michigan, 1998) and *Staging Desire: Queer Readings of American Theater History* (Michigan, 2002). Their final collaboration, with Billy J. Harbin, *The Gay and Lesbian Theatrical Legacy*, appeared in 2005. *"That Furious Lesbian": The Story of Mercedes de Acosta* (Southern Illinois, 2003) won the *ForeWord* magazine Book of the Year award in the best gay and lesbian nonfiction category. He also published *Women in Turmoil: Six Plays by Mercedes de Acosta* (Southern Illinois, 2003) and *Angels in the American Theatre: Patrons, Patronage, and Philanthropy* (Southern Illinois, 2007). His most recent book is *Queer Theatre and the Legacy of Cal Yeomans* (Palgrave Macmillan, 2011).

He edited *Theatre History Studies* (1993-2005) and the Theater in the Americas Series for Southern Illinois University Press (2000-2014), and served as Vice-President for Membership, Vice-President for Awards, and Vice-President for Research and Publications for ATHE. He is a member of the National Theatre Conference and the College of Fellows of the American Theatre and also received ATHE's Excellence in Editing Award. He received the ATHE Career Achievement Award in Educational Theatre (2013) and the ATDS Betty Jean Jones Award for Outstanding Teaching (2014), and he became the Dean of the College of Fellows of the American Theatre (2014).

The Robert A. Schanke Research Award is given annually to an untenured faculty presenter of the Theatre History Symposium and carries a cash award of \$500 and publication in *Theatre History Studies*, the journal of the Mid-America Theatre Conference.

Announcement of the recipient of the Robert A. Schanke Research Award will be made during the all-conference luncheon on Saturday.

#### Recipients of the Robert A. Schanke Research Award:

- Noe Montez, 2017: "Yes We Can? Resisting the Obama Presidency's Neoliberalist Envisioning of the American Dream in Kristoffer Diaz's *The Elaborate Entrance of Chad Deity*"
- La Donna L. Forsgren, 2016: "For Members Only to #BlackLivesMatter: The Black Revolution on Campus"
- Chandra Owenby Hopkins, 2015: "Whispers from a Silent Past: Inspiration and Memory in Natasha Tretheway's *Native Guard*"
- Jennifer Goodlander, 2014: "Khmer Identities through the Arts after the Killing Fields in a Post-9/11 New York City"
- Christin Essin, 2013: "Memory Control: Mythology, Technology, and *A Chorus Line*"
- Naomi Stubbs, 2012: "The Black Void: Absenting Labor in *Pleasure Gardens*"
- Lisa Jackson-Schebetta, 2011: "Companies to Keep: Air Raid Dramas and International Ethical Responsibility in America, 1936-1939"
- Beth Osborne, 2010: "Storytelling, Chiggers, and the Bible Belt: The 'Georgia Experiment' as the Public Face of the Federal Theatre Project"
- Kelly Carolyn Gordon, 2009: "Class Act(resses): How Depression-Era Stage Actresses Utilized Conflicting Cultural Ideals for Women to Fight Economic Crisis in Their Community"
- Robert B. Shimko, 2008: "The Miseries of History: Shakespearean Extremity as Cautionary Tale on the Restoration Stage"
- Scott Irelan, 2007: "Goon, Warrior, Communitarian, and Mythos: The Lincoln Legend of Dramatic Literature and Live Performance"

Shauna Vey, 2006: "The Master and the Mademoiselle: Gender Secrets in Plain Sight in Non-Text Based Antebellum Performance"

Ellen MacKay, 2005: "Toward a New Theatre History of Dionysus"

### **Theatre History Symposium Respondent**

#### **Dr. Esther Kim Lee**

Esther Kim Lee is Professor in the School of Theatre, Dance, and Performance Studies at the University of Maryland, College Park. At UMD, she is also affiliate faculty of the Center for Global Migration Studies and the Asian American Studies Program. She teaches and writes about theatre history, Asian American theatre, Korean diaspora theatre, and globalization and theatre. She received her Ph.D. in Theatre History, Criticism, and Literature at The Ohio State University and taught at the University of Illinois at Urbana-Champaign from 2000 to 2012. She is the author of *A History of Asian American Theatre* (Cambridge University Press, 2006), which received the 2007 Award for Outstanding Book given by Association for Theatre in Higher Education. She is the editor of *Seven Contemporary Plays from the Korean Diaspora in the Americas* (Duke University Press, 2012). From 2013 to 2014, she was the Chief Editor of *Theatre Survey*, the flagship journal of the American Society for Theatre Research (ASTR), and starting in 2016, she began her position as ASTR's Vice President for Publications. Her latest published book is *The Theatre of David Henry Hwang* (Bloomsbury Methuen Drama, 2015), and she is currently working on a monograph on the history of yellowface in the United States. <http://estherkimlee.com>

### **Playwriting Symposium Respondent**

#### **Gwendolyn Rice**

Gwendolyn Rice is a professional writer and playwright based in Madison, Wisconsin. She holds an MA in Theater Literature, History, and Criticism from UW-Madison, and a BA in English and Theater from the University of Iowa. Gwen's plays, monologues, and staged readings have been produced by the QC Theater Workshop, Yellow Rose Productions, Acadia University, Dayton Playhouse FutureFest, Princeton Theater Group New Works Festival, Great Plains Theater Conference, Bellarmine University, the Samuel French Off-Off-Broadway Short Play Festival, the Edinburgh Fringe Festival, Renaissance Theaterworks, Theatre LILA, Milwaukee Chamber Theatre, Riverside Theater, Barrington Stage Company, Shakespeare & Co., Forward Theater Company, First Stage Milwaukee, Polarity Ensemble, Metropolis Performing Arts Center, Nova Theater FreshWorks, and the Wisconsin Wrights New Play Development Project. Gwen is also the recipient of the Henley-Rose Playwriting Award. She is a member of Chicago Dramatists, the American Theater Critics Association, and the Dramatists Guild.

## Schedule of Events

**Thursday March 15, 2018**

Registration Desk: 12:00 - 8:00  
Milwaukee Foyer, 2<sup>nd</sup> level

### Session 1: 1:00 - 2:15

History Symposium 1  
Executive CD

#### **Swaying with (the) Spirit(s): Gender, Occupation, and Agency**

Chair: Sara Freeman, University of Puget Sound

“Back from the Other Side: Spiritualism’s Mediums and Feminine Power in America’s Gilded Age”

Leah Lowe, Vanderbilt University

“Spinning the Silence: Boston’s Afric-American Female Intelligence Society and the Public Performance of Privacy”

Jennifer Herron, Tufts University

“Actresses and Mediums: Turning Double Consciousness into Spiritual Agency”

Robert C. Thompson, Chesapeake College

“‘Be Ever Usefully Employed.’ Spinning the Performance of Education in Antebellum Boston”

Emma Futhey, Tufts University

History Symposium 2

Crystal

#### **Rescripting Intersections of Race, Gender, and Religion**

Chair: Heidi Nees, Bowling Green State University

“Divine Intervention in International Concerns in Katori Hall’s *Our Lady of Kibeho*”

Kristin O’Malley, University of Pittsburgh

“A New Spin on Post-Colonial readings of William Shakespeare’s *The Tempest*”

Matthieu Chapman, University of Houston

“The Terror of the White Canvas: Sarah Kane’s *Blasted* and the Politics of Future Past”

Inga Meier, Stephen F. Austin State University

“Tamburlaine the Great Jew?: Jewish Representation in Christopher Marlowe”

Daniel Ricken, Bowling Green State University

Pedagogy Symposium 1

Milwaukee A

#### **Spinning the Foundational Curriculum: Innovative Techniques**

Chair: Allison Manville Metz, Grand Valley State University

“Intersectional Script Analysis: Spinning off the Stanislavski System”

Jennifer Thomas, St. Lawrence University

Robert Vrtis, Luther College

“Spinning Truth(s), Myths, Gossip, and Facts in the Theatre History Classroom”

Shawna Mefferd Kelty, State University of New York, Plattsburgh

“Basic Acting Training and Real-World Applications”

Jennifer Sassaman, University of Wisconsin, Parkside

“Spinning Out of Oscar’s Orbit: Abandoning the Theatre History Textbook”

Tyler A. Smith, Ball State University

Practice/Production Symposium 1

Milwaukee B

#### **You Spin Me Round: Revolving the Personal Audience Experience from Artaud to Kantor to Punchdrunk**

Chair: Drew Vidal, Ball State University

“Vampires, Vastation, and Varying Degrees of Nudity: *Professor Taranne* as a Spiritual Successor to *The Ghost Sonata*”

Casey Papas, Baylor University

“A Close-up on Death: Tadeusz Kantor moves the audience closer to *The Death Class*”

Valerie Williams, Baylor University

“Masked and Dangerous: Exploring the Shifting Audience Roles in Punchdrunk’s *Sleep No More*”

Chad Kennedy, Baylor University

## Session 2: 2:30 - 3:45

History Symposium 3

Executive CD

### **Pivot Points in American Popular Performance**

Chair: Lezlie Cross, University of Nevada, Las Vegas

“Inventing the Tramp: The Early Comic Tramp on the Variety Stage”

Michelle Granshaw, University of Pittsburgh

“Buenos Vecinos: Staging Latinidad in the Federal Theatre Project’s Tampa Unit”

Dennis Sloan, Bowling Green State University

“Spinning Yarns: Anecdotes and Vaudeville Research”

Franklin J. Lasik, Baltimore Center Stage

“Spinning Fiction into Fact: The Federal Theatre Project’s Integrated Production of *It Can’t Happen Here*”

Macy Jones, Louisiana State University

History Symposium 4

Crystal

### **Whorls in Black and White: Race, Resistance, and Power**

Chair: Matthieu Chapman, University of Houston

“Dominique, Girl, Have a Seat! Contemporary Black Feminist Playwrights and the Establishing of the Black Feminist Theatre Aesthetic”

Kelcey Anya’ Broomfield, Miami University

“Protecting Our Black Men: Black Masculinity and the use of the Black Body in *For Colored Boys Who Have Considered Homicide...*”

Ty Greenwood, Miami University

“Spinning the American Racial Narrative: Nicholas Hytner’s *Carousel* of Imagined Progress”

Bryan M. Vandevender, Bucknell University

Pedagogy Symposium 2

Milwaukee A

### **Social Revolutions in the Classroom**

Chair: Jennifer Goff, Centre College

“‘Obligatory’ Diversity: The Move from Lip-Service to Action”

Nicole Carner, University of Wisconsin, Madison

“‘Artistic Citizenship’: Playwrights, Plays, and Socio-Political Concerns

Vanessa Campagna, Monmouth College

“Spinning Decolonial Networks: Teaching Indigenous Performance in Settler-Colonial Institutions”

Jen Shook, Grinnell College

“Turning Toward Anti-Racist Pedagogy: Disrupting White Supremacy in Shakespeare Studies”

Sara B.T. Thiel, University of Pittsburgh

Practice/Production Symposium 2

Milwaukee B

### **Revolving and Reviving Old and New Models**

Chair: Sara Freeman, University of Puget Sound

“Spinning Out of Control: Navigating Professional Practice in the Academic Realm”

Cate Brewer, University of Mary Washington



“The Trajectory of Narrative Spinning in Kenyan Drama: Factors Influencing Stage Writing & Directing”

John Mugubi, Kenyatta University

“Some Prophet of Doom: The Holocaust and Iterations of *Cabaret*”

Jeff Godsey, University of Wisconsin, Madison

“Spinning a Tale through Circus, Acting, and Storytelling: An Analysis of the Trials and Successes of Creating *Nautica*, a Theatrical Circus Production – Exploring the Ebbs and Spirals Along the Way”

Chloé Whiting Stevenson, Independent Scholar

Playwriting Symposium 1 Orientation & First Read Through

Executive A

### Session 3: 4:00 - 5:15

History Symposium 5

Executive CD

#### **Spin, and Spin Again: Borders, Sovereignty and Subjects in/of the Americas**

Chair: Lisa Jackson-Schebetta, University of Pittsburgh

“Tangled Webs: Theatre History in the Borderland”

Rosemarie Bank, Professor Emerita, Kent State University

“Under Duress- On a Forgotten Play that Captures California’s Latino-American Inception”

Ricardo Ernesto Rocha, University of California, Irvine

“Will Rogers Indian Cowboy: Crossing, Erasing, Dismantling Racial Borders”

Bethany Hughes, Northwestern University

“Standing in the Stereotype: Gregg Deal’s Decolonial Intervention in “The Last American Indian on Earth”

Christiana Molldrem Harkulich, Miami University, Ohio

Pedagogy Symposium 3

Milwaukee A

#### **Roundtable Discussion: Spin Cycles: Issues of Women’s Reproductive Health and Wellness in Academia**

Chair: Meredith Conti, University at Buffalo, SUNY

Participants

Adanma O. Barton, Berea College

Kristi Good, Carnegie Mellon University

Ariel Nereson, University at Buffalo, SUNY

Practice/Production Symposium 3

Milwaukee B

#### **A Turn from the Left and a Whirl to the Right: Dancing with Stigma**

Chair: Brian Cook, University of Alaska, Anchorage

“Spinning *Laramie*: Engaging a Community”

Scott Knowles, Southern Utah University

“You Just Have to Be Open to It”: Analyzing the Directing Process of *Next Fall*”

Daniel Ricken, Bowling Green State University

“Staging Mental Health Strategies for Subverting Stigma in Practice and Production”

Alexis Riley, University of Texas, Austin

“Alcoholism, Recovery and Theatre: Methods for Creating Theatre to Aid in the Understanding of Alcoholism and Recovery”

Aaron Scully, University of Missouri

Playwriting Symposium 1.5

Crystal

Playwriting & Practice/Production Symposium Co-Sponsored Round Table  
 “Theatre Practitioners in Academia: Making Your Case for Tenure and Promotion”

Participants :

Anne Fletcher, Southern Illinois University

Jane Purse-Wiedenhoeft, University of Wisconsin, Oshkosh

Robert Shimko, University of Houston

Drew Vidal, Ball State University

Moderator: Eric Thibodeaux-Thompson, University of Illinois, Springfield

Playwriting Symposium Plays-in-Progress

***Hospital Days***

by Michael John McGoldrick, Arizona State University

Dramaturg: Brooke Oehme, Southern Illinois University

Playwriting Symposium

Solomon Juneau / Pere Marquette / Manager’s Suite

Rehearsals

**Dinner: 5:15 - 6:30**

Executive Committee Meeting

**Session 4: 6:30 - 7:45**

History Symposium 6

Executive CD

**Tilting Towards Catastrophe?: Global and Avant-Garde Theatres, and the Politics of Performance**

Chair: Chrystyna Dail, Ithaca College

“Spinning the Immersive: Unearthing the Dormant Potential of Immersive Theater”

Alina Volobuyeva, University of Minnesota

“The Middle East Is Not Just An Example”

Samer Al-Saber, Florida State University

“Extreme Spin: Million Dollar Extreme and the Avant-Garde History of Alt-Right Performance”

Andrew Friedman, Ball State University

“Melodrama Revisited: Encouraging Empathy in Refugee Drama”

Kaitlyn Tossie, University of Kansas

Pedagogy Symposium 4

Milwaukee A

**Roundtable Discussion: Teaching in the Dirty Side of the Storm: A Roundtable Discussion about Regionality and Pedagogy in the Trump Era**

Chair: Victoria Petterson Lantz, Sam Houston State University

Participants

Kelly Bremner, Emory & Henry College

Allison Manville Metz, Grand Valley State University

David McTier, Sam Houston State University

Victoria Petterson Lantz, Sam Houston State University

Angela Sweigart-Gallagher, St. Lawrence University

Pedagogy Symposium 5

Crystal

**Workshop Presentation: Circulating Bodies in the Classroom**

Chair: Cat Gleason, University of Missouri

“Turning on the Inside: Suzuki Training Through the Len of Internal Martial Arts”

Slade Billew, Stephen F. Austin State University

Practice/Production Symposium 4  
Milwaukee B

**Workshop: Voice for the Actor**

**Workshop: Contemporary Stage Violence**

Chair: Drew Vidal, Ball State University

“Partnering in Extremes: Contemporary Staged Violence”

Alexis Black, Adams State University

Playwriting Symposium Plays-in-Progress

***Daughters of Niamh***

by Erin Grogan, Texas Tech University

Dramaturg: Jessica Hinds-Bond, Northwestern University

Playwriting Symposium

Solomon Juneau / Pere Marquette / Manager’s Suite

Rehearsals

**Session 5: 8:00 - 9:15**

History Symposium 7

Executive CD

**Spinning the Hemispheric: Occlusions and Opportunities in Latin American**

**Theatre and Performance History**

Chair: Noe Montez, Tufts University

“.. ruido, bulla, grito, lamento y lloro:” Teatro Varasanta’s Kilele and the Spinning of Peace in Colombia

Lisa Jackson-Schebetta, University of Pittsburgh

“Spinning the Historical Past in Contemporary Caribbean Performance: Léna Blou and Gilbert Laumord”

Emily Sahakian, University of Georgia

“El Güegüence and the Sandinista Appropriation of the Body of the Indian”

E.J. Westlake, University of Michigan

Pedagogy Symposium 6

Milwaukee A

**Roundtable Discussion: Spinning the Performance Faculty: A Conversation**

Chair: Jane Brody, Retired Associate Professor, The Theatre School, DePaul University

Participants

Michael Lugering, University of Nevada, Las Vegas

Cameron Knight, DePaul University

Shade Murray, Red Orchid Theatre

Pedagogy 7

Crystal

**It’s Our Turn: Spinning Students toward Success**

Chair: Jen Shook, Grinnell College

“Is Gender Performative?: Serving Non-Binary Students in Educational Settings”

Bridgett Vanderhoof, University of Wisconsin, Madison

“‘But That’s Not On the Syllabus!’ – Spinning Self-Directed Inquiry in the Theatre Classroom”

Jennifer Goff, Centre College

“Dramaturgical Field Schools: Introducing Three Field Schools that Employ Dramaturgical Techniques to

Teach the Theory and Practice of Theatre and Dramaturgy”

Alison Bowie, Concordia University

“Tram Surfing in the Heart of Bohemia: Using Somatics to Fight Culture Shock and Restore Student

Leadership in Theatrical Study Abroad”

Eric S. Kildow, Kent State University, Trumbull

Practice/Production Symposium 5  
 Milwaukee B  
 Chair: Dan Dennis, Ohio University  
 “Spinning an Actor’s Hesitancy: Accessing the Actor’s Voice”  
 Marc Devine, Ball State University

Playwriting Symposium  
 Solomon Juneau / Pere Marquette / Manager’s Suite  
 Rehearsals

**Fellows Opening Night Reception: 9:30 – 11:30 (All Conference Attendees Invited)**  
 Atrium, 2<sup>nd</sup> Level

**Friday March 16, 2018**

Registration Desk: 8:00 - 6:00  
 Milwaukee Foyer, 2<sup>nd</sup> Level

Breakfast: 8:00 - 9:30  
 Atrium

**Session 6: 9:00 - 10:15**

History Symposium 8  
 Executive CD

**Spinning Through Space: Science, Technology, and Theatre**

Chair: E.J. Westlake, University of Michigan  
 “Theatres of the Era of Relativity: a New Modern History”  
 Amelia Martínez, University of Monterrey, Mexico  
 “Karel Čapek’s *R.U.R.* and the Origin of Visual Robotic Vocabularies”  
 Bella Poynton, University at Buffalo, SUNY  
 “Spinning in Zero G: Playing Astronaut as Touristic Experience ...and Theatre Research”  
 Scott Magelssen, University of Washington

Pedagogy Symposium 8  
 Milwaukee B

**Reversing the Downward Spiral and Turning toward a Pedagogy of Wellness**

Chair: Travis Stern, Bradley University  
 “Trigger Warning: Teaching Sensitive Subjects in the Theatre Studies Classroom”  
 Kate Pierson, Florida State University  
 “The 96-Hour Theatre Collaboratory: A New Spin on the 24-Hour Theatre Model”  
 Matt Fotis, Albright College  
 “Wellness Wednesdays: Yoga & Mindfulness for Theatre Artists”  
 Emily A. Rollie, Central Washington University  
 “Developing Wellness by Spinning Awareness in the Classroom”  
 Marc Devine, Ball State University

Practice/Production Symposium 6  
 Milwaukee A

**The Spin of “Truthiness” and Performing in the Trump Era**

Chair: Victor Holtcamp, Tulane University  
 “Spinning into Control: Directing *Arturo Ui* in a World Spiraling Out of Order”  
 Marina Bergenstock, Beloit College

“New Spin: Naomi Iizuka’s *War of the Worlds*”

Carrie Winship, Lycoming College

“*Hair* at 50: Re-imagining the ‘Tribal Love-Rock Musical’ in the age of Trump”

Amy S. Osatinski, University of Northern Iowa

“Failing in Public: Shakespeare in the Park and American Theatre’s Inevitable Conflict of Interests”

Peter Danelski, Independent Scholar

Playwriting Symposium 2

Executive A

Playwriting Symposium and Pedagogy Symposium Co-Sponsored Panel

“A Different Spin: The Pedagogy of Women’s Playwriting”

Participants:

Kelly Coffey, Founding Member, Cooperative Performance

Marcee Doherty-Elst, Producing Director, Theater Red

Suzan Fete, Artistic Director, Renaissance Theatreworks

Liz Shipe, Independent Artist

Kirsten Easton, Independent Artist

Moderator: Shawna Mefferd Kelty, State University of New York, Plattsburgh

Playwriting Symposium Plays-in-Progress

***The Rehearsal***

by Steven Young, Texas Women’s University

Dramaturg: Joe Stollenwerk, University of South Dakota

Playwriting Symposium

Solomon Juneau / Pere Marquette / Manager’s Suite

Rehearsals

### Session 7: 10:30 - 11:45

History Symposium 9

Executive CD

**The Upside Downs: Mobile Theatres, Confinement, and Parallel Stages**

Chair: Robert Shimko, University of Houston

“Marie-Antoinette’s Private Realm: The Petit Trianon as Parallel Stage to Versailles”

Guillaume C. Tourniaire, University of Washington

“The Incarceration of Language: Xhosa and the Performance of Race in South Africa’s *Ubuze Bam*”

Shelby Lunderman, University of Washington,

“Return to the Passing Home: *Teahouse* and the Spatial Allegory of New China”

Jasmine Yu-Hsing Chen, University of Wisconsin-Madison

“The Porto Theatre: Designing for Cold-War Cultural Export”

David Bisaha, Binghamton University, SUNY

History Symposium 10

Crystal

**May Rankin of Carroll College: The Rediscovery of a Midwestern Theatre Pioneer**

Chair: Arnab Barnerji, Loyola Marymount University

“Midwestern Carroll 6-Eastern United States 0-Theatre Education Pioneer May N. Rankin”

David Molthen, Professor Emeritus, Carroll University

“Bringing Broadway to the Kettle Moraine: May Rankin and early 20<sup>th</sup> century American Drama”

Arnab Barnerji, Loyola Marymount University

“The Productions of May Nickell Rankin: Manifestations of Early 20th Century Ideas of Staging at Carroll College, 1896-1930”

Charles Erven, Loyola Marymount University

## Pedagogy Symposium 9

Milwaukee B

**Roundtable Discussion: Spinning Theory: Teaching Critical Performance Theory in Today's Theatre Studio/Classroom**

Chairs: Jeanmarie Higgins, Pennsylvania State University

Sarah Marsh, Independent Scholar

"Islam in the Performance Classroom"

Samer Al-Saber, Florida State University

"Introducing Blackness as a Performative Gesture"

LaDonna L. Forsgren, University of Notre Dame

"Spinning Genocide: The Strange Dramaturgy of Erik Ehn"

Jennifer Pierce, University of North Carolina at Charlotte

"A Survey of Recent Playwriting Syllabi"

Les Hunter, Baldwin Wallace University

"Greening the Curriculum: Introducing Ecocriticism and Ecodrama to Students:"

Mimi Kammer, Simpson College

## Practice/Production Symposium 7

Milwaukee A

**Black Lives and Gender Non-Conformity Matter**

Chair: Matt Fotis, Albright College

"Relating History: A Comparative Analysis of *Topdog/Underdog* and *The Mountaintop*"

Nontani Weatherly, University of Houston

"The Art of Resistance: Reviving Tony Kushner and Jeanine Tesori's *Caroline, or Change* in the Age of Black Lives Matter, White Nationalism, and Neoliberalism"

Dan Dennis, Ohio University

"Putting a New Spin on Old Roles: Non-Traditional and Conceptual Casting – Communicating Ideas, Challenging Perspectives, and Recognizing Complexity"

Greg Doran, University of Prince Edward Island

"Theatre Practice-as-Research in Staging Black Feminist (Re)Memorials in *Vejigantes* (1958) by Francisco Arrivi (1915-2007) and *The Purple Flower* (1927) by Marita Bonner (1899-1971)"

D. Amy-Rose Forbes-Erickson, Kent State University

## Playwriting Symposium 3

Executive A

**Power**

by Becky Retz, University of New Orleans

Director: Carrie Winship, Lycoming College

Dramaturg: Rebecca Worley, Texas A&amp;M University

Margie: Jenn Ariadne Calvano, University of Louisville

James: Andre Garner, Ball State University

**Submission**

by Steven Young, Texas Women's University

Director: Lynn Deboeck, University of Utah

Dramaturg: Kirsten Easton, Independent

Scenographer: Michael Valdez, Florida State University

Dan: Lynn-Steven Johanson, Western Illinois State University

Brad: Taylor Sklenar, University of Missouri

Jen: Susannah Stengel, Independent Artist

## Playwriting Symposium Plays-in-Progress

**Byron's Memoirs**

by Kirt A. Shineman, Glendale Community College

Dramaturg: Dan Venning, Union College

Playwriting Symposium  
Solomon Juneau / Pere Marquette / Manager's Suite  
Rehearsals

### 12:00 - 1:15 Lunch Break Sessions

Conference Co-Chairs meeting  
Rock Bottom Brewery and Restaurant, 740 N. Plankinton Avenue

### Session 8: 1:30-2:45

History Symposium 11  
Executive CD

#### **Spinning the N(n)ational Narrative in the Age of Brexit and Trump**

Chair: Penelope Cole, Independent Scholar

"The Amateur Chorus as a Centripetal Force in David Greig's *The Suppliant Women* (2016)"

Trish Reid, Kingston University

"Brexit Anxiety and Queer Futurity in Ella Hickson's *Oil*"

Sarah Crockarell, Milliken University

"Energize, Resist, Re-Purpose: An American Theatre Responds"

Penelope Cole, Independent Scholar

"Julius Caesar and the Reality Show Presidency"

Brian Cook, University of Alaska, Anchorage

History Symposium 12

Crystal

#### **Counter Spin: Racial and Counter-Cultural Clap Backs**

Chair: Jocelyn L. Buckner, Chapman University

"Spinning One's Wheels: *Unto These Hills*' Return of a Classic"

Heidi L. Nees, Bowling Green State University

"Zār, Exorcising the Demon of Black Slavery in 19th Century Iran"

Mohamadreza Babae, Bowling Green State University

"Locating the Countercultural Carnavalesque: From the Feast of Fools to the Festival of Life"

Miriam Hahn Thomas, Wofford College

"Performance of Resilience: The Re-birth of Native Contemporary Performances in the Americas"

Carlos Salazar, University of Washington

Pedagogy Symposium 10

Milwaukee B

#### **Revolutions and Revelations in the Acting Classroom**

Chair: Amy S. Osatinski, University of Northern Iowa

"The Language of Acting: Using Grammar to Teach Acting in *A Midsummer Night's Dream*"

Matthieu Chapman, University of Houston

"Spinning Out of Control – Balancing Risk and Self Care in Actor Training"

Jenn Ariadne Calvano, University of Louisville

"An Inconvenient Fiction: Using Consciousness to Untangle the So-Called 'Method'"

Scott Harman, University of Wisconsin, Madison

"Specifications Grading: Experiments in Project Design for Acting I Students"

Shelby-Allison Hibbs, University of Texas, Dallas

Practice/Production Symposium 8

Milwaukee A

#### **Rotating the Periphery into the Center and Back Again**

Chair: Peter A. Campbell, Ramapo College

“Set Design and Syncretism: A Post-Colonial Spin on the *The Sins of Sor Juana*”

Rebekah Unsworth, Pennsylvania State University

“A Cuban Odyssey: Dramaturgy as Collective, Intercultural Learning”

Joan Robbins, Ohio Northern University

“Power, Perspective, and Role-Play: Mock Interviews with Inmates”

Shelby Lunderman, University of Washington

“Taking Three Spins on Feminist Theory in the Scenic Design for Henrik Ibsen’s *A Doll’s House*”

Tania Barrenechea Barreda, Pennsylvania State University

Playwriting Symposium 4

Executive A

***Not a Fairy Tale***

by Ty Greenwood, Miami University

Director: Matt Fotis, Albright College

Dramaturg: Rebecca Worley, Texas A&M University

Scenographer: Wes Pearce, University of Regina

Cinderella: Kelcey Anya’ Broomfield, Miami University

Prince: Adam Taner Harris, Independent Artist

***A Rare Bird***

by Bella Poynton, State University of New York, Buffalo

Director: Kelly Bremner, Emory and Henry College

Dramaturg: Mackenzie Kirkman, Miami University

Sarah: Jane Mattingly, Virginia Commonwealth University

Professor Jameson: Sergei Burbank, Independent Artist

Playwriting Symposium Plays-in-Progress

***Little Black Dress***

by G. Dean McBride, Texas Tech University

Dramaturg: Ronald J. Zank, Monmouth College

Playwriting Symposium

Solomon Juneau / Pere Marquette / Manager’s Suite

Rehearsals

**Session 9: 3:00 - 4:15**

History Symposium 13

Executive CD

**Vortices of Desire: Chicago Theatre Communities Spinning Themselves into Being**

Chair: Cat Gleason, University of Missouri

“‘All Passes – Art Alone Endures’: The Fine Arts Building as the Nucleus of Chicago’s Art Theatre Movement”

Shannon Epplett, University of Illinois Urbana-Champaign

“Spinning into Existence: How Early-Twentieth-Century Polish Chicago

Theatre Drew a Citywide Audience”

Megan Geigner, United States Naval Academy

“The Theatre Building Chicago: The Axis upon which Chicago’s Second Generation of Off-

Loop Theatre Spun”

Cat Gleason, University of Missouri

History Symposium 14

Crystal

**Undergraduate Emerging Scholars**



Chair: Scott Knowles, Southern Utah University

“#youwillbefound: *Dear Evan Hansen*, Commercial Theatre’s Disabled Protagonists, and Marketing Spin”  
Mackenzie Bounds, Florida State University

“Militant Visibility and Corrupting Hegemonic Identity: Trans & Genderqueer Representation & Visibility in Solo Shows”

Raine Grayson, SUNY New Paltz

“Hanswurst as Counterculture: Tracing the Genealogy of German-ness through an Idiomatic Clown”

Hannah Probst, University of Washington

Practice/Production Symposium 9

Milwaukee A

**Quaking, Shaking, Devising and Improvising: Sight/Site-Specific Challenges**

Chair: Greg Doran, University of Prince Edward Island

“Thrilling, Terrifying, and Totally New Territory: Diversity, Devising, and the Director’s Role”

Emily A. Rollie, Central Washington University

“Alaskan Pirouette: Devising *Earthquake '64*”

Brian Cook, University of Alaska, Anchorage

“Who’s Not in the Room?” The Spin of Interdisciplinarity”

Jen Plants, University of Wisconsin, Madison

“Come Hell or High Water, the Show Must Go On: Hosting the Alley Theatre’s World Premiere of Rajiv Joseph’s

*Describe the Night* at the University of Houston after Hurricane Harvey”

Robert Shimko, University of Houston

Playwriting Symposium 5

Executive A

***Night Watchman***

by Erin Grogan, Texas Tech University

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

Dramaturg: Grace Overbeke, Northwestern University

Scenographer: Michael Valdez, Florida State University

Girl: Vivian Cook, Iowa State University

Man: Babasinmisola Fadirepo, Louisiana State University

***I’ll Tell You At Sunrise***

by Franky D. Gonzalez, Independent Artist

Director: Matthew Reeder, Ball State University

Dramaturg: David Ruis, University of Kansas

Man: William Palmer, University of Missouri

Vagabond: Vanessa Campagna, Monmouth College

Playwriting Symposium Plays-in-Progress:

***The Trumpery***

by Jane Mattingly

Dramaturg: Dan Venning, Union College

Playwriting Symposium

Solomon Juneau / Pere Marquette / Manager’s Suite

Rehearsals

**Session 10: 4:30 - 5:45**

History Symposium 15

Executive CD

**Spaces and Places: Staging Geographic Oscillations**

Chair: Angela Ahlgren, Bowling Green State University

“Reimagining Tourism: Nostalgia, Fantasy, and the Power of the Tourist-Performer”

Victoria Pettersen Lantz, Sam Houston State University

“[...] to commit to oblivion [...]’: Removal and Resistance in American Musical Theatre”

Chandra Owenby Hopkins, Converse College

“At Poidras and Magazine’: *Stevedore* and New Orleans”

Victor Holtcamp, Tulane University

“Negroes in Louisiana aren’t like in Mississippi’: *Caroline, or Change* and Creole Culture”

Rachel Aker, Louisiana State University

History Symposium 16

Crystal

**Revolving Tropes of National Identity in US Theatre History**

Chair: Chandra Owenby Hopkins, Converse College

“Another National Anthem’: Musical Theatre, Neurology, and Turning Points for US/American National Identity”

Allison Gibbes, Florida State University

“Man of the Year: Margo Jones and the Development of *Summer and Smoke*”

Chrystyna Dail, Ithaca College

“Not Your [Grand]Mother’s Golden Years: A New Spin on Old Age”

Deborah Kochman, Florida State University,

“Ya Got Trouble, My Friend, Right Here’: Romanticizing Grifters in the American Theatre”

Dan Venning, Union College

Practice/Production Symposium 10

Milwaukee A

**The Body as Centrifuge: Moving Away from its Primal Source**

Chair: Karin Waidley, Kenyatta University

“Gore, Guts and Greeks: How Euripides Created Monsters”

Sara Christian, Louisiana State University

“Re-Imagining the Body in Theatrical Clown”

James Hesla, University of Wisconsin, Madison

“Towards a Process Theatre: Moving Away from Performance & into Artistic Nirvana”

Erin Schmidt, Avila University

“Navigating Around Restrictions: Dead White Zombies’ Production of *Holy Bone*”

Shelby-Allison Hibbs, University of Texas, Dallas

Playwriting Symposium 6

Executive A

***Twin***

by John Thornberry, University of Wisconsin, Marinette

Director: Jen Plants, University of Wisconsin, Madison

Dramaturg: Eric Kildow, Kent State University

The Man: Tom Robson, Millikin University

The Other, A Woman: Eva Patton, Ball State University

***Helen of Troy, Pretext for War***

by Nick Schweitzer, Independent Artist

Director: Janeve West, Cornell College

Dramaturg: Minwoo Park, Bowling Green State University

Scenographer: Wes Pearce, University of Regina

Agamemnon, King of Mykinos: Steven Young, Texas Women’s University

Menelaus, King of Sparta, Agamemnon’s brother: Taylor Sklenar, University of Missouri

Klytemnestra, Queen of Mykinos: Jane Purse-Wiedenhoeft, University of Wisconsin, Oshkosh

Helen, Queen of Sparta, Klytemnestra’s sister: Eva Patton, Ball State University

Playwriting Symposium Plays-in-Progress:

***Blackbirds' Garden***

by Merlaine Angwall, University of Wisconsin, Oshkosh

Dramaturg: Milbre Burch, University of Missouri

Playwriting Symposium

Solomon Juneau / Pere Marquette / Manager's Suite

Rehearsals

Pitch Your Book

Milwaukee B

Co-Chairs: Meredith Conti, University at Buffalo, SUNY and Robert Shimko, University of Houston

*Stargazing on Broadway*

Kevin Calcamp, Queens University of Charlotte

*Sister Acts in American Theatre and Popular Entertainments*

Jocelyn L. Buckner, Chapman University

*Indian Women Speak Out!*

Shirley Huston-Findley, The College of Wooster

*Democracy Moving: The Lincoln Dances of Bill T. Jones/Arnie Zane Dance Company*

Ariel Nereson, University at Buffalo, SUNY

*Politics and/of Blackness in Early Modern England*

Matthieu Chapman, University of Houston

*The Chorus and the Body Politic*

Peter A. Campbell, Ramapo College of New Jersey

*Consumed Vessels: A History of Pregnancy on Stage*

Lynn Deboeck, University of Utah

Pitch Your Book Editors:

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

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

**7:00-10:00:** Playwrights' Fringe Fest

Executive A

*Celebrity Sighting* by Franklin J. Lasik, Baltimore Center State

*A Mistmas Carol* by Lewis Shilane, Independent Artist

*Pods* by Aidah Nalubowa, Illinois State University

*Fire and Oak* by Susannah Stengel, Independent Artist

*Waiting for the Pulitzer* by Kirsten Easton, Independent Artist

*Letting Go* by Lynn-Steven Johanson, Western Illinois University

**Saturday March 17, 2018**

Registration Desk: 8:00 - 6:00

Milwaukee Foyer, 2<sup>nd</sup> Level

Breakfast: 8:00 - 9:30

Atrium

**Session 11: 9:00 - 10:15**

History Symposium 17

Executive CD

**Renaissance Revolutions, Shakespearean Revisitations**

Chair: Elizabeth Coen, Independent Scholar

"The Frustrated Female Ambition/Desire in Christopher Marlowe's *Edward II*"

- Liz Seung-A Lee, Bowling Green State University  
 “Spinning the Idea of ‘Shakespeare’ in Eighteenth Century Acting Editions”  
 Lezlie C. Cross, University of Las Vegas, Nevada  
 “Which Witch is Which? Spinning Sycorax”  
 Jane Barnette, University of Kansas  
 “From Stratford to Suchitoto- Spinning History into Gold”  
 Shannon Elizabeth Hughes, York University

#### History Symposium 18

Crystal

##### **Overturing the Patriarchy: Reimagining Women’s Work in Theatre**

Chair: Beth Osborne, Florida State University

“Refocusing Irish Identity: Unearthing the Female Playwrights of Twentieth Century Ireland”

Erin Grogan, Texas Tech University

“‘The Grass is Always Greener’: Women at Work on/in the Musical”

Joe Stollenwerk, University of South Dakota

“The Revolving Female’s Role Within Society. Why We Need to Continue to Perform Rachel Crothers *He and She* in 2017”

Chloé Whiting Stevenson, Independent Scholar

“Disrupting the Spin: Placing a Spotlight on the Hidden History of Ann Jellicoe’s *The Western Women*”

Kate Pierson, Florida State University

#### Pedagogy Symposium 11

Milwaukee A

##### **Innovations in Pedagogical Technique – A New Turn**

Chair: Sara B.T. Thiel, University of Pittsburgh

“Spinning Discussion: Hypothes.is Web Annotation in the Theatre Classroom”

Amy S. Osatinski, University of Northern Iowa

“‘Ideas Can Be Art’: Manifestos for Theatre and the Nation”

Dan Venning, Union College

“The Tailspin of the Lecture – and Perhaps a Way to Pull Out”

Lynn Deboeck, University of Utah

“12,843 Kilometers Away: Spinning the Approach to Stage Directing at Kenyatta University (KU), Nairobi, KENYA”

Gloria Owichira Tsuma, Kenyatta University

#### Practice/Production Symposium 11

Milwaukee B

Pedagogy & Practice/Production Co-Sponsored Panel

##### **Difficult Conversations: Theater Design Pedagogy and August Wilson**

Chair: Wes Pearce, University of Regina

Panelists:

Sarah Greene, DePauw University

Noelle Johnson, DePauw University

Tim Good, DePauw University

Uriah Brown, DePauw University

#### Playwriting Symposium 7

Executive A

##### ***The Prophet in 3 Frames***

by Marshall Botvinick, UNC, Wilmington

Director: Bryan Vandevender, Bucknell University

Dramaturg: Kirt A. Shineman, Glendale Community College

Michael: Sergei Burbank, Independent Artist

Ian: Adam Taner Harris, Independent Artist

**Hot Socks**

by Matt Fotis, Albright College

Director: Vanessa Campagna, Monmouth College

Dramaturg: Sean Bartley, Florida State University

Scenographer: Michael Valdez, Florida State University

Narrator: Nicole Dietze, Virginia Tech University

Hanes B: Missy Thibodeaux-Thompson, University of Illinois Springfield

Hanes G: Jennifer Goff, Centre College

Playwriting Symposium Plays-in-Progress:

**Shades**

by Aidah Nalubowa, Illinois State University

Dramaturg: Grace Overbeke, Northwestern University

Playwriting Symposium

Solomon Juneau / Pere Marquette / Manager's Suite

Rehearsals

**Session 12: 10:30 - 11:45**

History Symposium 19

Executive CD

**Reeling In It: Adapting for Today's Digital World**

Chair: Michelle Granshaw, University of Pittsburgh

"The Tragedy of Neoptolemus, or, The Triviality of Corruption and Ethical Justification in Sophocles' *Philoctetes*"

Kevin Calcamp, Queens University of Charlotte

"Spinning Cinematic Dross into Theatre Gold: Adapting *Xanadu* to the Stage"

Ronald J. Zank, Monmouth College

"Wittgenstein, Cell Phones, and the Terrible Rage: The Post-Postmodern Condition in Caryl Churchill's *Escaped Alone*"

Scott Proudfit, Elon University

"Reworking Restoration: The Banter Trope in Restoration Comedy and *Gilmore Girls*"

Merritt Denman, Florida State University

History Symposium 20

Crystal

**Graduate Emerging Scholars**

Chair: Lezlie C. Cross, University of Las Vegas, Nevada

"Face in the Sand: Cultural Reconstruction in the Wake of Da'esh"

Courtney E. Colligan, University of Pittsburgh

Saints & Poets: An Examination of Our Town's Graveyard

Elizabeth A. M. Keel, University of Houston

Collective Sensitization: Theatre as a collective approach to community problems

Aidah Nalubowa, Illinois State University

Pedagogy Symposium 12

Milwaukee A

**We're on a Roll: New Ideas in Institutions and Curricula**

Chair: Vanessa Campagna, Monmouth College

"Spinning Theatrical Pedagogy in New Directions: Community, the Academy, and the Wisconsin Idea"

Rebecca Stone Thornberry, University of Wisconsin, Marinette

"Spinning Straw into Gold in the BA Capstone Classroom, or Creating a One-Size-Fits-All Destination for

Twenty Different Journeys"

Tom Robson, Millikin University

"Controlling' the Narrative: Personality Conflict, Departmental Politics, and 'Spin' in the Theatre Classroom and Production Process"

Patrick M. Konesko, University of Wyoming

"Spinning Away from the Theatre History Survey: A Revised Theatre Studies Curriculum"

Ann Folino White, Michigan State University

Dan Smith, Michigan State University

Practice/Production Symposium 12

Milwaukee B

**Turning the World on its Axis: Africa and the West**

Chair: Karin Waidley, Kenyatta University

"The Evolution of Musical Theatre in Nigeria: Trends and the Way Forward"

Leesi Akubue, Bowling Green State University

"Seeking Alternative Research and Development Methods Through Theatre: A Case Study on Environmental Health Issues Affecting Women in the Mathare Slum"

Rachel Gaunce, Ohio University

"Staging a Socio-Political Narrative: A Director's View of the Kenyan Socio-Political Environment"

Pomak Tengya, Kenyatta University

"Adaptation of African Mythology into 21st century Musical Theatre: Revisiting *Tigo*, the Musical"

Zippora Okoth, Kenyatta University

Playwriting Symposium 8

Executive A

***The Downeaster Alexa***

by Shelby-Allison Hibbs, University of Texas, Dallas

Director: Julie Moriarty, Wayne State University

Dramaturg: Vivian M. Cook, Iowa State University

Scenographer: Beth Kates, University of Calgary

Alexa/Lexi: Emily A. Rollie, Central Washington University

Clint: Eric Thibodeaux-Thompson, University of Illinois Springfield

***To Steal from Thieves***

by Jefferson Gray, Southern Illinois University

Director: Lynne Perkins Socey, Earlham College

Dramaturg: Jessica Hinds-Bonds, Northwestern University

Luca: Nicole Dietze, Virginia Tech University

Vic: Aaron Scully, University of Missouri

Jace: Andre Garner, Ball State University

Playwriting Symposium Plays-in-Progress:

***Bedfellows: A Play in Five Elections***

by Dan Kipp, University of Illinois, Urbana-Champaign

Dramaturg: Jane Mattingly, Virginia Commonwealth University

Playwriting Symposium

Solomon Juneau / Pere Marquette / Manager's Suite

Rehearsals

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

Atrium, 2<sup>nd</sup> Level

Presentation of the Robert A. Schanke Award

### **Keynote Speaker: Larissa FastHorse**

Larissa FastHorse is an award-winning playwright, director, and choreographer based in Santa Monica. Larissa's produced plays include *What Would Crazy Horse Do?* (KCRep, Relative Theatrics), *Urban Rez* (Cornerstone Theater Company), *Landless* (AlterTheater), *Average Family* (Children's Theater Company of Minneapolis), *Teaching Disco Squaredancing to Our Elders: a Class Presentation* (Native Voices at the Autry), *Vanishing Point* (Eagle Project) and *Cherokee Family Reunion* (Mountainside Theater). Her new comedy, *The Thanksgiving Play*, will be produced at Artists Rep and Cap Stage next season. Larissa directed the critically acclaimed play, *Our Voices Will Be Heard* (Perseverance Theater Company) and is developing two new projects to direct. Additional theaters that have commissioned or developed plays with Larissa include ASU Gammage, History Theater, Kennedy Center TYA, Baltimore's Center Stage, Arizona Theater Company, Mixed Blood, the Center Theatre Group Writer's Workshop and Berkeley Rep's Ground Floor. Larissa was awarded the PEN USA Literary Award for Drama, NEA Distinguished New Play Development Grant, Joe Dowling Annamaghkerrig Fellowship, AATE Distinguished Play Award, Inge Residency, Sundance/Ford Foundation Fellowship, Aurand Harris Fellowship, the UCLA Native American Program Woman of the Year, two times on the Kilroy's List and numerous Ford, Mellon and NEA Grants. She is a current member of the Playwright's Union, Director's Lab West 2015, Theatre Communications Group board of directors, Playwright's Center Core Writers and is an enrolled member of the Rosebud Sioux Tribe, Sicangu Lakota Nation. Jonathan Mills, Paradigm NY [www.Hoganhorsestudio.com](http://www.Hoganhorsestudio.com)

### **2:00 - 3:00 MATC Business Meeting**

#### **Session 13: 3:15 - 4:30**

History Symposium 21  
Executive CD

#### **MATC Fellows Spinning Ibsen: Revivals, Revisions, and Adaptations of Ibsen's *A Doll's House* in America, 1882 to 2017**

Chair: Rosemarie Bank, Professor Emerita Kent State University

"Spinning Along with Ibsen's Nora: Mabou Mines Spin On and Lucas Hnath's Spin Off"

Robert Schanke, Professor Emeritus, Central College

"Spinning Ibsen: Susan Glaspell's *Chains of Dew* as *A Doll House* Intertext"

Cheryl Black, University of Missouri

"Lillian Hellman Spins Ibsen"

Anne Fletcher, Southern Illinois University

Pedagogy Symposium 13  
Milwaukee A

#### **Spinning Out: Making the Best of the Unexpected and Unplanned**

Chair: Patrick M. Konesko, University of Wyoming

"Unplanned Pedagogy: Spinning Staffing changes into Educational Opportunities"

Franklin J. Lasik, Baltimore Center Stage

"Gender Revolution: Reimagining Gender through Queer Theory and Drag"

Jean O'Hara, Marlboro College

"*Troilus and Cressida* and Donald Trump"

Dave Peterson, North Central College

"Spitting Images: The Myth of Anti-War Protestors Spitting on Returned Soldiers and Shirly Lauro's *A Piece of My Heart* as a Teachable Moment"

David Marcia, Indiana State University

Practice/Production Symposium 13  
Milwaukee B

#### **Spinning the Shadow of a Story (from Nothing into Something)**

Chair: Emily A. Rollie, Central Washington University  
 “Extracting and Adapting: Charles Dickens’s *Bleak House* and a Ten-Day Experiment”  
 Meg Hanna-Tominaga, Converse College  
 “Following Wicked and Whirling Shadows in an Age of Global Warming”  
 Malin Palani, Macalester College

Playwriting Symposium 9  
 Executive A

**Plan B**

by Gary Kriesel, Independent Artist  
 Director: Grace Overbeke, Northwestern University  
 Dramaturg: Jane Mattingly, Virginia Commonwealth University  
 Gregory Hines: Tom Robson, Millikin University  
 Emily Hines: Lynne Perkins Socey, Earlham College  
 Daniel Hines: Lynn-Steven Johanson, Western Illinois State University

**Zoetropes and Other Night Terrors**

by Justin Maxwell, University of New Orleans  
 Director: Penelope Cole, Independent Artist  
 Dramaturg: William Palmer, University of Missouri  
 Scenographer: Beth Kates, University of Calgary  
 Mom/Child: Vanessa Campagna, Monmouth College  
 Dad: Aaron Scully, University of Missouri

Playwriting Symposium Plays-in-Progress:

***Of Madness and the Electric Dream***

by Taylor Sklenar, University of Missouri  
 Dramaturg: Sean Bartley, Florida State University

Playwriting Symposium

Solomon Juneau / Pere Marquette / Manager’s Suite  
 Rehearsals

Articles-in-Progress 1 (Graduate Student Session)

Co-Chairs: Meredith Conti, University at Buffalo, SUNY and Robert Shimko, University of Houston

“Language as Rebellion in *La conjura de Xinum*”

Sarah Campbell, Indiana University

“Envisioning the Past, Present, and Possible Futures in Shanghai Dance Theater’s *Crested Ibises*”

Adrianna Goethel, University at Buffalo, SUNY

“Tracing the Evolution of Self-Identity in China Through Performances of *The White Haired Girl* Since 1945”

Huihui Huang, Indiana University

“Reading *Hamlet* in Tehran: Neoliberalism and the Politics of Politicizing”

Ali-Reza Mirsajadi, Tufts University

“Brecht’s *Die Mutter (The Mother)*: Theatre’s Response to Misogyny During the German Presidential Election Campaigns in 1932”

Hanife Schulte, Tufts University

“Hans Henny Jahnn’s *Medea*: Polyphony of Signs on the Weimar Stage”

Hesam Sharifian, Tufts University

Articles-in-Progress Editors:

Peter A. Campbell, *Theatre Topics / Theatre Journal (online)*

Lofton L. Durham, *Comparative Drama*

Lisa Jackson-Schebetta, *Theatre History Studies*

Noe Montez, *Theatre Topics*

Jennifer Schlueter, *Theatre/Practice*



E.J. Westlake, *Theatre Journal*

**Session 14: 4:45 - 6:00**

History Symposium 22

Executive CD

**Queer Circulations and Revolutions: Revising and Revisiting Sexuality**

Chair: John Fletcher, Louisiana State University

“The Closet Autobiographer: Weaving the “Lost” Closet Dramas of Djuna Barnes into Her Existing Oeuvre”

Marisa M. Andrews, Florida State University

“Staging the ‘Disgusting Three-Sided Erotic Hotch-Potch’: The Curious Case of Nonmonogamous Theatre in 1933”

Tessa Vaschel, Independent Scholar

“Spin the Bottle: The Intrinsic Politics of Polyamory in the Living Theatre”

Peter Wood, University of Mississippi

“Gay for P(l)ay: Commercialization, Gay Theatre and the Death of Lady Bright”

Wes D. Pearce, University of Regina

History Symposium 23

Crystal

**Whirling Bodies, Spinning Time: Cross Cultural and Transhistorical Reimaginings**

Chair: Samer Al-Saber, Florida State University

“Dancing Japanese: *Bugaku*, Balanchine, and the Dance Theater of Harlem”

Angela K. Ahlgren, Bowling Green State University

“Lincoln the Lover: A New Spin on History in Bill T. Jones’s Lincoln Dances”

Ariel Nereson, University of Buffalo, SUNY

“Historical Spin: Japanese-American Internment Camps, the US Government, and *Allegiance*”

Elizabeth Osborne, Florida State University

“Sheldon Harnick’s Christmas Pivot: The Iconic Jewish Writer Takes on Two Christian Classics”

John Berst, University of New Hampshire

Pedagogy Symposium 14

Milwaukee A

**Pedagogy Triage Session and Symposium Reflection**

Chairs: Travis Stern, Bradley University

Cat Gleason, University of Missouri

Invited Respondents:

Anne Fletcher, Southern Illinois University, Carbondale

Cheryl Black, University of Missouri

Practice/Production Symposium 14

Milwaukee B

**Workshop: Acting**

Chair: Cate Brewer, University of Mary Washington

“A New Spin on Directing and Acting”

Jane Brody, DePaul University

Playwriting Symposium 10

Executive A

**Venomous**

by AB Harrison, Southern Illinois University

Director: Tom Robson, Millikin University

Dramaturg: Mackenzie Kirkman, Miami University

Paul the Butcher: Ronald J. Zank, Monmouth College

Sean: Sergei Burbank, Independent Artist

News Broadcaster: Julia Moriarty, Wayne State University

***I Was Just Gaming Around***

by Blake Willoughby, University of Missouri

Director: David Ian Lee, Tennessee State University

Dramaturg: Brook Oehme, Southern Illinois University

Kylara: Kelcey Anya' Broomfield, Miami University

Xerxes: William Palmer, University of Missouri

***Bring Out Your Dead***

by Jeff Ircink, Independent Artist

Director: Jessie Mills, Wabash College

Dramaturg: Matt Fotis, Albright College

James: Eric Thibodeaux-Thompson, University of Illinois Springfield

Peter: Franklin J. Lasik, Baltimore Center Stage

Woman: Jenn Ariadne Calvano, University of Louisville

Cemetery Worker: Vivian M. Cook, Iowa State University

Playwriting Symposium Plays-in-Progress:

***If You Survive***

by Babasinmisola Fadirepo, Louisiana State University

Dramaturg: Grace Overbeke, Northwestern University

**Graduate Student Social: 6:30-7:30, Bar 333**

**Sunday March 18, 2018**

Breakfast: 7:30 - 9:00

Atrium

**Session 15: 8:00 - 9:15**

History Symposium 24

Executive CD

**Life Cycles and Recycled Tropes: Reconsidering Spectres in Performance**

Chair: Scott Knowles, Southern Utah University

“Acting with the Dead: A Supernatural Approach to Greek Tragedy”

Nathan Bowman and Dennis Christilles, University of Kansas

“Stop the Patriarchy! I Want to Get Off!”

Julia Moriarty, Wayne State University

“Turning Marvin Carlson Around: Ghosting, Comedy, and the Case of Dick Shawn”

Richard Sautter, Gettysburg College

“He’s the Kingfish”: Spinning Huey P. Long’s Populism

Weston Twardowski, Northwestern University

History Symposium 25

Milwaukee B

**Circulations and Flows: Interrogating the Maternal and the Philosophical**

Chair: Scott Magelssen, University of Washington

“Pregnancy Plays in Jacobean and Caroline England: Overturning Narratives of the Motherless Stuart Stage”

Sara B.T. Thiel, University of Pittsburgh

“‘A dream, what else?’ The Legacy of Heinrich von Kleist’s Encounter with Pedro Calderón de la Barca”

Matthew D. Straus, University of Washington

“Brecht’s *Die Mutter* (*The Mother*): Theatre’s Response to Misogyny During the German Presidential Election Campaigns in 1932”

Hanife Schulte, Tufts University

Playwriting Symposium 11

Executive A

Chair: Aaron Scully, University of Missouri

Presentation of Devised Play and Discussion about the Devising Process

Articles-In-Progress 2 (Faculty / Independent Scholars)

Milwaukee A

Co-Chairs: Meredith Conti, University at Buffalo, SUNY and Robert Shimko, University of Houston

“Staging Sovereignty in the 18<sup>th</sup> Century: How a National Theater Represented the People and a Prince”

Elizabeth Coen, Independent Scholar

“Neurophenomenology and Theater Studies”

Jennifer Pierce, University of North Carolina-Charlotte

“Playing Dead: Funerary Performance, Gender, and Personhood on the Abbey Stage”

Rachel Price Cooper, University of Southern Maine

“The Chicago Way: The On-Stage Labor of E.S. Willard and the Chicago Cultural Campaign”

Travis Stern, Bradley University

“Beyond Collusion: *Hamlet's* Many Clowns”

Stephen Wisker, PhD Candidate, University at Buffalo, SUNY

Articles-in-Progress Editors:

Peter A. Campbell, *Theatre Topics / Theatre Journal (online)*

Lofton L. Durham, *Comparative Drama*

Lisa Jackson-Schebetta, *Theatre History Studies*

Noe Montez, *Theatre Topics*

E.J. Westlake, *Theatre Journal*

### **Session 16: 9:30 - 10:45**

History Symposium 26

Executive CD

### **Theatre History Symposium Response Session**

Playwriting Symposium 12

Executive A

### **Response Session**

### **Close of Conference**