**The CDC cannot guarantee that this schedule will not change, although we will do everything possible to minimize any changes.**

**April 5, 2018**

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**Registration open from 8:30 a.m. – 5:00 p.m.**

Conference packets for pre-registered participants are available at the Conference Registration Table on the second floor of the DoubleTree Hotel, as is registration for those who have not pre-registered. All sessions take place in the meeting rooms of the second and third floors of the DoubleTree Hotel. The Q&A with Simon Stephens will take place at Rollins College.

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**SCHEDULE FOR THURSDAY**

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9:00-10:15 **The Playwright: Creation, Control, and Respect** Seminole

Presiding: Jeffrey Loomis (Northwest Missouri State University)

Marilynn Richtarik (Georgia State University)

*“The Smithy of His Soul: The Writing of Brian Friel’s* ***Making History****”*

Scott D. Taylor (Western Washington University)

*“Stages of Infidelity: An Extratextual Affair”*

Valerie Williams (Baylor University)

*“Work Harder, Not Smarter: Says Broadway to Female Playwrights”*

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9:00-10:15  **Domesticity and Home** Citrus

Presiding: Mary Christian (Middle Georgia State University)

Jennifer Heller (Lenoir-Rhyne University)

*“This Queer House: Staged Domesticity and Gender Identity”*

Jeanmarie Higgins (Pennsylvania State University)

*“The Domestic/Uncanny in Annie Baker’s* ***John****”*

Coralyn Foults Nottingham (University of Tennessee, Knoxville)

*“‘When your son goes to war, you plant every goddamn seed you can find’: Home in David Rabe’s* ***Sticks and Bones*** *and Quiara Alegría Hudes’* ***Elliot, A Soldier’s Fugue****”*

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­­­9:00-10:15 **Playing Spaces** Brevard

Presiding: Jay Malarcher (West Virginia University)

Cassandra White (Florida State University)

*“Come to the Country; A New Rural Theatre in Roman Britain”*

Michael W. Young (La Roche College)

*“The Play’s The House; The Impact of Theatrical Architecture on Shakespeare and Moliere”*

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9:00-10:15 **“To Thine Own Self Be True”:** Sumter

**Creating Unique Directorial Concepts in Cross Genre Shakespearean Adaptation**

Presiding:

Joshua Horowitz (Baylor University)

Participants:

Aaron Brown (Baylor University)

Joshua Horowitz (Baylor University)

Cooper Sivara (Baylor University)

Directing Shakespeare is a challenge to any theatre professional. One of the greatest challenges as a director is to conceptualize the text in a unique way to create an original voice for the work. This roundtable will explore the challenges of style, language, and directorial concept faced when adapting Shakespearean plays in an academic setting.

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9:00- 10:15 **Executing Deviant Women:** Orange

**Treadwell, Lochhead, and Vogel**

Presiding: Verna Foster (Loyola University Chicago)

Ellen Dolgin (Dominican College of Blauvelt)

*“****Desdemona: A Play About a Handkerchief****: Paula Vogel’s Twists and Turns Lampoon yet Represent the Stasis of Inevitability”*

Ann Shanahan (Loyola University Chicago)

*“Executed in Style: Sophie Treadwell’s* ***Machinal*** *in Contemporary Production”*

Rebecca Cameron (DePaul University)

*“Deviance and Disorienting Misogyny in Liz Lochhead’s* ***Mary Queen of Scots Got Her Head Chopped Off****”*

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10:30-11:45  **Challenging the Theatrical Audience** Citrus

Presiding: Ellen Dolgin (Dominican College of Blauvelt)

Drew Lichtenberg (Independent Scholar)

*“Schwejk +/- Schweyk: Piscator, Brecht and the Battle for Epic Theater”*

Ariel Watson (Saint Mary’s University)

 “*Reaping Complicity: Shameful Play in Lucien Bourjeily’s* ***Vanishing State****”*

Matthew Pilkington (University of Tennessee, Knoxville)

*“The Presence of Absence: Deixis in Ionesco’s* ***The Chairs****”*

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10:30-11:45 **Staging Women** Orange

Presiding: Kerri Ann Considine (University of Tennessee, Knoxville)

Anna Andes (Susquehanna University)

*“A Utopian Vision of Accountability:* ***Brass and Clay****”*

Deborah Kochman (Florida State University)

*“Ageing and End Times: Refusing the Status of ‘Cultural Refuse’ in Paula Vogel’s* ***Oldest Profession*** *and Caryl Churchill’s* ***Escaped Alone****”*

Lisa McGunigal (Pennsylvania State University)

*“American Revolutionary Soldier Deborah Sampson: From Nineteenth Century New England Lecturer to Twentieth Century Juvenile Fiction Heroine”*

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10:30-11:45 **Eugene O’Neill: Race, Love, and Tragedy** Brevard

**Sponsored by the Eugene O’Neill Society**

Presiding: Stephen Marino (St. Francis College)

Caroline Hill (The Ohio State University)

*“Inspiration or Appropriation? Eugene O’Neill’s Race Problem”*

Don Gagnon (Western Connecticut State University)

*“Uneasy Lie the Heads That Wear the Crowns: De/Re/Constructing Personal History in* ***The Emperor Jones*** *and* ***King Hedley II****”*

David Palmer (Massachusetts Maritime Academy)

*“Race, Love, and Tragedy in O’Neill and His Successors”*

10:30-11:45 **Theatricalizing Religion** Sumter

Presiding: Karelisa Hartigan (University of Florida)

Michael A. Zampelli (Santa Clara University)

*“A Play about Christ without Christ: Clay M. Greene’s* ***Nazareth*** *(1901)”*

Shane Strawbridge (Texas Tech University)

*“Forgiving Them Their Trespasses: Purgatory and the Plays of Tennessee Williams”*

José I. Badenes (Loyola Marymount University)

*“Sacred and Profane: Theopoetic Performance in Tennessee Williams’s* ***Camino Real*** *and Federico García Lorca’s* ***El público****”*

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10:30- 11:45  **Deaf Theatre** Seminole

Presiding: J. Christopher Westgate (California State University, Fullerton)

Mary Lutze (Loyola University Chicago)

*“Voiceless Speech in Deaf Theatre: Translation, Adaptation, and Interpretation in* ***Little Red Cyrano****”*

Petrus Du Preez (Stellenbosch University)

*“Can I play along? Drama and the Deaf Learner in South African Schools: Is it theatre or film?”*

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11:45 - 1:15 Lunch Break

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1:15-2:30 **Shakespeare** Orange

Presiding: Verna Foster (Loyola University Chicago)

Jan L. Hagens (Yale University)

*“Shakespeare’s Faustians and Uber-Faustians”*

Robert P. Irons (Hampden-Sydney College)

*“The Function of Untold Tales in* ***The Winter’s Tale****”*

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1:15-2:30 **Humor in Ibsen and Beckett** Citrus

Presiding: William Hutchings (University of Alabama at Birmingham)

Jay Malarcher (West Virginia University)

*“The Power of Ibsen’s Comedic Sensibilities”*

David A. Hatch (University of South Carolina, Salkehatchie)

*“Humor, Humus, and Humility in Samuel Beckett’s* ***Happy Days*** *and* ***Waiting for Godot****”*

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1:15-2:30 **Intercultural Language** Seminole

Presiding: José I. Badenes (Loyola Marymount University)

Anna Holman (Indiana University)

*“‘Who the Heck Are You?’: Language and Cultural Identity in Intercultural Theatre”*

Stratos E. Constantinidis (The Ohio State University)

*“Intercultural Learning in China and Greece through American-made Lenses”*

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1:15-2:30 **Shaw Panel I** Sumter

**Sponsored by the International Shaw Society**

Presiding: Tony Stafford (University of Texas, El Paso)

Lagretta Lenker (University of South Florida)

*“Shaw’s Interior Authors in the Fight Against Censorship”*

Jean Reynolds (Polk State College)

*“****Village Wooing****: Shavian Metatheater from A to Z”*

Christa Zorn (Indiana University Southeast)

*“Artificial Politics in the ‘Natural’ Marketplace: The Partnership of Altruism and Capitalism in Shaw's Plays* ***Major Barbara*** *and* ***The Millionairess****”*

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1:15-2:30 **Socio-Political Theatre** Brevard

Presiding: Phillip Zapkin (Pennsylvania State University)

Jennifer Lale (Independent Scholar)

*“From Tenement to Shebeen: Connections between Irish and South African Drama “*

Phillip Zapkin (Pennsylvania State University)

*“Iphigenia Alone: Metatheatre and Austerity in Gary Owen’s Monologue Play* ***Iphigenia in Splott****”*

MAJ Stephanie L. Hodde (Virginia Military Institute)

*“Close and Wide Awake: Anna Deveare Smith’s Dramatic Pedagogy in an Age of Sociopolitical Spectacle”*

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2:45-4:00 **Two Views of Theatrical Failings/Failures** Seminole

Presiding: Phillip Zapkin (Pennsylvania State University)

Geoffrey Aaron Douglas (Armstrong State University)

*“Ahh! ‘Real’ Monsters: An Examination of Staged Horror Adaptions”*

Sharon L. Green (Davidson College)

*“‘Having it All,’ and Other Myths of Feminism’s Failure: Maternal Identity and Agency in the Work of Contemporary American Playwrights”*

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2:45-4:00  **A Century of Struggle:** Orange

**Women on the Stage from the Early 20th Century to Today**

Presiding: Janna Segal (University of Louisville)

Elizabeth Sickerman (Independent Scholar)

*“Clinical Expressions: Susan Glaspell, Sophie Treadwell, and the Reimagining of Female and Symptomology on the Early Twentieth-Century Stage”*

Scarlett Peterson (Georgia College and State University)

*“Desdemona and the Sadist: Shakespeare Sexual Violence in Micro-Scenes”*

Valerie Barnes Lipscomb (University of South Florida Sarasota-Manatee)

*“‘You Need Someone to Make Love to You’: Middle Aged Happy Endings in* ***Ruined****”*

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2:45-4:00 **Women, Family, and Madness in Tennessee Williams** Brevard

Presiding: J. Christopher Westgate (California State University, Fullerton)

Berenice Galvez (California State University, Fullerton)

*“What Have I Done to My Sister?”*

Alexis Shanley (California State University, Fullerton)

*“Threats to Denial: Truth-Speaking Madwomen and the Families Desperate to Contain Them in* ***A Streetcar Named Desire*** *and* ***Suddenly Last Summer****”*

Ariel Castaneda (California State University, Fullerton)

*“Blanche’s Paper Identity: Paper Products and Trauma in* ***A Streetcar Named Desire****”*

2:45-4:00 **20th C. Drama 1920-1940s:** Citrus

**Russia, England, and the United States**

Presiding: William Hutchings (University of Alabama at Birmingham)

Baron Kelly (University of Louisville)

*“Wayland Rudd and the Affirmative Action Empire”*

Laura Milburn (University of Sheffield)

*“Noël Coward: Middle-brow, High-brow, Low-brow”*

Jill C. Jones (Rollins College)

*“The Hoochy Koochy and the Jim Crow Car: Zora Neale Hurston’s* ***Color Struck****”*

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4:15-5:30 **Theatrical Time** Sumter

Presiding: Jan Hagens (Yale University)

Kerri Ann Considine (University of Tennessee, Knoxville)

*“The Tell-Tale ‘Tick’: Sacrifice and Bodies in* ***Tickless Time*** *and* ***The Emperor Jones****”*

Tony Stafford (University of Texas, El Paso)

*“****The Tempest*** *Renamed The Tempus”*

Joseph A. Mendes (St. Andrew’s School)

*“Temporal Fragmentation and the Haunted Stage in Sebastian Barry’s* ***Tales of Ballycumber****”*

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4:15-5:30 **Nineteenth Century Theatre** Orange

Presiding: Stratos E. Constantinidis (The Ohio State University)

Nora Olsen (Independent Scholar)

*“Charlotte Birch-Pfeiffer’s Adaptations of* ***Jane Eyre*** *and* ***The Woman in White*** *for the Stage in the 19th Century”*

Victoria Scrimer (The University of Maryland)

*“Performing a Postmodern Prometheus: What the Journey from Page to Stage can Teach us about Shelley’s* ***Prometheus Unbound****”*

Sebastian Trainor (Pennsylvania State University)

*“The Marketing of ‘Merdre’: The Extravagant Publicity Campaign for the 1896 Premiere of* ***Ubu Roi****”*

4:15-5:30 **African American Theatre** Citrus

Presiding: Jill C. Jones (Rollins College)

Patrick Maley (Centenary University)

*“The Bible. God, and August Wilson”*

Michael Robinson (University of California, Riverside)

*“Two Black Plays Sweating the Big Stuff:* ***Big White Fog*** *(1937) and* ***A Raisin in the Sun*** *(1959)”*

Nathaniel G. Nesmith (Independent Scholar)

*“Ballad for Irving Burgie”*

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4:15-5:30 **Manifesting Memories and Audience’s Minds:** Brevard

**Revolution of Spectacle from Avant-Garde to Immersive Theatre**

Presiding: Chad Kennedy (Baylor University)

Valerie Williams (Baylor University)

*“Mannequins, Objects, and Silence: The Fundamentals of Tadeusz Kantor and Theatre of Death”*

Casey Papas (Baylor University)

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

Chad Kennedy (Baylor University)

*“Masks of Empowerment or Manipulation: How Punchdrunk Audiences Choose to Explore and* ***Sleep No More****”*

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4:15-5:30 **Intercultural Theatre**  Seminole

Presiding: Phillip Zapkin (Pennsylvania State University)

John Caldwell (University of North Carolina)

*“Lord Rama Plays the Parking Lot: Indian Religious Drama in the Diaspora”*

Afroz Taj (University of North Carolina)

*“Dancing with Shadows in Indonesia”*

Canice Chukwuma Nwosu (Nnamdi Azikiwe University)

*“Adolphe Appia’s Directorial Concepts as Footnote for Performing African Postmodernism”*

4:15- 5:30  **Ritual, Folk Tales, and Ghosts** Sumter

Presiding: Valerie Lipscomb (University of South Florida Sarasota-Manatee)

Nicole Andel and Harold Aurand (Pennsylvania State University)

*“Quelling Mischief: Grappling with Genre and the Boogeyman in Slovak, Rusyn and Eastern European Bethlehem Caroler Folk Drama”*

Maureen S. G. Hawkins (University of Lethbridge)

*“The Magna Mater in the Midwest: The Feminine Principle in Sam Shepherd’s* ***Buried Child****”*

Paul D. Streufert (University of Texas at Tyler)

*“Family, Terror, and the Uncanny in Sam Shepherd’s* ***Heartless****”*

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5:30 - 7:15 Dinner Break

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7:30 **Lights Up! The Improvised Rock Musical!** SAK Comedy Lab

**Conference Event**: Improv Show at SAK Comedy Lab- Orange Avenue.

**(Ticket cost included in registration fee.)**

What do you get when you take some rock and roll, add a dash of musical theatre and mix it all together with a team of fearless improvisers? *Lights Up: The Improvised Rock Opera!* Inspired by such classics as *Tommy*, *Spring Awakening* and *American Idiot*, *Lights Up* pushes musical improvisation to the next level, creating a completely original and rocking performance each evening based off a single suggestion. This fast-paced, song-filled rock opera is sure to light up your evening and leave you wanting more. Created and directed by David Charles (Rollins College).

**Alternative Event (not covered by your registration fee)**: The Arthur Miller Society will be going to Mad Cow Theatre to see *A View from the Bridge.* The performance starts at 7:30 p.m. There will be a roundtable discussion of the performance on Friday afternoon, which will include members of the cast and crew.

If you are interested in going, Mad Cow is offering a discount of 20% off the ticket price. Use CDCSUPERHERD for the April 5th performance.

Both theatres are a fifteen to twenty-minute walk from the hotel. You can also take the free LYMMO (Orlando public transportation bus). Please see the map inside your conference packet for the LYMMO route. You also can take the free hotel shuttle to either location. If you take the latter, please arrange your departure time with the hotel front desk.

There are numerous bars and restaurants near each venue. Check the restaurant guide at the back of the program for suggestions.

**April 6, 2018**

**Registration open from 8:30 a.m. – 4:00 p.m.**

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**SCHEDULE FOR FRIDAY**

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9:00-10:15 **Working Class** **Theatre** Seminole

Presiding: William Hutchings (University of Alabama at Birmingham)

J. Christopher Westgate (California State University, Fullerton)

*“‘Represented in His True Character’: Samuel D. Johnson’s* ***The Fireman*** *and the Rehabilitation of the Volunteer Fireman”*

J. Andrew Gothard (Florida Atlantic University)

*“Manufacturing Manuscripts: Bill Rowbotham, Manchester Unity Theatre, and* ***The Ragged Trousered Philanthropists****”*

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9:00-10:15 **Seventeenth Century Theatre** Citrus

Presiding: Jan Hagens (Yale University)

Mark Scott (University of California Berkeley)

*“‘With a mutual love they all embrace’: The Homoerotics of Competition in the War of the Theaters”*

Christopher Orchard (Indiana University of Pennsylvania)

*“Political Disorder in Cromwellian London and Edmund Prestwich’s* ***The Hectors*** *(1655)”*

Jana Mathews (Rollins College)

*“Theatrical Treason: Firework Shows as Fantasies of Regicide in Post-1605 Productions of* ***Macbeth****”*

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9:00-10:15 **Today’s Politics on Stage** Orange

Presiding: Martha Johnson (University of Minnesota)

Judith Saunders (Indiana University of Pennsylvania)

*“****Blasted*** *by Sarah Kane as a National Narrative”*

Rebecca Steinberger (Misericordia University)

*“Staging Brexit: London, Politics, Theatre”*

A. Gabriela Ramis (Olympic College)

*“The Theme of Migration in Ibero-American Theatre Today:* ***Vai Vem*** *by Gato SA and* ***Casa del Silencio****”*

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9:00-10:15  **Shaw Panel II** Sumter

**Sponsored by the International Shaw Society**

Presiding: Tony Stafford (University of Texas, El Paso)

Oscar Giner (Arizona State University)

*“Lives of the Saints: Bernard Shaw’s* ***St Joan*** *and Calderon de la Barca’s* ***The Constant Prince****”*

Mary Christian (Middle Georgia State University)

*“Cardplayers and Clergymen: Bernard Shaw, Henry Arthur Jones, and the Theater of the 1890’s”*

Satyarth Prakash Tripathi (Amity University)

*“Shaw’s Drama of Ideas”*

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9:00-10:15 **Spectacular Spirits: Spectres in American Drama** Brevard

Presiding: Stratos E. Constantinidis (The Ohio State University)

Ann C. Hall (University of Louisville)

*“A Family Haunting: Sam Shepard’s* ***Fool for Love****”*

Baron Kelly (University of Louisville)

*“Rising from the City of Bones”*

Alan Nadel (University of Kentucky)

*“August Wilson’s* ***The Piano Lesson****: The Possession of the Piano and the Ghost of Human Property”*

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10:30-11:45 **Resisting Theater while Teaching Drama:** Orange

**An Interdisciplinary Inquiry from the Editors of *How to Teach a Play***

Presiding: Miriam Chirico (Eastern Connecticut State University)

and Kelly Younger (Loyola Marymount University)

This panel is an invitation to discuss how faculty feel about using performance in the classroom to teach drama.  As teachers and co-editors of *How to Teach a Play* (Bloomsbury), we searchedfor innovative methods for teaching drama that would demonstrate how directors read plays as three-dimensional objects, rather than only dialogue on the page.  We originated our book project with the goal of collecting performance-specific exercises that teachers could use in the classroom, simple activities to bridge the all-too-apparent gap between English and Theater departments pedagogy.

What we discovered was intriguing.  Our conversations with potential contributors revealed a surprising pedagogical tension between Theatre Department and English Department faculty.  The resistance towards offering genuine performative moments in the classroom suggested to us a fear many experience as teachers -- fear of losing control, fear of conflict, fear of live performance.  This open-ended panel will explore some of the differences between literary and theatrical expertise and invite participants to examine their own active presence/ role in the classroom as teachers of drama and performers of knowledge.

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10:30-11:45 **Race, History, and the American Stage**  Citrus

Presiding: Leticia Ridley (University of Maryland, College Park)

Khalid Yaya Long (University of Maryland, College Park)

*“Citing African American History in Glenda Dickerson and Lynda Gravatt’s****Barbara Jordan, Texas Treasure****”*

Jeff Kaplan (Manhattanville College)

*“A ‘Sympathetic Elastic’ Anti-Minstrelsy in the 1920s Lower East Side”*

Jenna Gerdsen (University of Maryland, College Park)

*“The Window in African American Drama: A Window into Black Identity Formation”*

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10:30-11:45 **Adopting, Adapting, and Finding New Ways to Haunt**  Brevard

Presiding: Lydia Craig (Loyola University Chicago)

Verna A. Foster (Loyola University Chicago)

*“Translation, Adaptation, ‘Transladaptation,’ and ‘Translaterature’: Two Vanyas”*

Stephen Watt (Indiana University)

*“Simon Stephens and the Ghosts of Adaptation: Audience, Metaphor, Stage”*

Graley Herren (Xavier University)

*“Dylan with the Devil: Conor McPherson’s* ***Girl from the North Country****”*

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10:30-11:45 **Comparative Drama** Sumter

Presiding: Anna Andes (Susquehanna University)

Kevin Lucas (Emory University)

*“Desiring Mastery: On August Strindberg and Amiri Baraka”*

Bosede Funke Afolayan (University of Lagos)

*“Aesthetics of Anger: A Comparative Analysis of the Plays of John Osborne and Femi Osofisan”*

Elena Dotsenko (Ural State Pedagogical University)

*“N.G. Chernyshevsky and the Most Significant Revolution of the 20th Century in the Plays by Tom Stoppard and Tony Kushner”*

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10:30-11:45 **Questions of Identity**  Seminole

Presiding: Coralyn Foults Nottingham (University of Tennessee, Knoxville)

Dennis Costa (Boston University)

*“Apocalyptic Temperaments in García Lorca’s* ***El público****”*

Magdalen Wing-chi Ki (Hong Kong Baptist University)

*“The Failure of Self-Interest and Care Ethics in* ***The Lady from the Sea*** *and* ***Return South****”*

Alexis Riley (University of Texas at Austin)

*“Pariahs of Reason: Sarah Kane’s* ***4.48 Psychosis*** *and the Neurotypical Gaze”*

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12:00 - 1:30 Lunch Break

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12:00 - 1:30  **CDC Board Meeting**  **Private Dining Room**

 Board Members Only

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1:30-3:00 **Plenary Panel** Osceola

**Editor Meets Critics**

Presiding:

**Amy Muse**

(University of St. Thomas)

The Editor

**Daniel Sack**

(University of Massachusetts Amherst)

The Book

***Imagined Theatres: Writing for a Theoretical Stage***

The Critics

**Ariel Watson**

(Saint Mary’s University)

and

**Kelly Younger**

(Loyola Marymount University)

**Graduate Student Award Presentations**

Awarding of the Ellis Prize and the Tansey Award prior to the panel by Jay Malarcher (West Virginia University, Editor of *Text and Presentation*)

**The 2017 Anthony Ellis Prize for the Best Paper by a Graduate Student at the 2017 Comparative Drama Conference**

Awarded to

Mary Lutze

(Loyola University Chicago)

for

*“Challenging Accessibility: The ‘Radical Deaf Theatre’ of Aaron Sawyer’s* ***The Vineyard****”*

**The 2017 Joel Tansey Memorial Award for Graduate Student Travel to the**

**Comparative Drama Conference**

Awarded to

Mark Scott

(University of California, Berkeley)

for

*“Irreconcilable Differences: Charles I, Henrietta Maria, and Jones and Townshend’s Court Masques”*

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3:15-4:30 **Simon Stephens** Brevard

Presiding: Jeanmarie Higgins (Pennsylvania State University)

Brigitte Bogar (York University)

*“Simon Stephens - Music in Contemporary Drama”*

Catherine Heiner (Carnegie Mellon University)

*“Sweet Touch: The Sexuality and Power of Carmen”*

Chad Kennedy (Baylor University)

*“From Neuro-typical Curiosity to an Empathetic Movement: Exploring Neuro-Perceptive Staging and Movement in* ***The Curious Incident of the Dog in the Night-Time****”*

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3:15-4:30 **Arthur Miller’s *A View from the Bridge*:**  Citrus

**A Roundtable Discussion of Text and Performance: The Limits of Interpretation**

 **Sponsored by The Arthur Miller Society**

Presiding:

Richard Brucher (University of Maine)

Participants:

Jane K. Dominik (San Joaquin Delta College)

Stephen Marino (St. Francis College)

David Palmer (Massachusetts Maritime Academy)

Cast/crew of Mad Cow Theatre’s *A View from the Bridge*

The Mad Cow Theatre Company is doing a production of Arthur Miller’s *A View from the Bridge* in Orlando during the CDC. This panel uses Miller’s play as the focus of a discussion between theatre professionals and academics on the limits of interpretation and how performances are developed from texts.

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3:15-4:30 **Greek Drama: Then and Now** Seminole

Presiding: Karelisa Hartigan (University of Florida)

Jacqueline Long (Loyola University Chicago)

*“Killing Heracles: Gender and Integrity in Sophocles’* ***Women of Trachis****”*

Marie Valverde (Indiana University)

*“Rumors as a Negotiation of Power in Aeschylus’****Oresteia****”*

Anastasia Pantazopoulou (University of Florida)

*“Reception Models: Medea’s Reflection in David Fincher’s* ***Gone Girl*** *(2014)”*

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3:15-4:30 **Directions for/from the Theatre: Change/Theory/Film** Hillsborough

Presiding: Kiki Gounaridou (Smith College)

Phillip M. Church (Florida International University)

*“Theatre for* *Social Change: Passing It On”*

Ismaila Rasheed Adedoyin (University of Lagos/University of Louisville)

*“Towards ‘The Honest Theatre’: Postulation on Theatre Theory”*

Laura Waringer (Florida State University)

*“Method Men: Stardom, Suffering, and Stanislavski’s System in Hollywood”*

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3:15-4:30  **Music’s Power in the Theatre:** Sumter

**Fugard, Vogel, and Rodgers and Hammerstein**

Presiding: Jeffrey Loomis (Northwest Missouri State University)

Paula Fourie (Stellenbosch University)

*“‘Little Man You’ve Had a Busy Day’: Considering the Musical in the Onstage and Offstage Lives of* ***Master Harold****”*

Laura Grace Pattillo (Saint Joseph’s University)

*“The Most Important Control on the Dashboard is the Radio: The Role of Music in Paula Vogel’s* ***How I Learned to Drive****”*

Betsy Greenleaf Yarrison (University of Baltimore)

*“As Long as He Needs Me: Romanticizing Domestic Abuse in the American Musical Theatre”*

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3:15-5:15  **Staged Play Reading**  Osceola

*The Lovebirds*

Author: Barbara Blumenthal-Ehrlich

Director: Hilary Cooperman

Dramaturg: Janna Segal

Cast: TBA

A highly theatrical, language-bending story about human instinct and desire through the scientific and slightly surreal lens of bird mating rituals. A climate-change scientist tries to save a dying bird species — and ultimately heal the planet —  as he fights for his own survival. He captures and brings together an endangered male and female to mate but soon learns that love comes easily for neither man nor beast. With a character mash up of birds and humans, *The Lovebirds* moves fluidly between fantasy and reality — sometimes within the same scene.  A darkly comic exploration of dwindling biodiversity, the hubris of trying to control nature, and the heartache for any species of not being heard. (Inspired by legendary ecologist and nature “sound collector” Bernie Krause and his recording of an abandoned woodpecker.)

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4:40-5:00 **A New Sketch from Harold Pinter** Brevard

Performed by:

Ann C. Hall (University of Louisville)

Stephen Watt (Indiana University)

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5:30 – 7:45 Dinner

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**5:30 Transportation to Rollins College**

Buses will be leaving the DoubleTree at 5:30 p.m. to take conference participants to Rollins College, where a few blocks away in Winter Park are numerous restaurants for dining. (A map of downtown Winter Park is included in your envelope.) Buses will be collecting attendees outside the front door of the hotel.

After the Keynote Event there will be a reception in the Bush Atrium, directly across from the entrance to the Annie Russell Theatre.

Buses will return attendees back to the theatre between 10:15 and 10:30 p.m. from the same drop-off spot.

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8:00 p.m. Annie Russell Theater

**2018 Keynote Event:**

**A Conversation with Simon Stephens**

Welcome:

**Dean Jennifer Cavenaugh**

(Rollins College)

**A Conversation with Simon Stephens**

*Interviewed by William C. Boles*

*(Rollins College)*

Simon Stephens’s early work at the Royal Court includes *Bluebird* (1998); *Herons* (2001), *Country Music* (2004) and *Motortown* (2006). In 2008 his play *Harper Regan* opened at the National Theatre, and *Sea Wall*, starring Andrew Scott, played at the Bush. Simon then had success with his plays *Pornography* (Deutsches Schauspielhaus, Hanover, 2007 and Edinburgh Festival / Birmingham Rep, 2008 and Tricycle Theatre, 2009) and *Punk Rock* (Lyric Hammersmith / Manchester Royal Exchange, 2009) which won the 2009 Manchester Evening News Award for Best Production. In 2011, *I am the Wind*, an adaptation from Jon Fosse’s original, opened at the Young Vic. 2012 saw *Three Kingdoms* performed in London, Tallinn and Munich, *Morning* at the Lyric Theatre, and a new version of Ibsen’s *A Doll’s House* at the Young Vic which subsequently transferred to the Duke of York’s Theatre in 2013.

His adaption of Mark Haddon’s novel *The Curious Incident of the Dog in the Night-Time* won the Oliver and Tony Awards for Best New Play (National Theatre, 2012; Apollo Theatre, 2013; Gielgud, 2014 – present; Barrymore Theatre in Broadway, 2015). In 2014 Simon premiered *Carmen Disruption* at Deutsches Schauspielhaus in Hamburg, which transferred to the Almeida Theatre in London in 2015, and *Birdland* at the Royal Court. His adaptation of Chekhov’s *The Cherry Orchard* also opened at the Young Vic in 2014. In 2015, *Heisenberg* opened at MTC in New York and transferred to the Friedman in 2016; *The Funfair*, Simon’s new version of Ödön von Horváth’s *Kasimir and Karoline*, opened at Home Theatre in Manchester; and *Song from Far Away*, directed by award-winning Belgian director Ivo van Hove, received its UK premiere at the Young Vic. His version of Brecht and Weill’s *The Threepenny Opera* opened at the National in May 2016. 2017 has seen the openings of *Nuclear War* at the Royal Court, his English language version of *Obsession* at the Barbican, *Fatherland* at the Royal Exchange for the Manchester International Festival, and his new adaptation of *The Seagull* came to the Lyric Hammersmith in 2017.

Simon is Artistic Associate at the Lyric Theatre and Associate Playwright at the Royal Court. He was also on the board for Paines Plough between 2009 and 2014, and was a Writers’ Tutor for the Young Writers’ Programme at the Royal Court between 2001 and 2005.

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9:30-10:20 p.m. **Reception** Bush Atrium

All conference participants are invited to join us for a reception with Simon Stephens, hosted by the Comparative Drama Conference Board and Grant Cornwell, the President of Rollins College. There will be hors d’oeuvres and a cash bar.

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**IMPORTANT INFORMATION ABOUT TRANSPORTATION IN RETURNING TO THE DOUBLETREE HOTEL**

10:30 p.m. Return trip to the DoubleTree Hotel

At the end of the reception we will return to our drop-off point and head back to the DoubleTree.

For those attendees who would like to leaver earlier, a return to the hotel via Uber will cost around 8-10 dollars. If you have questions, please contact us at the registration desk.

**April 7, 2018**

**Registration Open from 8:30 a.m.-3:00 p.m.**

Conference packets for pre-registered participants are available at the Conference Registration Table on the second floor of the DoubleTree Hotel, as is registration for those who have not pre-registered. All sessions take place in the meeting rooms of the second and third floors of the DoubleTree Hotel.

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**SCHEDULE FOR SATURDAY**

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9:00-10:15 **Tennessee Williams**  Citrus

Presiding: José I. Badenes (Loyola Marymount University)

Anthoullis Demosthenous (University of Athens)

*“Tennessee Williams Reconsidered: Playwright, Preacher or Both?”*

Wayne Narey (Arkansas State University)

*“Food, Sex, and Talk as the ‘Currencies of Exchange’ in* ***The Glass Menagerie****”*

Henry I. Schvey (Washington University in Saint Louis)

*“After the Fox: The Influence of D. H. Lawrence upon Tennessee Williams”*

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9:00-10:15 **The Contemporaneity of Ibsen’s *An Enemy of the People*** Brevard

Presiding: Verna Foster (Loyola University Chicago)

Dan Bacalzo (Florida Gulf Coast University)

*“An Ecocritical Perspective on Henrik Ibsen’s* ***An Enemy of the People****”*

James Bell (Grand Valley State University)

*“#FAKENEWS: Considering the Dramaturgy for an Updated Production/Adaptation of Ibsen’s* ***An Enemy of the People****”*

Yuko Kurahashi (Kent State University)

*“Environmental Pollutions, Individuals, and Communities: Henrik Ibsen’s* ***An Enemy of the People****, Cherríe Moraga’s* ***Heroes and Saints****, and Jeff Daniels’s* ***Flint****”*

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9:00-10:15 **Science (Fiction) Theatre** Hillsborough

Presiding: Richard Gilbert (Loyola University Chicago)

Mike Little (King’s College)

*“Theorizing Science Fiction Theatre’s Purpose and Potential”*

Monica Cross (New College of Florida)

*“The Uncertainty of Space in Claire Kiechel's****Pilgrims****”*

Denise Gillman and Brooke Sanders (Christopher Newport University)

*“Creating the Online Science Play Catalogue: An Interdisciplinary Digital Scholarship Database Resource of Science Plays and Performance”*

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9:00-10:15 **“The Dark I Know Well”:**  Sumter

**Exploring Trauma and Loss in Theatre for Young Audiences**

Presiding: Sean Bliznik (University of Central Florida)

Kate Kilpatrick (University of Central Florida)

*“Wickedly Evil: The Role of the Stepmother in TYA Literature”*

Scott Savage (University of Central Florida)

*“Fatherlessness and Authentic Representation: An Unearthing of Fathers, Loss and Symbols in Theatre for Young Audiences Plays”*

Jessica Sherlock (University of Central Florida)

*“Finding the Happily Ever in Coping through Tragedy”*

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9:00-10:15  **Photography**  Seminole

Presiding: William Hutchings (University of Alabama at Birmingham)

Catie Osborn (Independent Scholar)

*“Let's See Your Picture: Exploring Adaptation and Archive Through Theatrical Photography”*

Doug Phillips (University of St. Thomas)

*“Ode on Melancholy: Ibsen and the Photographic Imagination”*

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9:45-11:45 **Staged Play Reading**  Osceola

*The Master and Margarita*

Author: Misha & Zhanna Goldentul

Director: Rachel K. Carter

Dramaturg: Janna Segal

Cast: Rachel K. Carter; Baron Kelly; Mia Donata Rocchio; Janna Segal; Ross Joel Shenker; Terry Tocantins; Manuel Francisco Viveros

This play adaptation of Mikhail Bulgakov’s novel, *The Master and Margarita* looks at the fate of a novelist, The Master. Woland visits Moscow with his rogue companions and confronts absurdity of Soviet reality. The Master writes a novel about Pontius Pilate and winds up in insane asylum. Margarita sells her soul in search of her lover, the Master. Bulkgakov manipulates Evangelical plot and Devil’s visit to Moscow to convey his hidden thoughts from his creative prison of Soviet Russia. Thus, Woland becomes a precarious superhero “...part of power which eternally wills evil and eternally works good.” The story of the Master is a symbolic recreation of Bulgakov’s life, portraying the collision with Stalin’s henchmen and indirectly, Stalin himself. As many soviet artists, Bulgakov was faced with reality of not being able to work or prosecuted for not complying with the new state directive. Our adaptation seeks to stay true to Bulgakov’s magical realism of Escher like staircase plot. It tells his characters’ stories, highlighting the truth and dissemination of simple but profound ideas.

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10:30-11:45 **Moroccan and Iranian Theatre** Hillsborough

Presiding: Stratos E. Constantinidis (The Ohio State University)

Babak Mazloumi (University of California, Irvine)

*“Where is Akbar Radi’s Home?  A Study of the Concept of Exile at Home in****Through the Windowpanes****by Akbar Radi”*

Youssef Yacoubi (Seton Hall University)

*“Contemporary Arabic Theatre: Tayeb Saddiki’s Experimental Fusion of Technique and Content”*

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10:30-11:45 **Asian American Drama:** Citrus

**Vietnam, a new Butterfly, and Asian Masculinity**

**Sponsored by the David Henry Hwang Society**

Presiding: Kiki Gounaridou (Smith College)

Martha Johnson (University of Minnesota)

*‘”Are You My Butterfly?’: The Metamorphosis of* ***M. Butterfly****”*

James Jesson (La Salle University)

*“Vietnam War Drama, Pornography, and Asian Masculinity: Gotanda’s* ***Fish Head Soup*** *and Nguyen’s* ***Vietgone****”*

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10:30-11:45 **Dramaturgical Questions**  Brevard

Presiding: Jay Malarcher (West Virginia University)

Drew Barker (University of Maryland)

*“Naomi Wallace and Marcus Rediker: The Ongoing Relationship Between Playwright and Historian”*

Melinda Marks (Independent Scholar)

*“A Labor Saved: How I Learned to Get Along with* ***Love’s Labour’s Lost****”*

Nontani Weatherly (University of Houston)

*“Relating History: A Dramaturgy Approach for Black Theatre”*

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10:30-11:45 **What Stories Do We Tell?:** Sumter

**Honesty, Authenticity, and Access in Theatre for Young Audiences**

Presiding: Elizabeth Brendel Horn (University of Central Florida)

Ralph Gregory Krumins (University of Central Florida)

*“Coyote Trickster: The Importance of Trickster as Culture Heroes in TYA”*

Brittany Caine (University of Central Florida)

*“Why Neverland: Exploring the Everlasting Implications of Peter Pan”*

Bianca Alamo (University of Central Florida)

*“Theatre of Accessibility: How TYA Plays with Themes of Abandonment Serve Underprivileged Children and Youth”*

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10:30-11:45 **Challenging Dramatic Genres** Seminole

Presiding: Graley Herren (Xavier University)

Amy Muse (University of St. Thomas)

*“Essaying the Drama: Sarah Ruhl’s* ***How to Transcend a Happy Marriage*** *and the Essay Play”*

Noelia Diaz (Queensborough Community College)

*“Mocking Truths/Reclaiming Fictions in Javier Daulte’s* ***Martha Stutz****”*

Philipp Reisner (Heinrich-Heine-Universität Düsseldorf)

*“The (Trans-)historical Drama as Satirical Tragedy: David Adjmi’s* ***Marie Antoinette*** *(2012)”*

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11:45 – 1:30 Lunch

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12-1:15 **CDC Board Meeting** **Private Dining Room**

 Board Members Only

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1:30-2:45 **Three Approaches to Understanding Arthur Miller:** Citrus

**Dramatic Language, Intertexuality, and Philosophy of Mind**

**Sponsored by The Arthur Miller Society**

Presiding: Jane K. Dominik (San Joaquin Delta College)

Stephen Marino (St. Francis College)

*“‘But you’re going to have to bargain, you know’ -- Poetic Language in Arthur Miller’s* ***The Price****”*

Richard Brucher (University of Maine)

*“Sex, Guilt, and Power in Miller’s* ***After the Fall*** *and Ibsen’s* ***Rosmersholm****”*

David Palmer (Massachusetts Maritime Academy)

*“Miller’s* ***The Last Yankee*** *and the Tragedy of Happy Loman”*

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1:30-2:45 **International Musicals/Dance** Brevard

Presiding: Betsy Yarrison (University of Baltimore)

Marianne DiQuattro (Rollins College)

*“Global Theater and* ***Tiger Bay the Musical****”*

Eleni Kafetzi (University of Sorbonne Nouvelle)

*“Multiplication and Duality in Contemporary Interdisciplinary Performance”*

Alejandro Postigo (Anglia Ruskin University/Royal Central School of Speech and Drama)

*“****The Copla Musical****: Transforming Spanish Copla for International Audiences”*

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1:30-2:45  **Exploring Gender**  Sumter

Presiding: Sean Bliznik (University of Central Florida)

Lindsay Adams (The Catholic University of America)

*“Imogen in ‘Plus Fours’: The Deconstruction of the Ideal Woman in Birmingham Repertory Theatre’s* ***Cymbeline****”*

Mikaela LaFave (Georgia College and State University)

*“’Lost in the Bitterness’ of a Man’s World: Representations of Henry VIII’s Masculinity”*

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1:30-2:45  **Shakespeare** Seminole

Presiding: Jay Malarcher (West Virginia University)

Michael Yawney (Florida International University)

*“Recursive Staging in Shakespearean Drama”*

Emily L. Sharrett (Loyola University Chicago)

*“Patres and Predators in Rome’s Body Politick: Reading the Natural Landscape within* ***Julius Caesar****”*

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1:30-2:45 **Transcultural Adaptation** Hillsborough

Presiding: Shouhua Qi (Western Connecticut State University)

Hunter Plummer (Texas A&M University)

*“Small House of Princess Tuptim: Adapting* ***Uncle Tom’s Cabin*** *in* ***The King and I****”*

Wei Zhang (University of Hawai’i at Mānoa)

*“The Female Gaze: Three Brecht Plays Reinterpreted for the Post-Cultural Revolution Chinese Stage”*

Shouhua Qi (Western Connecticut State University)

*“Chastening Desire: Chinese Adaptations of Eugene O’Neill’s* ***Desire under the Elms****”*

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3:00-4:15 **New Directions in Improv Roundtable**  Osceola

Presiding:

David Charles (Rollins College/SAK Comedy Lab)

Participants:

Chelsea Hilend (SAK Comedy Lab)

Will Luera (Florida Studio Theatre)

Richard Paul (Florida Hospital Innovation Lab)

Travis Ray (Orlando International Fringe Festival)

Alexis Riley (University of Texas at Austin)

Samantha Stern (Daytona State College)

Join improvisational practitioners representing academic, artistic, and business institutions to consider new directions in the world of improvisation as they pertain to current pedagogic, theatrical, community-based. and entrepreneurial practices. We’ll consider intersections between technology, spontaneity. and traditional scripted theatre, how new communities and modes of storytelling can emerge from the improvisational workshop, and ways in which improv and role-playing techniques can facilitate campus-wide interdisciplinary learning or deepened historical inquiry in dramaturgical longform modes. Panelists will explore the efficacy of improvisational pedagogies in the business environment and classroom, the benefits and challenges of improv troupes as spectrum-friendly or spectrum-adverse spaces, and discuss strategies that can leverage an improvisational skillset to problem solve and tackle large societal challenges. Attendees will also be invited to share their own discoveries, journeys and questions in the realm of improvisational production, pedagogy and community partnerships.

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3:00-4:15 **Adaptations** Sumter

Presiding: Graley Herren (Xavier University)

Lydia Craig (Loyola University Chicago)

*“Dickens Piecemeal: Revising Authorial Biography in Oak Park Festival’s* ***A Dickens Carol”***

Marguerite Rippy (Marymount University)

*“Othello’s Revenge: Africa Strikes Back in C. Bernard Jackson’s* ***Iago*** *(1979)”*

William Hutchings (University of Alabama at Birmingham)

*“’What’s It Going To Be NOW Then, Eh?’: Alexandra Spencer-Jones’s Stage Adaptation of****A Clockwork Orange****”*

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3:00-4:15 **Performing Politics of Gender and Ethnicity in America** Brevard

**Sponsored by American Theatre and Drama Society**

Presiding: Verna Foster (Loyola University Chicago)

Lesley Broder (Kingsborough Community College-The City University of New York)

*“Mae West and the Theatrics of the Law”*

Johan Callens (Vrije Universiteit Brussels)

*"Satirizing Sexual Politics in* ***The Town Hall Affair****"*

Richard Gilbert (Loyola University Chicago)

*“A Creative Poetics: Ayad Akhtar’s Use of Violence to Interrogate the Politics of Gender and Ethnicity in* ***Disgraced****”*

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3:00-4:15 **1968: Home and Abroad**  Seminole

Presiding: James Jesson (La Salle University)

Michael Schwartz (Indiana University of Pennsylvania)

*“Exasperated, Swift, and Itchy: William Goldman’s* ***The Season*** *at 50”*

Ian Andrew MacDonald (Independent Scholar)

*“Marks in the Memory: Why the French Theatre Cannot Forget 1968”*

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4:15-6:30 **BAR**  Osceola

 Grab a beer or a glass of wine and socialize before and after our improv plenary.

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4:30-6:00 **PLENARY** Osceola

 **Improv in Practice: A Participatory Plenary**

Presiding:

Ian Andrew MacDonald

(Independent Scholar)

Participants:

Ian Andrew MacDonald

(Independent Scholar)

Karelisa Hartigan

(University of Florida)

David Charles

(Rollins College/SAK Comedy Lab)

This plenary will not only introduce the audience to improv games such as “Alphabet Ball,” “Fortunately/ Unfortunately,” “Yes---And,” and “One Sentence Three Ways,” but also discuss and demonstrate how improv can be used with various social groups, including Senior Citizens, Veterans, and incoming first year college students. This active plenary promises to be not only playful but also educational as our experts expound upon the various disciplines of improv.

The 43rd Comparative Drama Conference will once again be held in Orlando.

Due Date for Abstracts is December 3, 2018.

Dates for next year’s conference:

April 4-6, 2019