

Thursday, April 4th

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

April 4, 2019

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 Branden Jacobs-Jenkins will take place at Rollins College.

SCHEDULE FOR THURSDAY

9:00 -10:15 a.m. **Kushner, AIDS, and Homophobia** Orange

Presiding: Michael Schwartz (Indiana University Pennsylvania)

Adithya Pratama (The New School)

Is The World Spinning Forward?: Contemporary AIDS in the U.S. Theater

David Beach (Radford University)

Gay Male Theatrical Canon's Revival: A Response to Increasing Homophobia in the Current American Culture

9:00 -10:15 a.m. **Musicals** Citrus

Presiding: Graley Herren (Xavier University)

Laura Milburn (University of Birmingham)

*"What a joy to hear old-fashioned waltzes again": How the Musical Numbers Shaped the Narrative of **The Girl Who Came to Supper***

David Hatch (University of South Carolina, Salkehatchie)

*Happy/Sad Ambiguity: Evolving Otherness in **The Addams Family***

Thursday, April 4th

9:00 -10:15 a.m.

Theatricalizing the Effects of War

Seminole

Presiding: Amy Muse (University of St. Thomas)

Nick McCord (The Evergreen State College)

*The War at Home: Heteropatriarchal Masculinity and/as Insidious Trauma in David Rabe's **Sticks and Bones***

James Jesson (La Salle University)

*A Truce in the Culture Wars: Liberal-Conservative Reconciliation in Mark Medoff's **Stumps***

Coralyn Foults Nottingham (University of Tennessee-Knoxville)

*Bringing War Home in Paula Vogel's **A Civil War Christmas** and Suzan-Lori Parks' **Father Comes Home from the Wars Parts 1,2, & 3***

9:00 -10:15 a.m.

Re-envisioning the Greeks

Sumter

Presiding: Stratos Constantinidis (The Ohio State University)

Angelus Mnenuka (University of Dar es Salaam)

Use of Poems in Swahili Drama: Reviving the Greek Chorus in Swahili Drama

Krislyn Zhorne (Loyola University)

*Voicing the Innocent to Transform the Image of Motherhood in Adaptations of Euripides' **Medea***

Aycan Akcamete (The University of Texas at Austin)

*Politics of Adaptation in Zinnie Harris' **This Restless House***

9:00 -10:15 a.m.

Irish Drama

Brevard

Presiding: Ellen Dolgin (Dominican College of Blauvelt)

Joseph A. Mendes (Saint Andrew's School)

What the Reaping Hooks Demand: The Deirdre Plays of W.B. Yeats and Sir Samuel Ferguson

Katharine Given (Virginia Commonwealth University)

*Sean O'Casey's Socialism in **Juno and the Paycock***

Noelia Diaz (Queensborough Community College)

*Traumatized Bodies in **The Holy Ground** (1990) by Dermot Bolger*

Thursday, April 4th

10:30-11:45 a.m.

Tennessee Williams

Orange

Presiding: Verna A. Foster (Loyola University Chicago)

Shouhua Qi (Western Connecticut State University)

*Closing the Kindness Gap: Tennessee Williams' A **Streetcar Named Desire** on the Chinese Stage*

Jeff Loomis (Northwest Missouri State University)

Rectories Meet "One-Hour" Rooms: Williams on "Summer," Amour, and "Eccentricities"

Betsy Greenleaf Yarrison (University of Baltimore)

*The Dual Concern Model of Conflict Resolution in **Master Harold...and the Boys** and **A Streetcar Named Desire***

10:30-11:45 a.m.

Explorations of Death and Tragedy on Stage

Citrus

Presiding: Phillip Zapkin (Pennsylvania State University)

Olufemi Oke (University of Miami)

Suicide, Euthanasia and Comparative Dramaturgy: A Comparative Dramaturgy of American and Nigerian Plays

Jonathon Desen Mbachaga (Federal University Oye - Ekiti)

*Ogun's Rites of Passage and the African Sense of Tragedy: Excursions in Yerima's **Abobaku** and Soyinka's **Death and the Kings Horse Man***

Jan Hagens (Yale University)

Modern Tragedy?

10:30-11:45 a.m.

George Bernard Shaw

Seminole

Panel I

Sponsored by The International Shaw Society

Presiding: Tony Stafford (University of Texas at El-Paso)

Mary Christian (Middle Georgia State University)

*Stage Sermons in **Candida** and **Getting Married***

Thursday, April 4th

Valerie Gramling (University of Miami)

*"Ann is Everywoman": Shaw's Use of **Everyman** in **Man and Superman***

10:30-11:45 a.m.

Aspects of the Body: Size, Sight, and Waste

Sumter

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

Claire Wilcher (Michigan State University)

Body-type Casting vs Body Typecasting: Fatphobia in Drama

Abhimanyu Acharya (The University of Western Ontario, Canada)

Blindness as a Metaphor: An Analysis of Abhishek Majumdar's Plays

Holli Levitsky (Loyola University Chicago)

Charlotte Delbo's Drama of Elimination

10:30-11:45 a.m.

Political Theatre of Europe and South America

Brevard

Presiding: Richard Gilbert (Loyola University Chicago)

Jimmy Ahn (Scholar-at-large)

*The Boundaries of Political Violence in Albert Camus' **Les Justes** and Jean Anouilh's **Antigone***

Judith Saunders (Scholar-at-large)

*Debasement of Language and its Consequences: A Political Lesson in Harold Pinter's **Mountain Language**, **The New World Order**, and **The Pres. and an Officer***

Isadora Grevan (Rutgers University-Newark)

*Captivity as a Form of Intervention in Rodrigues' **Black Angel** (Brazil), Bivar's **Alzira Power** (Brazil) and Gambaro's **Information for Foreigners** (Argentina)*

11:45-1:00 p.m.

Lunch

1:00-2:15 p.m.

Science Fiction

Orange

Presiding: Michael Schwartz (Indiana University Pennsylvania)

Thursday, April 4th

Monica Cross (New College of Florida)
Science Fiction on the Fringes

Mike Little (King's College)
"The world is still the place we have to learn to be": Science Fiction Theatre and the Function of Drama

Bella Poynton (The University of Buffalo)
*The Robot Theatre Project's **Sayonara** as Android Theatre: The Uncanny in Science Fiction Performance*

1:00-2:15 p.m.

Myth and Legends

Citrus

Presiding: José I. Badenes (Loyola Marymount University)

Kahre Hiles (Baylor University)
*Lost in Camelot: A Historiographical Investigation of J Comyns Carr's **King Arthur: A Drama in a Prologue and Four Acts***

Eleni Kafetzi (Scholar-at-large)
Mythology Adaptations in Performance: Orpheus' Journey to the Contemporary Interdisciplinary Stage

Sanjit Mishra (Indian Institute of Technology Roorkee)
Myth in Contemporary Indian Drama in English

1:00-2:15 p.m.

George Bernard Shaw Panel II
Sponsored by The International Shaw Society

Seminole

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

Jean Reynolds (Polk State College)
*What is **Major Barbara** REALLY about?*

Christa Zorn (Indiana University Southeast)
*Performing Capitalism with Impunity: Shaw's Neo-liberal Capitalism from **Major Barbara** to **The Millionairess***

Justine Zapin (American University)
***Ghosts, Part 2** or **Getting Married**: Shaw's Emendation of the Ibsenian New Woman*

Thursday, April 4th

1:00 -2:15 p.m.

**Celebrating Ideas and Identities:
Creating Original Works for Young Audiences
and the Authentic Representations of Young Voices**

Sumter

Presiding: Julie Woods Robinson (University of Central Florida)

Ralph Gregory Krumins (University of Central Florida)

*From My Perspective...: An Exploration of the Relationship Between
Playwright/Composer and Youth Contributors in a new TYA Musical*

Bianca Alamo (University of Central Florida)

*Walk a Day in My Shoes: How Devised Theatre Helps Youth Find Their Voice
and Tell Their Stories*

Kate Kilpatrick (University of Central Florida)

Come to the Table: Representing Authentic Intergenerational Voices in Theatre

1:00-2:15 p.m.

Forms of Adaptation: Text and Film

Brevard

Presiding: Jan Hagens (Yale University)

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

*Adapting the Adapter: From Sophocles' **Oedipus Rex** to Rotimi's **The gods are
not to Blame** and now Otun's **The 'Gods' are STILL not to Blame***

Ivan Rodden (Christopher Newport University)

Adaptation, Inspiration, Appropriation: Textual Translation to Performance

Ralf Remshardt (University of Florida)

Plays in Light: Weimar Cinema and the Kammerspielfilm

2:30-3:45 p.m.

Anne Washburn's *Mr. Burns, a Post-Electric Play*

Orange

Presiding: Verna A. Foster (Loyola University Chicago)

Laura Snyder (Stevenson University)

*What's Your Game, **Mr. Burns?**: Re-tellings in Anne Washburn's **Mr. Burns, a
Post-Electric Play***

Nolan Carey (University of Colorado at Boulder)

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*Antiquity in the Future Tense: An Analytical Comparison of **Mr. Burns** to Trends on the Early Jacobean Stage*

Paul Reich (Rollins College)

*Precious Resources: Cultural Archiving in the Post-Apocalyptic Worlds of **Mr. Burns** and **Station Eleven***

2:30-3:45 p.m.

Eugene O'Neill in Expanding Contexts
Sponsored by the Eugene O'Neill Society

Citrus

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

Thierry Dubost (University of Caen Normandie)

***Anna Christie**: From Text to Film, Ending What Does Not End*

Patrick Midgley (Texas Tech University)

Notes from the Field: O'Neill in Sharjah, United Arab Emirates

Erika Rundle (Mount Holyoke College)

*The Silent Treatment: O'Neill's 1927 Cinematic Adaptation of **The Hairy Ape***

2:30-3:45 p.m.

Female Characterizations

Sumter

Presiding: Amy Muse (University of St. Thomas)

Melissa Rynn Porterfield (Valdosta State University)

*From "Cloak and Dagger" to "Petticoats and Perseverance": Staging Feminine Agency in Sor Juana de la Cruz's **House of Desires**;*

Amalia Oswald (Virginia Commonwealth University)

*Penetration and the Patriarchy: Subversive Female Presence and Action in Walpole's **The Mysterious Mother***

Ann Shanahan (Purdue University)

*Maria Irene Fornés's **Fefu and Her Friends**: A Dramaturgical Response to Ibsen's **Hedda Gabler**;*

2:30-3:45 p.m.

Greek Drama

Seminole

Presiding: Phillip Zapkin (Pennsylvania State University)

Thursday, April 4th

Jacqueline Long (Loyola University Chicago)

*What the Fires Say: Told, Untold, and Unrecognized Truths in Aeschylus's
Agamemnon*

Robert Irons (Hampden-Sydney College)

*Making the Metatheatrical Demonstrative: The Proximity of Death and The Space
of Theater in Alcestis*

Stratos E. Constantinidis (The Ohio State University)

*Greek Drama: Its Evolution and Devolution from Antiquity to Modernity (Part
One)*

2:30-3:45 p.m.

Changing the World by Performing Diaspora

Brevard

Presiding: Cynthia Running Johnson (Western Michigan University)

Baron Kelly (University of Louisville)

Sylvia Chen and Her Anticolonial Dance

Yoshiko Fukushima (University of Hawaii at Hilo)

Josephine Baker and Japan's "Erotic, Grotesque Nonsense"

Yuko Kurahashi (Kent University)

Ping Chong and The East/West Quartet

4:00 -5:15 p.m.

**Black Struggles:
Blackface, Tuskegee, Citizenship, and Ferguson**

Orange

Presiding: Aycan Akcamete (University of Texas at Austin)

Keary Watts (Northwestern University)

Young Jean Lee's Strategic Minstrelsy: Spectatorship and The Shipment

Diego Villada (New College of Florida)

Black Angels and Sancho: Going Beyond Headlines to Expose True Character

Jenna Houck (The Pennsylvania State University)

Compensatory Performance

Thursday, April 4th

4:00 -5:15 p.m.

**Contemporary British Drama:
From Caryl Churchill to Lucy Kirkwood**

Citrus

Presiding: Verna A. Foster (Loyola University Chicago)

Kerri Ann Considine (University of Tennessee-Knoxville)
Caryl Churchill's Uncanny Children

Chris Hay (University of Queensland)
*Top Sheilas: Writing Back to **Top Girls** from Julia Gillard's Australia*

Büşra Erdurucan (Istanbul Kultur University)
*"You are not Meant to Feel at Home": Heterotopia in Lucy Kirkwood's **it felt empty when the heart went at first but it is alright now***

4:00 -5:15 p.m.

East Meets West/West Meets East

Seminole

Presiding: Yoshiko Fukushima (University of Hawaii at Hilo)

Wei Zhang (Hangzhou Normal University)
*Experimenting and Exploring the Epic Spirit: Two Huaju Adaptations of **Faust** on the Chinese Stage*

Kyungjin Jo (City University of New York)
*Postwar Travel Stories and Cosmopolitan Imaginations in **The Teahouse of the August Moon** and **A Majority of One***

4:00 -5:15 p.m.

Theatrical Practices

Sumter

Presiding: Ian Andrew Macdonald (Bowdoin College)

Tracy Bersley (University of North Carolina Chapel Hill)
THE BODY'S BRAIN: Neurology in Theatrical Practice

Jeanmarie Higgins (The Pennsylvania State University)
A Collaborative Dramaturgy Model for University Production

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4:00 -5:15 p.m.

Adapting Nineteenth Century Literature

Brevard

Presiding: William Hutchings (University of Alabama at Birmingham)

Emily Sharrett (Loyola University Chicago)

*Rewriting Mary Shelley's Elizabeth Lavenza: Remy Bumppo's Stage Production of Nick Dear's **Frankenstein***

Timothy L. Ruppert (Slippery Rock University)

*Victorian Fiction and the Transmediative Theatrical Imagination: The Case of Charles Dickens's **The Old Curiosity Shop***

Victoria Scrimmer (University of Maryland)

*Radical Resurrections: A Performance History of **John Brown's Body***

4:00 -5:15 p.m.

Sixteenth and Seventeenth-Century Drama

Hillsborough

Presiding: Joseph Mendes (St. Andrews School)

Mary Lutze (Loyola University Chicago)

*The Case for Disability Disguise among the Early Modern Elite in George Chapman's **The Blind Beggar of Alexandria***

Mandy Lowell Albert (Saint Andrew's School)

The Stage as Marketplace in the Plays of Cornelis Everaert

Peter Craft (Felician University)

Damage Control and Failure by Association in Restoration Comedy

7:30 p.m. Caryl Churchill's *Top Girls*

Mad Cow Theatre

Downtown Orlando

Attendees who have requested tickets will find their ticket in their registration envelope as well as directions on how to get to the theatre.

If you requested a ticket and will not be able to attend, please contact Bill Boles at wboles@rollins.edu.

If you are unable to attend the Thursday night performance, Mad Cow is offering a 20% discount

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to conference attendees for the Saturday night performance. Please mention this discount code when calling or buying tickets online: CDCTOPGIRLS.

Mad Cow Theatre is 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. The bus stop is two blocks south of the hotel on Orange Avenue. Just past the paint store across the rail road tracks. You also can take the free hotel shuttle downtown. (My understanding of the hotel shuttle is that you wait for it to arrive, then it will take you to your destination within 3 miles of the hotel. Double check with the front desk about shuttle availability.)

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

Friday, April 5th

Michael Schwartz (Indiana University of Pennsylvania)

“Even Bein’ Gawd Ain’t a Bed of Roses”: The Troubled Racial Histories of Marc Connelly’s **The Green Pastures**

Michael A. Zampelli (Santa Clara University)

The Red and the Black: Performing Race in Jesuit Education

9:00 -10:15 a.m.

Caryl Churchill

Seminole

Presiding: Chris Hay (University of Queensland)

Lorna Chigwende Gangaidzo (University of Birmingham)

*Comparing Representations of Authority and the Social in Churchill’s **Cloud Nine** and Gurira’s **The Convert***

Rebecca Cameron (DePaul University)

*Environmental Vertigo in Caryl Churchill’s **The Skriker***

Deborah Kochman (Florida State University)

*Terrible Rage and a Cup of Tea: Ageing, Violence, and Human Suffering in Caryl Churchill’s **Escaped Alone***

9:00 -10:15 a.m.

Forms of Revolution: Political, Violent, and Aesthetic

Sumter

Presiding: Mark O’Thomas (University of Greenwich)

Solomon Obidah Yamma (Plateau State University)

*A Comparative Analysis of Two Revolutionary Aesthetics: Amiri Baraka’s **Dutchman** and Francis Inbuga’s **Betrayal in the City** in Focus*

Robert Crane (University of Pittsburgh)

*The Bolsheviks of Babylon: Revolutionary Time, Imperial Space, and Anatolii Glebov’s **Zagmuk***

Jennifer Goodlander (Indiana University)

*Memories and Reconciliation from Cambodia to America: Lauren Yee’s **Cambodian Rock Band***

Friday, April 5th

9:00-10:15 a.m.

**Pervasive Concerns:
Arthur Miller's Thematic Relationships to Other Playwrights
Sponsored by The Arthur Miller Society**

Brevard

Presiding: Patrick Midgley (Texas Tech University)

David Palmer (Massachusetts Maritime Academy)

Pipe-dreams and Tragedy: O'Neill, Miller, and Hwang

Thierry Dubost (University of Caen Normandie)

*Adaptation, "Science Plays," and Political Resonance: Miller's **An Enemy of the People***

Eric Fraisher Hayes (The Eugene O'Neill Foundation)

Arthur Miller and Eugene O'Neill: What We Owe Each Other

10:30-11:45 a.m.

**Branden Jacobs-Jenkins and Kwame Kwei-Armah:
In Conversation with Other Playwrights**

Orange

Presiding: David Beach (Radford University)

Bomi Jeon (University of Minnesota)

*The Spectacle of the Racial Body and Visual Spectatorship in Dion Boucicault's **The Octoroon** and Branden Jacobs-Jenkins's **An Octoroon***

Aviva Neff (The Ohio State University)

Confronting an Aesthetics of Absence: Branden Jacobs-Jenkins and Kara Walker's Performative Remembrances

Canice Nwosu (Scholar-at-large)

*Between Mono and Dual Locales Character Breed: A Diasporic Analysis of Kwame Kwei-Armah's **Seize the Day** and Chima Osakwe's **When Your Angel Arrives***

10:30-11:45 p.m.

**Shakespeare
Panel I**

Citrus

Presiding: Graham Saunders (University of Birmingham)

Friday, April 5th

Deirdra M. Shupe (Florida State University)

*"This is and is not **Cressid**": The Effects on Textual Transmission on Shakespeare's **Troilus and Cressida***

Jennifer Heller (Lenoir-Rhyne University)

*"So Wise So Young, They Say, Do Never Live Long": Dying Children from Shakespeare to **Hamilton***

10:30-11:45 a.m. **Be Silent and Unsaid, While Thinking More:
Dramatic Considerations** Seminole

Presiding: Graley Herren (Xavier University)

Marisa Stickel (University of Tennessee-Knoxville)

*Silences and Syncopated Rhythms: The Unsaid, Unspoken, and Unsayable in Sophie Treadwell's **Machinal***

Glenn Schudel (Ringling College of Art and Design)

*"I'll be a city in ruins": Speaking Silence in Julia Cho's **The Language Archive***

Doug Phillips (University of St. Thomas)

Waiting for Rothko

10:30-11:45 a.m. **The Changing Role of the Audience** Sumter

Presiding: Michael Schwartz (Indiana University Pennsylvania)

John Nichols (Christopher Newport University)

Debating the Role of the Audience: Little Theatre vs. Pageantry

Amy Muse (University of St. Thomas)

Attention-Induced Euphoria; or, Why I Like the Plays of Sarah Ruhl

Ariel Watson (Saint Mary's University)

Flop House: Theatres of Boredom and Exhaustion

10:30-11:45 a.m. **Moves Toward Modernism: The British Theatre Before WWI** Brevard

Presiding: Ellen Dolgin (Dominican College of Blauvelt)

Friday, April 5th

Lydia Craig (Loyola University Chicago)

Pinero's "Erotometer": A Gyrating Theatre Puppet and Moral Outrage in the Edwardian Press

Emi Gonzalez (Central Connecticut State University)

New Women in Ibsen's A Doll's House and Shaw's Candida

Renata Kobetts Miller (City College of New York)

Elizabeth Robins and Florence Bell's Alan's Wife and the Independent Theatre Society: Conditions for Innovation

10:30-11:45 a.m.

Russia and the West/ The West and Russia

Hillsborough

Presiding: Alissa Babaeva (Universidad de Granada)

Sarah Eisenstein (Loyola University Chicago)

From the Pale of Settlement to the Broadway Stage: How an Isolated Milkman Became the Voice of a Culture

Elena Dotsenko (Ural State Pedagogical University)

Actualization of "Candide": Enlightenment's Questions for the New Drama

Kevin Lucas (Emory University)

Infidelity/Treason: Rajiv Joseph's Political Melodrama Describe the Night

11:45-1:15

Board Meeting
Board Members Only

Private Dining Room

11:45-1:15 p.m.

Lunch Break

1:15-2:45 p.m.

Author Meets Critics

Osceola/Orange

Presiding

Amy Muse
(University of St. Thomas)

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The Author

Frances Babbage
(University of Sheffield)

The Book

Adaptation in Contemporary Theatre: Performing Literature (Bloomsbury)

The Critics

Verna Foster
(Loyola University Chicago)

and

Ann Shanahan
(Purdue University)

Award Presentations

Ellis Prize and the Tansey Award presented by Amy Muse
(Incoming Editor, *Text and Presentation*)

**The Anthony Ellis Prize for the Best Paper by a Graduate Student at the 2018
Comparative Drama Conference**

Awarded to

Victoria Lynn Scrimmer
(University of Maryland)

“Performing a Postmodern Prometheus:
Percy Shelley’s *Prometheus Unbound* from Page to Stage”

**The Joel Tansey Memorial Award for Graduate Student Travel to the
Comparative Drama Conference**

Awarded to

Kevin Lucas
(Emory University)

“August Strindberg, Amiri Baraka and the Radicalization of Domestic Tragedy”

Friday, April 5th

Constantinidis Essay Presentation

by

Elizabeth Scharffenberger (Columbia University), Chair of the Constantinidis Award Committee

The 2018 Philadelphia Constantinidis Essay in Critical Theory Award

recipient is

Marilynn Richtarik
(Georgia State University)

for her essay

“Reality and Justice: Seamus Heaney’s *The Cure at Troy*”

3:00-5:00 p.m.

Staged Reading

Osceola/Orange

The Tasters by Meghan Brown

Directed by Rachel Carter (University of Louisville)

Dramaturg: Janna Segal (University of Louisville)

Cast: Caisey Cole, Monica Cross, Patrick Midgley, and more

With a rebel army poisoning government leaders left and right, the women known as Tasters have an important political role: Every day, they eat delicious gourmet meals and wait to see if they die. When the rebellious Elyse starts a hunger strike, she kicks off a series of events that could change the course of history — but not before she puts all of the Tasters' lives in jeopardy. Meghan Brown’s new play about power and complicity (and pleasure and fear and food!) is outrageously funny and undeniably timely.

Please note that the buses will be leaving at 5:15 for Rollins College. Please plan your time accordingly, since you will only have 15 minutes after the end of this event.

Friday, April 5th

3:15-4:30 p.m.

Caryl Churchill's *Top Girls*:

Citrus

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

Moderator: Chris Hay (University of Queensland)

Kerri Ann Considine (University of Tennessee-Knoxville)

Rebecca Cameron (DePaul University)

Deborah Kochman (Florida State University)

Mitzi Maxwell (Artistic Director of Mad Cow)

Tony Simotes (Mad Cow Director of *Top Girls*)

Eric Craft (Mad Cow Set Designer of *Top Girls*)

3:15-4:30 p.m.

**The Plays of Branden Jacobs-Jenkins
Sponsored by ATDS**

Seminole

Presiding: Richard Gilbert (Loyola University Chicago)

Megan E. Geigner (United States Naval Academy)

*From Nineteenth-Century Popular Theatre Critique to Twenty-First Century
Discomfort Theatre: Branden Jacob's Jenkins's Evolving Black Bodies Onstage*

Zach Dailey (Texas Tech University)

*Thoughts and Prayers: The Absence of Empathy in Branden Jacobs-Jenkins's
Gloria (2015)*

Verna A. Foster (Loyola University Chicago)

*Love and Death in Two Modern Morality Plays: Branden Jacobs-Jenkins's
Everybody and Tennessee Williams's The Mutilated*

3:15-4:30 p.m.

Teaching and Performing Religion

Sumter

Presiding: Karelisa Hartigan (University of Florida)

Jana Mathews (Rollins College)

Watching as Reading: Biblical Literacy and the York Play of the Sacrament

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Megan Wines (Loyola University Chicago)
Bibliodrama: Taking the Bible off the Altar

Michael Stone (Baylor University)
*Liturgy of the Oppressed: Comparing Christian Liturgical Performance and
Boal's Theatre of the Oppressed*

3:15-4:30 p.m.

**Shakespeare
Panel II**

Brevard

Presiding: Mary Lutze (Loyola University Chicago)

Tony Stafford (University of Texas at El Paso)
*"Whoso empties by so much fills": Character and Structure in **Richard II***

Cody Krumrie (Purdue University)
*Emerging from the Buck-Basket: The Function of Cloth(ing) in **The Merry Wives
of Windsor***

Jessica Holt (Baylor University)
*Nothing Wicked This Way Comes: Shakespeare's Subversion of Elizabethan
Views on Witchcraft*

3:15-4:30 p.m. **Capturing Cultures: Spanish, Taiwanese/Dutch, and Bengali** Hillsborough

Presiding: José I. Badenes (Loyola Marymount University)

Aroa Algaba Granero (University of Salamanca)
*"That he transforms himself into/the character he's to portray": **Pedro, the Great
Pretender**, by the Royal Shakespeare Company and **Pedro de Urdemalas**, by
Joven Compañía Nacional de Teatro Clásico*

Wen-ling Lin (National University of Tainan, Taiwan)
*From Archives to Radio Docudrama and Museum Theatre: Encountering the
Dutch and the Aboriginal in 17th Century Taiwan*

Arnab Banerji (Loyola Marymount University, Los Angeles)
*Understanding Bengali Group Theatre with Bratya Basu's Plays: A Surreal
Foray into Everyday Bengali Reality*

Friday, April 5th

5:00-8:00 Dinner Break

5:00-5:15

Transportation to Rollins College

Buses will be leaving the DoubleTree at 5:15 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 Rice Family Pavilion, directly across from the soccer field, diagonally located from the theatre.

8 p.m.

Annie Russell Theater

2019 Keynote Event: A Conversation with Simon Stephens

Welcome:

President Grant Cornwell

(Rollins College)

A Conversation with Branden Jacobs-Jenkins

Interviewed by Baron Kelly

(University of Louisville)

Branden Jacobs-Jenkins's plays include "Everybody" (Signature Theatre; Pulitzer Prize-finalist), "War" (LCT3/Lincoln Center Theater), "Gloria" (Vineyard Theatre; Pulitzer Prize-finalist), "Appropriate" (Signature Theatre; Obie Award), "An Octoroon" (Soho Rep; Obie Award) and "Neighbors" (The Public Theater). A Residency Five playwright at Signature Theatre, his most recent honors include the Charles Wintour Award for Most Promising Playwright from the London Evening Standard, a London Critics Circle Award for Most Promising Playwriting, a MacArthur fellowship, the Windham-Campbell Prize for Drama, the Benjamin Danks Award from the American Academy of Arts and Letters, the PEN/Laura Pels International Foundation Theatre Award, the Steinberg Playwriting Award, and the inaugural Tennessee Williams Award.

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He sits on the board of Soho Rep and, with Annie Baker, he is an associate co-director of the Hunter College MFA program in playwriting.

9:30-10:20 p.m.

Reception

Rice Family Pavilion

All conference participants are invited to join us for a reception with Branden Jacobs-Jenkins, hosted by the Comparative Drama Conference Board and Grant Cornwell, the President of Rollins College. There will be hor d'oeuvres and a cash bar.

**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 leave earlier, a return to the hotel via Uber will cost around 8-10 dollars. If you have any questions, please contact us at the registration desk.

Saturday, April 6th

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Registration Open from 8:30 a.m.- 4:30 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.

SCHEDULE FOR SATURDAY

9:00 -10:15 a.m.

Visions and Versions of Shakespeare

Citrus

Presiding: Lydia Craig (Loyola University Chicago)

Lindsay Adams (Saint Louis University)

Madness, Memory, and the Performance of Sanity: A Critical View of Stage and Screen Representations of Shakespeare's Ophelia

Suzy Woltmann (University of California, San Diego)

*"Such creatures of darkness are too much afraid of the light": Social Control, Sexuality, and Subversion in Aime Cesaire's **Une Tempete***

9:00-10:15 a.m.

Non-playwrights Writing Plays

Seminole

Presiding: William Hutchings (University of Alabama at Birmingham)

Lisa McGunigal (Pennsylvania State University)

*The Blending of Farce and Realism in William Dean Howells's **An Imperative Duty***

Dylan Emerick-Brown (Scholar-at-large)

Exiles: James Joyce as an Insecure God

Saturday, April 6th

Alissa Babaeva (Universidad de Granada)
Avant-Garde Allegory: E.E. Cummings & the Cave in the Closet

9:00-10:15 a.m. **Langston Hughes and Lorraine Hansberry** Sumter

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

Michael Robinson (University of California, Riverside)
Don't You Want to Be Free? (1938): Is Langston Hughes' Question and Agit-Prop Poetry Play Still Viable for Today's Audiences and Theatre?

Ellen Dolgin (Dominican College)
Striving in Plain Sight: Chasing the 'dream deferred' in Lorraine Hansberry's A Raisin in the Sun (1959)

Teresa Gilliams (Albright College)
The Cultural Value of Resilience: Lorraine Hansberry's A Raisin in the Sun

9:00 -10:15 a.m. **British Drama (for the most part) of the 1990s** Brevard

Presiding: Nicholas Holden (University of Greenwich)

Graham Saunders (University of Birmingham)
There Goes the Neighbourhood: Harold Pinter's Ashes to Ashes, In-Yer Face Theatre & the Royal Court's 1996 West End Season

Candan Kızılgöl Özdemir (Ankara University)
"All the things that Anne can be": Defining and Killing in Martin Crimp's Attempts on her Life

Marianne DiQuattro (Rollins College)
Enter Vice: The Dramatic Imaginations of Simon Stephens, Martin McDonagh, and Cormac McCarthy

9:00 -10:15 a.m. **Depicting the Struggles of Refugees and Immigrants** Hillsborough

Presiding: Ivan Rodden (Christopher Newport University)

Saturday, April 6th

Gaurub Sengupta (Tezpur University)

*Projecting the Human Predicaments and Pity of Partition in Asif Currimbhoy's
Sonar Bangla*

A. Gabriela Ramis (Olympic College)

*The Dance of Belonging: The Immigrant in Lorena Briscoe's **Seven Years of
Silence***

Dan Bacalzo (Florida Gulf Coast University)

*Empathy and Environment in **The Jungle**: Constructing Place in a Play About a
Refugee Camp*

10:30-11:45 a.m.

PLENARY

Orange/Osceola

60 Years On: The Legacy of Lorraine Hansberry's ***A Raisin in the Sun***

Moderator:

Ellen Dolgin (Dominican College of Blauvelt)

Participants:

Teresa Gilliams (Albright College)

Branden Jacobs-Jenkins

Baron Kelly
(University of Louisville)

Khalid Y. Long
(Columbia College Chicago)

Nathaniel G. Nesmith
(Scholar-at-Large)

Janna Segal
(University of Louisville)

Scholars and theatre practitioners discuss the importance and lasting impact of Hansberry's groundbreaking play with one another and the audience. Come and join in the conversation about one of America's greatest plays.

Saturday, April 6th

12:00 -1:30 p.m.

Lunch Break

12:00-1:30

Comparative Drama Board Meeting
Board Members Only

Private Dining Room

1:30-2:45 p.m.

“Masculine” Performances: Firefighter, and Tramp

Citrus

Presiding: José I. Badenes (Loyola Marymount University)

J. Christopher Westgate (California State, Fullerton)

Observed in the Breech: Cross-Dressing Mose in A Glance at New York

Maureen S.G. Hawkins (University of Lethbridge)

Twisted: Male Bonding and Möbius Structure in Waiting for Godot

1:30-2:45 p.m.

Jurisprudence and Argument Plays

Seminole

Presiding: Marianne DiQuattro (Rollins College)

Wells Hansen (National University of Taiwan)

The Tacitean Critique of Public Performance in Early Imperial Rome

Jennifer Cavanaugh (Rollins College)

On a Double-Dog Dare: Margo Jones' Production of Inherit the Wind

Alex Feldman (University of Haifa)

In-vers(e)ions of Justice: Peter Weiss, Daniel Berrigan & Jurisprudential Verse Drama

1:30-2:45 p.m.

Currents and Tensions in the Contemporary London Theatre

Sumter

Presiding: Amy Muse (University of St. Thomas)

Nicholas Holden (University of Greenwich)

The New Place in Town: Early Reflections on the Bridge Theatre and the Monetisation of the Subsidised Theatre Sector in London

Saturday, April 6th

Harry Derbyshire (University of Greenwich)

London's Brilliant Parade: Artistic Directorship and the Politics of Representation

Mark O'Thomas (University of Greenwich)

Rita, Sue and #metoo – The Royal Court Theatre and the Limits of Liberalism

1:30-2:45 p.m.

**Contemporary Questions in Theatre in French:
Conditions, Controversies, and Strategies**

Brevard

Presiding: Ian Andrew MacDonald (Bowdoin College)

Ian Andrew MacDonald (Bowdoin College)

*Freedom of Speech and Cultural Contexts: Robert Lepage, the Theatre du Soleil and the **Kanata** Controversy*

Scott Taylor (Western Washington University)

*Reading the Middle Ages: Toward a "Lecture Mise en Espace" of **A Farce de Maitre Pathelin***

Cynthia Running-Johnson (Western Michigan University)

The Actor's Life in Contemporary French Theatre: A Case Study

2:00-4:00 p.m.

Staged Reading

Orange/Osceola

The Yip by Brian T. Silberman (Franklin and Marshall College)

Director: Eric Zivot (Rollins College)

Dramaturg: Janna Segal (University of Louisville)

Eddie and Sharon's married life is made tenuous by Sharon's unfounded fears of Eddie's infidelity and Eddie's unexpected nervous breakdown during a round of golf at their country club. When they meet a stranger at a cocktail party, a quirky woman named Wanda, whose hobby – when her truck driver husband Stan is off on a short haul – is driving around suburban neighborhoods and joining cocktail parties uninvited, they invite her home with them. In the course of the two days in their home, Wanda somehow allows them to come to grips with existential dread, Costco's bulk items, quantum physics, golf, and canning supplies. When Stan appears, in search of his missing wife, all must confront their unnamed fears.

Saturday, April 6th

3:00-4:15 p.m.

Queering the Classics

Citrus

Presiding: Deborah Kochman (Florida State University)

Cassandra White (Florida State University)

The Queer Duchess: John Webster's Radical Play

Roxy Leiser (Colorado University Boulder)

Queering Faustus: Temporality and the Death Drive

Christina Rodriguez de Conte (Florida State University)

Something Queer This Way Comes the Mickee Faust Club

3:00-4:15 p.m.

Beckettian Conversations

Seminole

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

Graley Herren (Xavier University)

*No Exodus: Nwandu's **Pass Over** in Conversation with Beckett's **Waiting for Godot***

William Hutchings (University of Alabama at Birmingham)

*A Portrait of the Krapp as a Young[er] Man: Michael Laurence's **Krapp, 39***

3:00-4:15 p.m.

**Performing Fear:
Displacement, Complicity, and Isolation During
and After Argentina and Chile's Dictatorships**

Sumter

Presiding: Melissa Gonzalez-Contreras (Cabrini University)

Marilen Loyola (Rockford University)

*Ambiguity, Complicity, and the Problematic Reception of Eduardo Pavlovsky's **Paso de Dos** (1989)*

Osvaldo Sandoval (Michigan State University)

Staging Inner Exile: Fear, Misery, and Complicity of a Mutilated Argentinian Society during the Dictatorship

Melissa Gonzalez-Contreras (Cabrini University)

Onstage and Off: Juan Radrigan and the Pursuit of an Emphatic Spectator During Chile's Dictatorial Regime

3:00-4:15 p.m. **Twentieth Century African-American Drama** Brevard

Presiding: Michael Robinson (University of California, Riverside)

Caroline Hill (The Ohio State University)

Art versus Propaganda?

Douglas S. Kern (Scholar-at-large)

*Shaping Baraka's Late-Style: **Big White Fog's** and **No Place to Be Somebody's** Influential Impact*

Alan Nadel (University of Kentucky)

Literal Ghosts and Figurative Humanity in August Wilson's Pittsburgh Cycle

3:00-4:15 p.m. **Theatrical Time** Hillsborough

Presiding: Phillip Zapkin (Pennsylvania State University)

Mitchell Brown (The College of William & Mary)

Simultaneity in Ancient Drama

Keyana Parks (University of Pennsylvania)

*The Absurdity of Linear Time in Lynn Nottage's **Fabulation, the Reeducation of Undine***

Phillip Zapkin (Penn State University)

*Play Time: Temporality and Adaptation in Marina Carr's **Phaedra Backwards***

4:30-5:45 p.m. **Issues of Production: Directing, Performance, Design** Citrus

Presiding: Marianne DiQuattro (Rollins College)

Michael Schweikardt (Penn State University)

A Home for the Holidays: How a Designer Wrestles with the Cultural Assumptions of Dumas, Ibsen, and Strindberg

Melinda Marks (Mary Baldwin University)

*Knowing It Directly: Teaching Young Actors the Language and Fundamentals of Performance through **Northanger Abbey***

Saturday, April 6th

Karelisa Hartigan (University of Florida)
From Conference Room to Stage

4:30-5:45 p.m.

Reading Politics Through Theatre

Seminole

Presiding: Dylan Emerick-Brown (Scholar-at-Large)

Merritt Denman (Florida State University)

The Contrast: Two Crises in American Identity and the Art that Defined Us

Marcia Anderson (University of Florida)

*Ferguson in **Antigone**: The Prophetic Actualization on the Human Stage*

Scott Rubarth (Rollins College)

*Masculinity, Misogyny, and Male Victimhood in Euripides' **Hippolytus**, Seneca's **Phaedra**, and the Judge Cavanaugh Confirmation Hearings*

4:30-5:45 p.m.

Contemporary American Drama

Sumter

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

Nathaniel G. Nesmith (Scholar-at-large)

*John Guare: His Ultimate Examination of Identity, Sexuality, Class, and Race in **Six Degrees of Separation***

Frank Fury (Monmouth University)

*Incontrovertible Beliefs: The Moral and Structural Ambiguities of **Proof**, **Doubt** and **Water by the Spoonful***

Scott Phillips (Auburn University)

*Not-Being-at-Home in the-World: Uncanniness, Alienation and Hope in Lisa D'Amour's **Airline Highway***

Saturday, April 6th

4:30-5:45 p.m.

Crossing Boundaries: Science Theater

Brevard

Presiding: Eleni Kafetzi (Scholar-at-Large)

Denise Gillman (Christopher Newport University)

Staging Science: Illuminating Science through the Theatrical Event

Susan Walsh (Rollins College)

Looking for the Science in "Science Plays"

Kristin Skees (Christopher Newport University)

Blurring Boundaries: Creating a Gallery Installation and Immersive Performance Piece

4:30-5:45 p.m.

Modern Drama: Jarry and Shaw

Hillsborough

Presiding: Betsy Yarrison (University of Baltimore)

Sebastian Trainor (The Pennsylvania State University)

*The Perfectly Ordinary Premiere of **Ubu Roi**: Nineteenth-Century Parisian Theatre Audiences and the Ritual of Rioting*

Satyarth Prakash Tripathi (Amity University)

Shaw's Drama of Ideas

The 44th Comparative Drama Conference will once again be held in Orlando.

Due date for abstracts is November 3, 2019.