

## The 45<sup>th</sup> Comparative Drama Conference

The Comparative Drama Conference is an international, interdisciplinary event devoted to all aspects of theatre scholarship. It welcomes papers presenting original investigation on, or critical analysis of, research and developments in the fields of drama, theatre, and performance. Papers may be comparative across disciplines, periods, or nationalities, may deal with any issue in dramatic theory and criticism, or any method of historiography, translation, or production. Every year over 180 scholars from both the Humanities and the Arts are invited to present and discuss their work. Conference participants have come from over 36 countries and all fifty states. A keynote speaker whose recent work is relevant to the conference is also invited to address the participants in a plenary session. The Comparative Drama Conference was founded by Dr. Karelisa Hartigan at the University of Florida in 1977. From 2000 to 2004 the conference was held at The Ohio State University. In 2005 the conference was held at California State University, Northridge. From 2006 to 2011 the conference was held at Loyola Marymount University. Stevenson University was the conference's host from 2012 through 2016. Rollins College has hosted the conference since 2017.

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### Conference Board

Jose Badenes (Loyola Marymount University), William C. Boles (Rollins College), Miriam M. Chirico (Eastern Connecticut State University), Stratos E. Constantinidis (The Ohio State University), Ellen Dolgin (Dominican University of New York), Verna Foster (Loyola University, Chicago), Yoshiko Fukushima (University of Hawai'i at Hilo), Oscar Giner (Arizona State University), Kiki Gounaridou (Smith College), Jan Lüder Hagens (Yale University), Karelisa Hartigan (University of Florida), Graley Herren (Xavier University), Baron Kelly (University of Wisconsin-Madison), Jeffrey Loomis (Northwest Missouri State University), Andrew Ian MacDonald (Bowdoin College), Jay Malarcher (West Virginia University), Amy Muse (University of St. Thomas), Elizabeth Scharffenberger (Columbia University), Michael Schwartz (Indiana University Pennsylvania), Janna Segal (University of Louisville), Laura Snyder (Stevenson University), Kevin J. Wetmore, Jr. (Loyola Marymount University), and Kelly Younger (Loyola Marymount University)

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### Conference Staff

Conference Director: William Boles  
Senior Conference Coordinator: Lucille Stull  
Coordinator of Faculty Development and Support: Adeline Davis  
Researcher and Program Compiler: Asha Budhai

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### The Publication: *Text & Presentation*

Since 1980, **The Comparative Drama Conference Series** has been publishing the best papers presented at its annual meetings. For back issues, visit [www.McFarlandpub.com](http://www.McFarlandpub.com). Each volume consists of articles that have passed the mandated anonymous peer review. *Text & Presentation's* articles have framed dramatic discourse, identified emerging trends, and challenged established views. Participants in the conference are invited to submit their papers for publication consideration to the editor of *Text & Presentation*. Manuscripts should be formatted according to the *T&P* style. For full style guidelines, visit <http://comparativedramaconference.org>. Manuscripts can be extended beyond the delivery length at the conference but should not exceed 25 double-spaced pages (including notes, references cited, and photos). Please email a copy of

your paper as a Word.doc attachment to Amy Muse at [ammuse@stthomas.edu](mailto:ammuse@stthomas.edu) by 31 May 2020. In addition, each volume features several book reviews by noted scholars. Contact Michael Schwartz, Book Review Editor, at [michael.schwartz@iup.edu](mailto:michael.schwartz@iup.edu).

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### ***Text and Presentation Staff***

Editor: Amy Muse  
Associate Editor: Kevin J. Wetmore, Jr.  
Book Review Editor: Michael Schwartz

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### **The Sponsors**

The 45th Comparative Drama Conference is generously funded by the following offices and programs at Rollins College: the Office of the President, the Office of the Provost, the Dean of the College of Liberal Arts, the English Department, the Theatre Department, the Writing Program, and the Thomas P. Johnson Visiting Artist Fund. The conference is open to the public.

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### **The Philadelphia Constantinidis Essay in Critical Theory Award**

The Philadelphia Constantinidis Essay in Critical Theory Award will be given to the best comparative essay on any aspect and period of Greek drama or theatre that was published in English in any journal in any country between January 1 and December 31 of the award year. The award was established in 2006 in memory of Philadelphia Constantinidis to encourage research and writing on Greek drama and theatre.

This is an open rank competition for academics, independent scholars, and doctoral students. The award is administered by the Board of the Comparative Drama Conference. The Board solicits nominations and self-nominations for this award. The winner will be notified by the Director of the Comparative Drama Conference and will be offered complimentary hotel accommodations for one night and a registration fee waiver to attend the Comparative Drama Conference. The winner will also receive a check of one thousand dollars (\$1,000) during the awards ceremony at the conference. The deadline for nominations is December 31 prior to the conference.

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### **Anthony Ellis Prize for Best Paper by a Graduate Student**

In honor of the late Tony Ellis, a board member, valued friend, and committed mentor to graduate students, the Comparative Drama Conference is pleased to announce the Anthony Ellis Prize for Best Paper by a Graduate Student. Any graduate student who presented a paper at the conference is eligible for consideration. Interested applicants should submit a full-length version (15-25 pages) of his/her research paper to the Editor of *Text & Presentation* following the conference. The winning paper will be published with special recognition in *Text & Presentation*. The winner will also be honored at the next year's conference, where he/she will have the conference registration fee waived and will receive one night's free hotel room. Please email submissions as Word attachments to the editor, Amy Muse ([ammuse@stthomas.edu](mailto:ammuse@stthomas.edu)), by **May 31** following the conference.

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

The Comparative Drama Conference is pleased to announce this award, established in 2016, and presented in memory of Joel Tansey, award-winning scholar, writer, professor of French Literature, and Assistant Editor of *Text and Presentation* (2008-11). Any graduate student who presents a paper at the conference is eligible for consideration. Interested applicants should submit a full-length version (15-25 pages) of their research paper, as a Word attachment, to the Editor of *Text & Presentation*, Amy Muse (ammuse@stthomas.edu), by **May 31**, following the conference. The winning paper will be published with special recognition in *Text & Presentation*. The winner will also be honored at the next year's conference, where she or he will receive the award, accompanied by \$400 for conference travel expenses.

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## Comparative Drama

### Conference Keynote Speakers

(1977-2023)

- 1977 John Ferguson (Open University of London) "Random Reflections from Stage, Stalls and Study"
- 1978 Kenneth Reckford (University of North Carolina, Chapel Hill) "Two Comic Revelations"
- 1979 William Nethercut (University of Texas) "The Face of Power"
- 1980 Charles R. Beye (Boston University) "Mirror or Distillery: The Proper Metaphor for Greek Tragedy"
- 1981 Bernard Beckerman (Columbia University) "End Signs in Theatre"
- 1982 Frank Ryder (University of Virginia) "From Goetz to Faust: The Whole as Sum of the Parts"
- 1983 Peter Walcot (University College, Cardiff) "An Acquired Taste: Joe Orton and the Greeks"
- 1984 Edith Kern (Hofstra University) "The Comic Scapegoat"
- 1985 Patricia Easterling (Newnham College, Cambridge University) "Tragedy and the Heroic"
- 1986 John Peradotto (SUNY, Buffalo) "The Politics of the Trickster"
- 1987 William R. Elwood (University of Wisconsin) "Incoherence as Meaning"
- 1988 Albert Wertheim (Indiana University) "Eugene O'Neill and His Legacy"
- 1989 William C. Scott (Dartmouth College) "Greek Tragedy: The Whole is Greater than the Parts"
- 1990 Tom Markus (University of Utah) "This is the Night that either Makes Me or Fords Me Quite"
- 1991 Reid Meloy (San Diego DHS) and Katherine Burkman (OSU) "Myth, Murder and Modern Drama"
- 1992 William Free (University of Georgia) "Thinking about Theatrical Space: Place, Path and Domain"
- 1993 Enoch Brater (University of Michigan) "Textuality and Theatricality"
- 1994 Oscar Brockett (University of Texas, Austin) "Theatre History, Drama, and Performance Studies"
- 1995 Charles Lyons (Stanford University) "What Do We Mean When We Talk about Character?"

- 1996 Bernd Seidensticker (Freie University, Berlin) “Peripeteia and Tragic Dialectic in Euripidean Tragedy”
- 1997 Glen Gadberry (University of Minnesota) “Theatre in the Third Reich”
- 1998 Kenneth Washington (Guthrie Theatre) “Issues of American Actors & Theatre in the 21<sup>st</sup> Century”
- 1999 Sid Homan (University of Florida) “What Do I Do Now?: Directing Shakespeare and Others”
- 2000 Juan Villegas (University of California, Irvine) “On Histories of Theatre and Theatre as Visual Construction”
- 2001 Marvin Carlson (CUNY Graduate Center) “Speaking in Tongues: Multiple Languages on the Modern Stage”
- 2002 Helene P. Foley (Columbia University) “Greek Tragedy for the New Millennium: A Case Study”
- 2003 Biodun Jeyifo (Cornell University) “Drama and the Formation of Postcolonial Studies”
- 2004 W.B. Worthen (University of California, Berkeley) “Fossilized talking: Writing, Print, Drama”
- 2005 J. Thomas Rimer (University of Pittsburgh) “Athens in Tokyo: Greek Drama in Postwar Japan”
- 2006 Stanley E. Gontarski (Florida State University) “Staging Beckett for a New Century”
- 2007 Jorge Huerta (University of California, San Diego) “Chicano Theatre in a Society in Crisis”
- 2008 Drew Hayden Taylor (First Nations Playwright) “Whitewater Canoeing through the Rapids of Native Theatre”
- 2009 Lizbeth Goodman (University of East London) “Reframing the Lens on Stage and Screen”
- 2010 Francis Dunn (U. of California, Santa Barbara) “Metatheatre, Metaphysics and the End of Greek Tragedy”
- 2011 Emily Greenwood (Yale University) “Colonial Tragedies and Postcolonial Dramas: Greek Tragedy as Model for Black Classicism”
- 2012 Paula Vogel (Yale University; Yale Repertory Theatre) *A Conversation with Paula Vogel*
- 2013 Edward Albee *A Conversation with Edward Albee*
- 2014 David Henry Hwang *A Conversation with David Henry Hwang*
- 2015 David Lindsay-Abaire *A Conversation with David Lindsay-Abaire*
- 2016 Tony Kushner *A Conversation with Tony Kushner*
- 2017 Lisa Loomer *A Conversation with Lisa Loomer*
- 2018 Simon Stephens *A Conversation with Simon Stephens*
- 2019 Branden Jacob-Jenkins *A Conversation with Branden Jacob-Jenkins*
- 2021 Anne Washburn *A Conversation with Anne Washburn*

2023

**Lucas Hnath**

*A Conversation with Lucas Hnath*

## **Welcome to the City Beautiful, Orlando, Florida.**

The Comparative Drama Conference returns to the state where it all began 46 years ago. Rollins College is pleased to play host to scholars and theatre practitioners from the United States and around the world. As has been the tradition at the conference since its early days at the University of Florida under Karelisa Hartigan's masterful leadership, this year's iteration features papers, workshops, and panels that touch on all things theatrical, ranging from theatrical robots to political theater to musicals to radio drama.

As many regulars know, Thursday night is usually when we head out to the theater as a group. Unfortunately, our conference dates fall during a dry dramatic weekend, so by popular demand we are bringing back Trivia with Jay, a highly competitive, trash-talking contest between academics to see which group can name all the boys' names on *My Three Sons*.

Friday night the conference will be travelling by bus to Rollins College for our Keynote session, which will be "A Conversation with Lucas Hnath," conducted by Jay Malarcher. The event takes place at 8 p.m. in the Annie Russell Theatre. A reception will follow immediately afterward.

We will also be offering two plenaries this year.

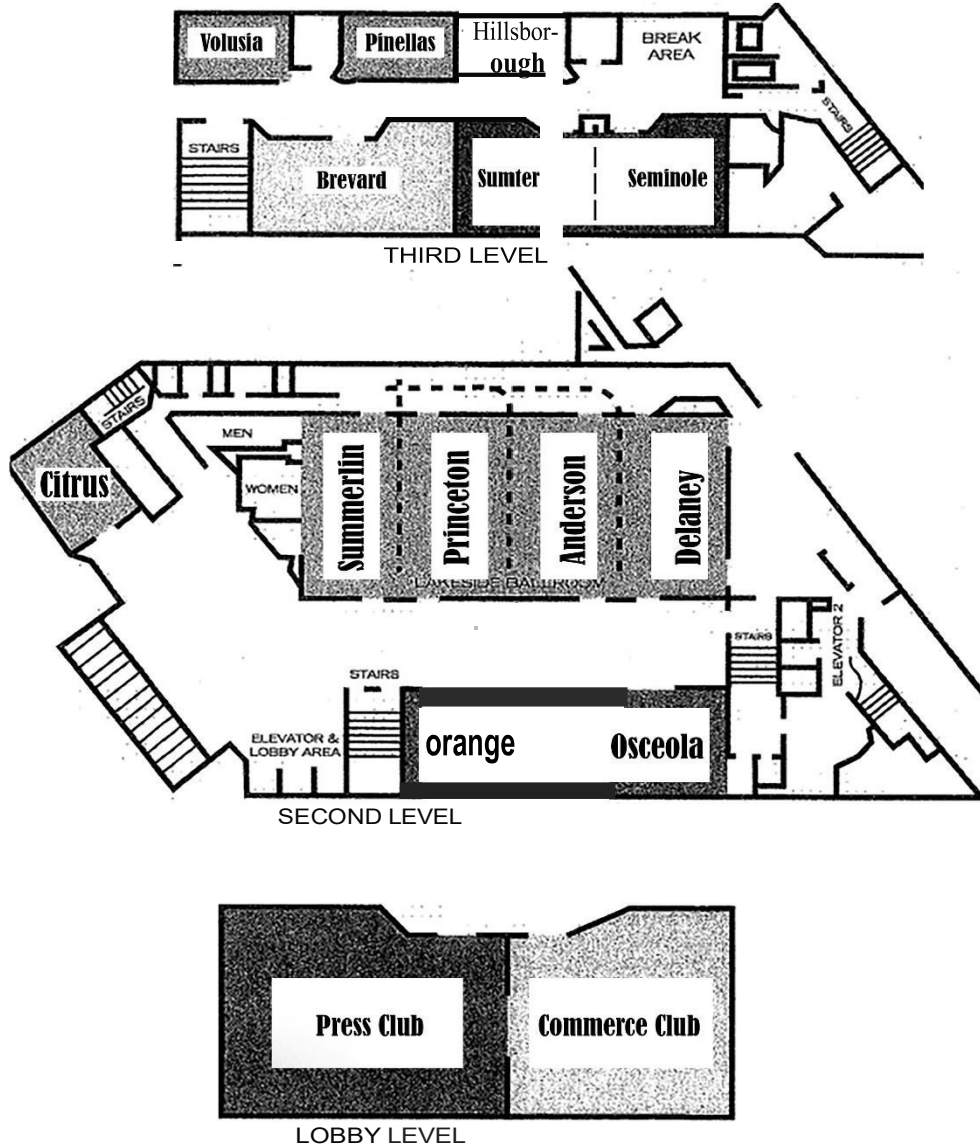
On Friday at 1:30 p.m. our annual *Author Meets Critics* will take place, featuring Kevin Winkler, author of *Everything is Choreography: The Musical Theater of Tommy Tune*, who will face off with critics Jay Malarcher and Kiki Gounaridou.

On Saturday morning, Lucas Hnath will be joined by the director and cast of Rollins College's production of *A Doll's House, Part Two* in a discussion of his international hit play.

I would be remiss if I didn't acknowledge my colleagues at Rollins College, who have made hosting this conference possible. My former chair, Martha Cheng, and English department colleagues, when approached about the English Department and Writing Minor supporting the conference, immediately said "Let's do this." David Charles, former Theatre Department Chair and his colleagues, also said, "Let's do this." Former Dean Jennifer Cavanaugh and President Grant Cornwell made major financial investments in making this conference happen, and the visit by Lucas Hnath as our Keynote speaker was made possible by a grant from the Thomas P. Johnson Visiting Artist Fund, supported by Provost Susan Singer. None of this would have been possible without the logistical help of Adeline Davis, the technical help and general bonhomie of Lucille Stull, and the diligent attention to detail of Asha Budhai. Finally, a shout out to my fellow board members who have entrusted this gem of a conference into my hands. Their support and constant help throughout the years have been invaluable.

William Boles, Director, Comparative Drama Conference

# Map DoubleTree Hotel



Please note that the Orange and Osceola Meeting Spaces make up the Manatee Ballroom.

# Thursday March 30, 2023

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9:00-10:15

ORANGE

## Greek Drama

Session Chair: Karelisa Hartigan (University of Florida)

Jacqueline Long (Loyola University Chicago)

### ***Hecuba's Revenge and the Flaw of Female Kind***

Thomas Falkner (McDaniel College)

### **Plato's *Crito*: Tragedy and Philosophical Dialogue**

Max Pinsky (Scholar at Large)

### **Slaying Spouses: Familicide in Greek Tragedy**

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9:00-10:15

CITRUS

## Syrian and Brazilian Oppression

Session Chair: Phillip Zapkin (Pennsylvania State University)

Nina Youkhanna (Georgetown University)

### **Between Laughter and Tears: Political Performance in Syria**

Mark O'Thomas (London Academy of Music & Dramatic Art)

### **Pandemics and populism: the return to theatre censorship in Bolsonaro's Brazil**

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9:00-10:15

SEMINOLE

## Musical Theatre

Session Chair: Jay Malarcher (West Virginia University)

Michael Schwartz (Indiana University of Pennsylvania)

**Sometimes You Need a Star, and Sometimes You Don't: Examining the Box Office Success and Longevity of *The Producers* and *Wicked***

Laura Milburn (University of Birmingham)

**Why Are Some Adaptations of Plays to Musical Theatre More Successful Than Others?**

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**9:00-10:15**

**SUMTER**

**Theater: Competitions and Festivals**

Session Chair: Edwin Wong (Scholar at Large)

Edwin Wong (Scholar at Large)

**How to Set Up an International Playwriting Competition**

Lucas Skjaret (Baylor University)

**A Remembered Norway: An Investigation into Commonweal Theatre Company's Ibsen Festival**

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**10:30-11:45**

**ORANGE**

**Violence and Swearing**

Session Chair: Phillip Zapkin (Pennsylvania State University)

Lee Conderacci (University of Delaware)

**In the Blood: Marginalized Masculinity and Sexual Violence in *The Changeling***

Joseph Couch (Montgomery College)

**"You Can't Force a Thing to Grow": Counternarratives of Family and Home in Sam Shepard's *Buried Child* and Franz Kroetz's *Ghost Train***

Deana Nichols (Knox College)

**Swearing and Subversion: Demotic Scots on the Scottish Stage**

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10:30-11:45

CITRUS

**American Oppressions**

Sponsored by American Theatre and Drama Society

Session Chair: Verna Foster (Loyola University Chicago)

Araceli González Crespán (Universidade de Vigo)

**Institutionalized Violence and Oppression: Ambiguity, Complicity and Resistance in *El Campo* (1968) and *The Conduct of Life* (1985)**

Nicolas Cabrera (University of Chicago)

**Performed Combat: Real or fake? Both and neither.**

Richard Gilbert (Loyola University Chicago)

**Institutional Violence: Offstage but Powerfully Present**

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10:30-11:45

SEMINOLE

**Musical Masques and a Westernized Rumi**

Session Chair: Betsy Yarrison (University of Baltimore)

Petrus du Preez (Stellenbach University)

**Masque-making in contemporary South Africa: Comparing style and intent in a new playbook rendition of Henry Purcell's *The Fairy Queen***

Nancy C. Jones (University of Kentucky)

**Sufism on Broadway?: Rumi, theatre, and the possibility of global adaptation**

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10:30-11:45

SUMTER

**George Bernard Shaw:**

**Shaw's Empowered Individuals**

Sponsored by the International Shaw Society

Session Chair: Ellen Dolgin (Dominican University of New York)

Miranda Zent (University of Montana Western)

**“My Voices Were Right”: Divine Imagination in WB Yeats’ A Vision and Bernard Shaw’s *Saint Joan***

Mary Christian (Middle Georgia State University)

**Medieval Protestants: Bernard Shaw’s Joan and George Eliot’s Savonarola**

Christa Zorn (Indiana University Southeast)

**Shaw’s Bargains**

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**10:30-11:45**

**BREVARD**

**Influencing the Audience**

Session Chair: Ann Shanahan (Purdue University)

Noelia Diaz (Queensborough Community College, CUNY)

**Ailing Argentina: *Melancholy and Demonstrations*’ Conflating and Conflicting Narratives**

William W. Lewis (Purdue University)

**(Re)Imagining the Polis: Audience Participation as Postdramatic Discourse in *How Much is Enough?* Our Values in Question**

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**10:30-11:45**

**VIRTUAL SESSION/HILLSBOROUGH**

**Points of Crisis: From the Greeks to Today**

Session Chair: Leigh Rich (Georgia Southern University)

Zoom Link: <https://us06web.zoom.us/j/84762746919>

Passcode: 299371

(Zoom link was also sent out in an email)

Gary Luter (University of Tampa)

**Activist Potentials in Sophocles’ *Antigone* in a Time of Crisis**

Christine Froula (Northwestern University)

**The Torvald Problem: Svevo, Joyce, and the Quintessence of PostIbsenism**

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**12:00-2:00**

**LUNCH**

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**12:15-1:45**

**Comparative Drama Conference Board Meeting**

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**2:00-3:15**

**CITRUS**

**Staging Illness**

Session Chair: Karelisa Hartigan (University of Florida)

Jeffrey M. Brown (St. Joseph's University)

**“The Perfect Joke”: Autopathography and Humor in Sarah Ruhl’s *The Clean House***

Miriam Chirico (Eastern Connecticut State University)

**Embodied Consciousness and Mental Illness: *next to normal***

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**2:00-3:15**

**SEMINOLE**

**Adaptations: Euripides, Forster, and Hansberry**

Session Chair: Verna Foster (Loyola University Chicago)

Vida Owusu-Boateng (Governors State University)

**Giving an Account of Themselves: Ernest Ferlita’s Black Medea and the Re-envisioning of the Medea on the African Diaspora Dramatic Stage**

Michael Yawney (Florida International University)

**Intercepted Passage**

Rasheed Adedoyin Ismaila Otun (University of Louisville)

**Dramaturgy, Play Adaptation and Spin off: From Lorraine Hansberry’s *A Raisin in the Sun* to “King Asagai” (A drama in progress)**

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2:00-3:15

BREVARD

**Theatrical Venues**

Session Chair: Ian Andrew MacDonald (Bowdoin College)

Benjamin Poore (University of York)

**The Historical Prism: Jackie Sibblies Drury, Ella Hickson, and Experiments in Theatrical Biodrama**

Kelly I. Aliano (New-York Historical Society)

**The Theatre as Museum and Museum as Theatre: Archives and Storytelling**

Ian Andrew MacDonald (Bowdoin College)

**The Theatre is a Haunted Place: stages as sites of memory and myth**

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2:00-3:15

VIRTUAL SESSION/HILLSBOROUGH

**American Drama+**

Session Chair: Lucas Skjaret (Baylor University)

Zoom Link: <https://us06web.zoom.us/j/84762746919>

Passcode: 299371

(Zoom link was also sent out in an email)

Erin Joy Schmidt (Providence College)

**Edwina Williams vs. Amanda Wingfield: The mothers who shaped Tennessee Williams' life and legacy**

Amy-Rose Forbes-Erickson (Bowling Green State University)

**In Search of Şàngó Pepe Carill's *Shango de Ima: A Yoruba Mystery Play* (1969) and Tarell Alvin McCraney's *In the Red and Brown Water* (2013)**

Jason J. Michael (Scholar at Large)

**It Might As Well Be Sex: Charting Margie's Chastity in Rodgers and Hammerstein's *State Fair***

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3:30-4:45

ORANGE

**Dramatic Reading of Edward Albee's**

***Counting the Ways: A Vaudeville***

The compelling but rarely produced one act, *Counting the Ways*, explores She and He's marriage at the twenty-year mark through twenty-one short scenes, with She frequently asking, "Do you love me?" While burlesquing romantic conventions, the play also explores the isolation and the loss of self to a mature marriage. First performed in 1977 with Angela Lansbury and William Prince, the play was paired in 2003 with Beckett's *Not I*, perhaps offering an answer to She's question.

She: Ann C. Hall (University of Louisville)

He: Alan Nadel (University of Kentucky)

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3:30-4:45

CITRUS

**Let's Get Liminal, Liminal**

Session Chair: Amy Muse (University of St. Thomas)

Robin Witt (University of North Carolina-Charlotte)

***Light Falls: Lessons from Living in the Liminal World***

Ann M. Shanahan (Purdue University)

**Liminal Materialisms – The Unique Feminist Dramaturgy of Teresa Deevy**

Laurence Brenner (Bronx Community College)

**The Character Who Isn't There: Absent Characters in Drama**

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3:30-4:45

SEMINOLE

**Adaptations: Euripides, Shakespeare, and Radio Drama**

Session Chair: Phillip Zapkin (Pennsylvania State University)

Phillip Zapkin (Pennsylvania State University)

**Fluid Borders: Satoko Ichihara's *The Bacchae* – *Holstein Milk Cows*, A Boundary Crossing Adaptation**

Abhimanyu Acharya (University of Western Ontario)

**Shakespeare and the supernatural in Theatre in Colonial Gujarat (1860-1910)**

Adam Pickens (Florida State University)

**Radio Killed the Theatre Star: a reexamination of early Irish Radio Drama**

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3:30-4:45

SUMTER

**George Bernard Shaw:**

**Shaw's 'Life Force' in Real Time**

Sponsored by The International Shaw Society

Session Chair: Oscar Giner (Arizona State University)

Jean Reynolds (Polk State College)

**A Clock and a Cake: Dramatic Strategies in Shaw's *Getting Married***

Kane Anderson (Northern State University)

**Staging Shavian Science with Contemporary Genetic Anxieties-*Back to Methuselah*  
and *Man and Superman***

Oscar Giner (Arizona State University)

**Bernard Shaw's Old West: The Cowboy Ancestry of *Blanco Posnet***

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3:30-4:45

VIRTUAL SESSION/HILLSBOROUGH

**Shakespeare and Strindberg**

Session Chair: Betsy Yarrison (University of Baltimore)

Zoom Link: <https://us06web.zoom.us/j/84762746919>

Passcode: 299371

(Zoom link was also sent out in an email)

Johaeng Rho (Saint Louis University)

**Shakespeare's Theater of Sensation During the Time of the Plague: *Titus Andronicus***

Cyrus Mallison (Scholar at Large)

**The Merchant and the Friar**

Eleni Kafetzi (Scholar at Large)

**An acoustic approach to imagery: Creating images through music and sound in a radio adaptation of Strindberg's *Creditors***

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**5:00-6:00**

**RECEPTION**

**ORANGE**

**Come and enjoy happy hour on the Comparative Drama Conference Board.**

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**8:00-10:00**

**ORANGE**

**Trivia with Jay**

Grab a drink from our open bar, create a team, and get ready to be challenged by Jay Malarcher's devious general knowledge and theatre trivia questions.

# Friday March 31, 2023

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9:00-10:15

ORANGE

## **New Conceptions of Eugene O'Neill's Life and Ideas**

Moderator: David Palmer (Massachusetts Maritime Academy)

Jeffery Kennedy (Arizona State University)

### **O'Neill, Glaspell, and Cook in Relationship: Learned, Earned, Spurned, and Burned**

Ryder Thornton (Tulane University)

### **The Wages of Sin: Gender Economics and Philosophy in *Anna Christie***

David Palmer (Massachusetts Maritime Academy)

### **Changing Conceptions of the Self and Eugene O'Neill's Later Vision of Tragedy**

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9:00-10:15

CITRUS

## **Dramatic Fictions/Fictional Dramas**

Session Chair: Judith Saunders (Scholar at Large)

Alexia Mandla Ainsworth (Stanford University)

### **Unscene/Unseen – Madame Bovary and Theatrical Dialogics**

Graley Herren (Xavier University)

### **Bartleby and Beckett**

Mads Golding (Loyola University Chicago)

### **Funny Voices in the Dark - An Investigation of the One Man Show Format in Relation to Charles Dickens' Performative Legacy**

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9:00-10:15

SUMTER

**Theatrical Time**

Session Chair: Daniel Atwood (Northwestern University)

Michael Robinson (Claremont Graduate University)

**Blues Time and Other Temporalities in August Wilson's *Ma Rainey's Black Bottom***

Ian Downes (State University of New York-Buffalo)

**A Delusion of Order: Time in Geroge Brant's *Elephant's Graveyard***

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9:00-10:15

BREVARD

**Care and Trauma**

Session Chair: Sanjit Mishra (Indian Institute of Technology Roorkee)

Amy Muse (University of St. Thomas)

**The Time it Takes: Performing Acts of Care**

Tracy Bersley (University of North Carolina-Chapel Hill)

**The Gift of Trauma, Distress, and Crisis in the Modern Age of Comfort  
How Artaud, Grotowski, and Butoh Ignite Transformation**

Binod Mishra (Indian Institute of Technology Roorkee)

**Hope at the End of the Tunnel: Exploring Care and Vulnerability in Mahesh  
Dattani's *Ek Alag Mausam***

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9:00-10:15

VIRTUAL SESSION/ HILLSBOROUGH

**Comparative Drama**

Session Chair: Michael Schwartz (Indiana University of Pennsylvania)

Zoom Link: <https://us06web.zoom.us/j/81711295598>

Passcode: 051085

(Zoom Link was also sent by email)

Farah Ali (Lahore University of Management Sciences)

**The Jesters of Death: Satirical Approach to Death in *Mountain Language* and *Accidental Death of an Anarchist***

Anthoullis Demosthenous (European University Cyprus)

**Comparing the Two Faces of Tennessee Williams**

Eleni Boliaki (Hellenic Open University)

**Euripides's *Bacchae* and how to "Tell a good lie."**

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**10:30-11:45**

**BREVARD**

**Inspiration and Adaptation**

Session Chair: Phillip Zapkin (Pennsylvania State University)

Sanjit Mishra (Indian Institute of Technology Roorkee)

**George Bernard Shaw, Creative Evolution and the Life Force: An Indian Perspective**

Rasheed Adedoyin Ismaila Otun (University of Louisville)

**Dramaturgy, Play Adaptation and Spin off: From Lorraine Hansberry's *A Raisin in the Sun* to "King Asagai" (A drama in progress)**

Raymond-Jean Frontain (University of Central Arkansas)

**McNally, Albee, and Purdy's *Malcolm***

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**10:30-11:45**

**CITRUS**

**Resistant Age(ing) in Contemporary Drama**

Session Chair: Binod Mishra (Indian Institute of Technology Roorkee)

Valerie Barnes Lipscomb (University of South Florida)

**Challenging the Dementia Imaginary in *The Father***

Heunjung Lee (University of Alberta)

**Older Trans and Queer Adults Performing Their Lives: *Gardenia* (2010) and *Gardenia - 10 years later* (2021)**

Julia Henderson (University of British Columbia)

**“The Future is Alive”: Resistant Nostalgia Counters Ageism in *The Ballad of Georges Boivin***

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**10:30-11:45**

**SEMINOLE**

**Shakespeare**

Session Chair: Verna Foster (Loyola University Chicago)

Daniel Atwood (Northwestern University)

**Shakespeare adaptations and diegetic musical tropes in the 17th century**

Jay Malarcher (West Virginia University)

**The Fulcrum of Humanity: Shakespeare Characters Plead Their Equality**

Melinda Marks (University of California, Davis)

***I Had Else Been Perfect* - Reading *Macbeth* as a Reflection on Anxiety and Neurodivergence**

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**10:30-11:45**

**SUMTER**

**Comparative Drama**

Session Chair: Ellen Dolgin (Dominican University of New York)

Betsy Yarrison (University of Baltimore)

**Rational Choice Theory and the Structure of Dramatic Conflict in *Fences*, *Master Harold...and the Boys*, and *A Man for All Seasons***

Yoshiko Fukushima (University of Hawaii at Hilo)

**Acting Like a Chinese Woman: From Ri Koran to Takasugi Taeko**

Mahmoud F. Alshetawi (University of Jordan)

**Modes of Acculturation in Arab-American Drama and Theater: An Acculturative Study of Yussef El Guindi's Plays**

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**10:30-11:45**

**VIRTUAL SESSION/HILLSBOROUGH**

**Beckett, Adaptation, and Documentary Theatre**

Session Chair: Ian Andrew MacDonald (Bowdoin College)

Zoom Link: <https://us06web.zoom.us/j/81711295598>

Passcode: 051085

(Zoom Link was also sent by email)

Ahlam Alshihry (University of Reading)

**The Arabian Beckett: Samuel Beckett Reception and Influence on the Modern Arabic theatre: Tawfiq Al-Hakim a Case Study**

Tom Cantrell (York University)

**Giving evidence: documentary theatre and approaches to listening**

Vaishali Sharma (University of Dehli)

**Transporting Heads and Cultures: A Comparative Analysis of the Transportation of an Indian Myth by Thomas Mann and Girish Karnad**

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**11:45-1:30**

**Lunch**

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**11:45-1:15**

**Comparative Drama Board Meeting**

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**1:30-2:45**

**ORANGE**

**Author Meets Critic**

**President:**

Michael Schwartz

(Indiana University of Pennsylvania)

**The Author:**

Kevin Winkler

**The Book:**

*Everything is Choreography:*

*The Musical Theater of Tommy Tune*

**Critics:**

Jay Malarcher

(West Virginia University)

Kiki Gounaridou

(Smith College)

**Award Presentations**

Ellis Prize and the Tansey Award

presented by Amy Muse

(Editor, *Text and Presentation*)

**The Anthony Ellis Prize for the Best Paper by a Graduate Student at the 2021  
Comparative Drama Conference**

Awarded to

Lee Conderacci

(University of Delaware)

for

“‘Shakespeare’s #MeToo Play’? Shakespeare and Sexual Politics on the Contemporary Stage”

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

Awarded to

Ian Downes  
(State University of New York-Buffalo)

for

“The Embodied Cartoon: The Move Toward Universal in Anne Washburn’s  
*Mr. Burns: A Post-Electric Play*”

**Constantinidis Essay Presentation**

By

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

**The 2021 Philadelphia Constantinidis Essay in Critical Theory Award**

recipient is

Phillip Zapkin  
(Pennsylvania State University)

for

“*Ubuntu* Theater: Building a Human World in Yael Farber’s *Molora*”

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**3:00-5:00**

**ORANGE**

**Play Reading Workshop**

*Goddesses*

In Ancient Greece, the three Greek goddesses - Hera, Venus and Athena - have engaged in a “friendly” beauty competition - egged on by the male gods. A poor, mortal, shepherd boy - Lukas - has been drafted to judge this contest which will almost certainly end with his demise.

Playwright: Ben Hardie

Director: Eric Zivot (Rollins College)

Dramaturg: Janna Segal (University of Louisville)

Cast: in Order of Speaking

Dionysus: Zoe Henry

Athena: Sheryl Charbonell\*

Artemis: Trenell Mooring\*

Venus: Melanie Whipple\*

Hera: Anne Herring\*

Zeus: Dan Bright\*

Ares: Tim Williams\*

Lukas: Manny Solis-Bauza

Additional Lines: Madison Jennings

Members of Actors Equity \*

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3:15-4:30

CITRUS

**Sci-Fi Plays: Robots and Tech**

Session Chair: Kiki Gounaridou (Smith College)

Leigh E. Rich (Georgia Southern University)

**“I am not a piece of hardware. I’m a living being!”: *R.U.R.*, Biorobots, and the Devolution of Personhood”**

Koichiro Ito (Musashino University)

**The Tragicomic Posthumanism in Alan Ayckbourn’s *Comic Potential***

Matthew S. Phillips (Auburn University)

**“Euphoria in Unhappiness:’ Technology and Revelation in Jennifer Haley’s  
*Neighborhood 3: Requisition of Doom and The Nether***

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**3:15-4:30**

**SEMINOLE**

**Textual Shakespeare**

Session Chair: Mary Lutze (University of Arkansas, Fort Smith)

Krislyn Zhorne (Loyola University Chicago)

**From the Stage to Printed Page: Teaching Textual Transmission and Variance  
among Early Modern Dramas**

William Leavy Jr. (Scholar at Large)

**The Bad Quarto *Hamlet* is the Movie, the “Good” *Hamlets* are a Book**

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**3:15-4:30**

**SUMTER**

**Taking the Play “On Tour”:**

**How to Develop a Successful Theatre Class Abroad**

Moderator: Amy Muse (University of St. Thomas)

Theatre programs have a long history of participation in study abroad. How can educators develop a theatre course abroad designed to take advantage of the local context and potential for maximal impact? How do we move beyond a grand tour of productions approach to more deeply engage with the intersection of drama, performance, and culture? In this session, two theatre professors/study abroad specialists will discuss curriculum, pedagogy, and strategies for developing optimal theatre experiences abroad and ask the group to share their own experiences and suggestions.

Martha Johnson has worked in the field of international education for over 30 years including on-site in Ireland, the UK, and Australia. She spent 21 years leading the University of Minnesota Learning Abroad Center and currently acts as Provost for the CEA and CAPA study abroad programs abroad.

Michael Punter is the Director of Theatre Education for CEA/CAPA The Global Education Network and has taught in the study abroad sector for 10 years.

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**3:15-4:30**

**BREVARD**



**Claire Gleitman's *Anxious Masculinity in the Drama of Arthur Miller and Beyond*--A Round Table Discussion**

Moderator: David Palmer (Massachusetts Maritime Academy)

Professor Gleitman's recent book (Bloomsbury 2022) is among the most significant contributions to Miller scholarship in the last decade. Opening with ideas about Miller's depiction of crises in conceptions of masculinity created by modern capitalism and their consequences for our views of the feminine, she extends these ideas in commentaries on other American dramatists from Tennessee Williams, Sam Shepard, August Wilson, Tony Kushner, and Paula Vogel through Suzan-Lori Parks, Jackie Sibblies Drury, and Jeremy O. Harris. The book provides perceptive insights into both the development of modern American drama and the social and political crises of America today. The session opens with Professor Gleitman giving an overview of her ideas followed by responses from three commentators taking different perspectives on her work. Significant time is allotted for audience discussion.

**Participants:**

Claire Gleitman (Ithaca College)

Nicholas Duddy (Balliol College, University of Oxford)

Chris Holmes (Ithaca College)

David Palmer (Massachusetts Maritime Academy)

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**3:30-4:45**

**VIRTUAL SESSION/HILLSBOROUGH**

**Silenced Bodies, Spectatorship, and Games**

Session Chair: Ian Andrew MacDonald (Bowdoin College)

Zoom Meeting Site: <https://us06web.zoom.us/j/81711295598>

Passcode: 051085

(Zoom link and Passcode sent via email)

Anna Andes (Susquehanna University)

**Talking about bodies, both present and absent, in *Trifles* and *Alan's Wife***

Rebecca Cameron (DePaul University)

**World-defining Games in Tom Stoppard's Early Plays**

A .Gabriela Ramis (Olympic College)

**Jorge Dubatti and The Specificity of Theatre: The School for Spectators in Buenos Aires**

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5:00-8:00 Dinner Break

For recommendations on restaurants on Park Avenue in Winter Park, please drop by the registration desk.

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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. 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 and located diagonally from the Annie Russell Theatre

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8 p.m.

Annie Russell Theater

**2024 Keynote Event:  
A Conversation with Lucas Hnath**

Welcome:

**Provost Susan Singer**

(Rollins College)

**A Conversation with Lucas Hnath**

*Conducted by Jay Malarcher*

*(West Virginia University)*

Hnath's work as a playwright includes *A Doll's House, Part 2; Hillary and Clinton; Red Speedo; The Christians; A Public Reading of an Unproduced Screenplay About the Death of Walt Disney; Isaac's Eye; and Death Tax*. His work has been produced nationally and internationally, including at Playwrights Horizons, New York Theatre Workshop, Soho Rep, Actors Theatre of Louisville/Humana Festival of New Plays, Ensemble Studio Theatre, Mark

Taper Forum, Steppenwolf Theatre, South Coast Repertory, Royal Court Theatre, and on Broadway at the John Golden Theater. He is a member of Ensemble Studio Theatre and a resident of New Dramatists.

Hnath is a recipient of an Obie, Guggenheim Fellowship, Outer Critics Circle Award for Best New Play, Whiting Award, Kesselring Prize, two Steinberg citations from the American Theatre Critics Association, and a 2017 Tony nomination for Best Play. At NYU, Hnath has previously served as a Language Lecturer in the Expository Writing Program. Additionally, he has taught at Rutgers, University of Rochester, and the Southampton Writers Conference.

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9:30- 10:20 p.m.

**Reception**

Rice Family Pavilion

All conference participants are invited to join us for a reception with Lucas Hnath, hosted by the Comparative Drama Conference Board and 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 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.

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**Saturday, April 1, 2023**

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**9:00-10:15**

**BREVARD**

**Wilde Kaufman**

Session Chair: Graley Herren (Xavier University)

Nathaniel G. Nesmith (Baruch College)

**Moisés Kaufman: Theatre's Extraordinaire Theatremaker**

Alex Feldman (University of Haifa)

**Queering the Reconstructive Trial: Adversarial History in Moises Kaufman's *Gross Indecency***

Ariel McClanahan Watson (Saint Mary's University)

**Ourselves Alone: Sexual Politics in *An Ideal Husband***

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**9:00-10:15**

**CITRUS**

**Arthur Miller's Use of Dramatic Devices**

Session Chair: David Palmer (Massachusetts Maritime Academy)

David Palmer (Massachusetts Maritime Academy)

**Postmodernism, Ethics, and Politics in *The Archbishop's Ceiling***

Jayne E. Waterman (Ashland University)

**"I Saw You": An Examination of Recognition, Recurrence, and Remembrance in Arthur Miller's One-Act *I Can't Remember Anything* (1987)**

Nicholas Duddy (Balliol College, University of Oxford)

**Miller's Suicidology of the Stage: Suicide and Dramatic Form in *All My Sons* and *Death of a Salesman***

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**9:00-10:15**

**SEMINOLE**

## **Patriarchal Issues**

Session Chair: Kiki Gounaridou (Smith College)

Taimur Kayani (GIFT University)

**Sexual Identity of Women and their Resistance Of Patriarchal Setup in Selected Play of Shahid Nadeem**

Chanel Gomaa (University of Central Florida)

**The Resistance of Girlhood**

Maureen S. G. Hawkins (University of Lethbridge)

***Death of a Salesman's* Linda Loman: Patriarchy, Abuse, and Women's Response**

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**9:00-10:15**

**SUMTER**

### **Staging Whiteness**

Session Chair: Max Pinsky (Scholar at Large)

Harrison Schmidt (University of St. Thomas)

**Undressing the Wound of Theatergoing Whiteness in Annie Baker's *Nocturama***

Carla J. McDonough (Belmont University)

**Art Acts: Re-framing the White Gaze in Claudia Rankine's *The White Card***

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**9:00-10:15**

**VIRTUAL SESSION/HILLSBOROUGH**

### **Dramatizing Disability and Tyranny**

Session Chair: Mary Lutze (University of Arkansas, Fort Smith)

Zoom Link: <https://us06web.zoom.us/j/82508708565>

Passcode: 058993

(Zoom link and passcode sent via email)

Wei H. Kao (National Taiwan University)

**Women with Disabilities in Two Irish Monologues: Samuel Beckett's *Happy Days* and Frank McGuinness's *Baglady***

Vidya Vishwakarma (Dr B.R. Ambedkar University)

**Decoding the Female Disabled Characters in *Tara* and *Broken Images***

Isabel Smith-Bernstein (State University of New York New Paltz)

**Examining US Anxieties Surrounding Fascism through Shakespeare's *Richard III***

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**10:30 -11:45**

**ORANGE**

**Plenary on *A Doll's House, Part Two***

Join us for a discussion of Hnath's *A Doll's House, Part Two*.

Moderator: Miriam Chirico (Eastern Connecticut State University)

**Panelists:**

The Author: Lucas Hnath

The Director: Thomas Ouellette (Rollins College)

The Designers: TBA

The Cast: TBA

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**11:45-1:30**

**Lunch**

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**1:30-2:45**

**CITRUS**

**Indigenous Drama**

Session Chair: Nancy Bell (Grand Valley State University)

Yuko Kurahashi (Kent State University)

**Searching Histories and Identity through Storytelling: DeLanna Studi's *And So We Walked* and Madeline Sayet's *Where We Belong***

Michael Stone (Scholar at Large)

**Almost the Same, but Not White: The Subversion of America's Colonial Project Through Survivance and Mimicry in N. Scott Momaday's Boarding School Drama, *The Indolent Boys***

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**1:30-2:45**

**SUMTER**

**Political Drama**

Session Chair: Graley Herren (Xavier University)

Toyosi-Tejumade Morgan (University of Illinois Urbana-Champaign)

**Spectacle, Catharsis, and Protest: The Performativity of Resistance on the Street and Stage**

Victoria L. Scrimmer (University of Mary Washington)

**Polyglossia as Punishment: The Politics of David Edgar's *Pentecost***

Judith Saunders (Scholar at Large)

**Theatre and the Pandemic: The Disease, the Politics, and the Absurd**

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**1:30-2:45**

**SEMINOLE**

**Renaissance Drama**

Session Chair: Ellen Dolgin (Dominican University of New York)

Verna Foster (Loyola University Chicago)

**From Magic to Science Fiction: Chris Bush's Feminist Faustus**

Mark Scott (University of California, Berkeley)

**Unholy attention: looks and looking in Christopher Marlowe's *Doctor Faustus***

Anna Ullmann (Bradley University)

**Metatheatrical and Social Consciousness in Francis Beaumont's *The Knight of the Burning Pestle***

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**1:30-2:45**

**VIRTUAL SESSION/BREVARD**

**Albee and Influence**

Session Chair: Douglas S. Kern (Valencia College)

Zoom Link: <https://us06web.zoom.us/j/82508708565>

Passcode: 058993

(Zoom link and passcode sent via email)

In 2021, *Albee and Influence* was published as the fourth volume of New Perspectives in Edward Albee Studies. This virtual round table brings together the scholars who contributed to this volume. Though the pandemic slowed our efforts to share our work with others, we're excited to re-explore our arguments together.

Participants:

Philipp Reisner (Heinrich Heine University Dusseldorf/ Johannes Gutenberg University Mainz)

Michael Y. Bennett (University of Wisconsin-Whitewater)

Shannon Blake Skelton (Kansas State University)

David A. Crespy (University of Missouri)

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

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**2:00-4:00**

**ORANGE**

### **Staged Play Reading**

#### *Hands of Clay*

As her daughter Martina is turning fourteen, Arden is forced to come to terms with the events of her fourteenth year. As she grapples with holding it together her work as a sculptor suffers and she can't get the hands just "right". While confronting her past and possibly the man who violated her--her daughter Martina is on a separate journey unbeknownst to Arden. How does Arden protect her daughter from texting, Instagram and social media? How does Arden save herself and her marriage?

Playwright: Ingrid DeSanctis (James Madison University)

Director: Julia Listengarten (University of Central Florida)

Dramaturg: Janna Segal (University of Louisville)

Cast:

Arden: Lauren Shulke (University of Central Florida)



Claire: Gabriella Headley (University of Central Florida)

Michael: Tyler Stevens (University of Central Florida)

Jarred: Jacob Romeo (University of Central Florida)

Martina: Mia Woods (University of Central Florida)

Ma/Grandma: Vivian Majkowski (University of Central Florida)

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**3:00-4:15**

**CITRUS**

**Intertextual Shakespeare and Chekhov**

Session Chair: Amy Muse (University of St. Thomas)

Olivia Tyndall (Valencia College)

**The Witch Trope in the Modern World: Examining Gender and the “Weird Sisters”  
in *Macbeth***

Paul Reich (Rollins College)

**Under the Influence: Adaptation, Adultery, and Acceptance in Anton Chekhov’s  
*Uncle Vanya* and Ryusuke Hamaguchi’s *Drive My Car***

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**3:00-4:15**

**SEMINOLE**

**The Duel**

Session Chair: Richard Gilbert (Loyola University Chicago)

David A. Hatch (Southern Utah University)

**“One second, please...”: Dueling Tradition and *Twelfth Night***

James A. Bell (Grand Valley State University)

**A Dressing Masculin(e)ity in *The Roaring Girl***

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**3:00-4:15**

**SUMTER**

**Adapting *A Rap on Race***

**by James Baldwin and Margaret Mead for Performance**

Moderator: Denise Gillman (Christopher Newport University)

In 1970, James Baldwin and Margaret Mead met for a groundbreaking public discussion on race and society which was recorded and published under the title, *A Rap on Race*. Our collaborative team of director, actors and researcher will share our creative process of adapting this prescient interdisciplinary text for performance.

Denise Gillman (Christopher Newport University/Margaret Mead)

John Peros (John Peros Casting/Director)

Jim Brasell (Actor/James Baldwin)

Morgan Miller (Christopher Newport University/Researcher/Lead Adapter)

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**3:00-4:15**

**VIRTUAL SESSION/BREVARD**

**Three Years of *Thornton Wilder Journal***

Session Chair: Park Bucker (University of South Carolina Sumter)

Zoom Link: <https://us06web.zoom.us/j/82508708565>

Passcode: 058993

(Zoom link and passcode sent via email)

The roundtable will feature the editors of the Thornton Wilder Journal a which has the twofold purpose of supporting efforts which expand the literary legacy of Thornton Wilder and of encouraging projects which emphasize the timeless importance of literature and drama to world culture. We will discuss the impetus, evolution, and challenges of creating, producing, and editing an academic journal on a major American playwright and novelist.

**Participants:**

Jackson R. Bryer (University of Maryland)

Mary C. English (Montclair State University)

Lincoln Konkle (The College of New Jersey)

Terryl W. Hallquist (Vanderbilt University)

Edyta Oczkowicz (Salem College)

JOIN US NEXT YEAR FOR THE 46<sup>th</sup>  
COMPARATIVE DRAMA CONFERENCE