



Interdisciplinary PhD in Theatre and Drama
30th Anniversary Reunion & Symposium

Northwestern University

October 5 – 6, 2018

In an effort to be environmentally friendly, this welcome packet is being distributed electronically. While we will have printed copies of the symposium schedule distributed at registration, please refer to this document for everything else.

To further this effort, we hope that you will use the provided reusable travel mugs throughout the conference.

Thank you!

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Thirty Years!

Whether you are returning to Northwestern or are still in the thick of your professional training, it is our pleasure to welcome you to IPTD's thirtieth anniversary celebration. We would also like to extend a warm welcome to our affiliates and guests from across campus: associate and past faculty, staff, undergraduates, and graduate students in the Critical Studies in Theatre and Performance Cluster. When we began planning this event nearly a year ago, we were unsure of what form it would take. We were sure, however, of one thing: the idea that, together, we embody an exceptional legacy of knowledge and experience. At IPTD's inauguration in 1988, it was the first interdisciplinary program of its kind. Now, largely due to the remarkable successes of our graduates, it is a nationwide model for doctoral training in Theatre Studies. As we mark and celebrate successes on so many levels, we want to emphasize the weekend's structure. Friday's research symposium offers a range of cutting-edge scholarly topics; Saturday's professionalization workshops represent the applicability of the interdisciplinary theatre PhD in a variety of career contexts; and mentoring opportunities augment existing training models to allow current students to benefit from alumni experience. Taken together, we hope this weekend's programming enables lasting bonds to develop, particularly across generations, and makes a substantial contribution to the continued success of IPTD and its students, both past and present. We look forward to raising a glass in celebration of three decades of exceptional training, knowledge production, advocacy, and friendship!

Sam O'Connell & Keary Watts
Alumni & Graduate Student Chairs
IPTD 30th Anniversary Committee

Welcome

I would like to welcome each of you to this exciting and historic occasion. We are gathered to celebrate the 30th anniversary of the founding of the Interdisciplinary PhD in Theatre and Drama (IPTD) program at Northwestern University and the remarkable work of its renown alumni.

Our alumni who now work in a variety of academic institutions, arts and cultural organizations, and consulting firms are leaders in the field. We are thrilled to have them back on campus and look forward to the opportunities for the intergenerational transfer of knowledge and professional skills during the research symposium, professional development workshops, and mentor-mentee meetings. The symposium will not only showcase the dynamic research of our alumni and current students, but also allow the community at Northwestern (both undergraduate and graduate students and faculty) to engage in dialogue about interdisciplinary approaches to theatre. Saturday's professional development lineup will provide guidance for current graduate students as they work to complete their degrees and begin their professional careers. Lastly, the mentor-mentee matchups will hopefully become enduring relationships that help foster the flourishing of our field.

I look forward to reconnecting with many of you and to celebrating an amazing 30 years of IPTD!

Elizabeth W. Son

Elizabeth W. Son
Interim Director of IPTD
Associate Professor
Department of Theatre
Northwestern University

Sponsors

The Graduate School

Alice Kaplan Institute for the Humanities

Department of Theatre

Mellon Dance Studies

Department of Performance Studies

Happy Hour

Before our conference begins, we invite you to join us for a Welcome Happy Hour on **Thursday, October 4 at 4:30 pm at Five & Dime (1026 Davis Street)** in downtown Evanston. As you all know, this is a longstanding IPTD student tradition, which we will host as a way to welcome past students back to Evanston. We have the rooftop patio reserved up until 6:30 pm, at which point we will migrate inside the bar.



For any questions, please contact Weston Twardowski at **985-778-8871**.

CONFERENCE SCHEDULE

FRIDAY | October 5

Research Symposium

8:00 am

Breakfast

Wirtz 240

Mentor Match-Ups

9:00 am

Opening Remarks

Wirtz 201

Cultural Insights

Megan Geigner | Immigrant Theatre's Contribution to the Early Goodman Theatre

Tova Markenson | Interpersonal Strife, Institutional Culture: Historicizing the Great Argentine Yiddish Theatre Scandal of 1926

Emily Sahakian | Staging Creolization

RESPONDENT: **Keary Watts**

10:30 am

Refreshment Break

11:00 am

Staging Research

Wirtz 201

Jordana Cox | Staged News

Emily Roxworthy | Interdisciplinarity Between STEM and Theatre Scholars

Keith Byron Kirk | Performance and Civic Dramaturgy

RESPONDENT: **Chelsea Taylor**

12:30 pm

Lunch and Poster Presentations*

Wirtz 240

*Begin at 1:00pm

2:00 pm

Reclamation

Wirtz 201

La Donna Forsgren | In Her Own Words: Constructing an Oral History of Black Arts Movement Theatre and Performance

Rashida Z. Shaw McMahon | Looking for Alberta: A Case Study on Early 20th Century Exhibitions of West Indian Children in Denmark

Grace Kessler Overbeke | The Forgotten Pioneer: Jean Carroll, The First Jewish Female Standup Comic

RESPONDENT: **Laura Ferdinand Feldmeyer**

3:15 pm

Refreshment Break

3:45pm

Performing Politics

Wirtz 201

Michael McKinnie | Performance and Political Economy

David Carlyon | Circus and Democracy Invented Each Other

Ann Folino White | Embodiment and Labor

RESPONDENT: **Matt Bent**

B R E A K

7:00pm

Reception and Banquet

Guild Lounge, Scott Hall

SATURDAY | October 6

Professional Development

8:00 am

Breakfast

Wirtz 240

Mentor Match-Ups

9:00 am

IPTD: A Launching Pad for Diverse

Wirtz 201

Careers

[Peter Senkbeil](#) | Education Leadership

[Aaron Anderson](#) | Business and Medicine

[Loren Mayor](#) | Non-Profit Leadership

[Ira S. Murfin](#) | Public Programming

[John Carnwath](#) | Arts Funding and Cultural Policy

[Jessica Hinds-Bond](#) | Academic Publishing

RESPONDENT: [Rebekah Bryer](#)

10:30 am

Refreshment Break

11:00 am

Finding Your Place in Academia

Wirtz 201

[Jacob Juntunen](#) | Questioning Your Place in Academia

[Mary Trotter](#) | Changing Your Place in Academia

[Emily Sahakian](#) | Finding Your Place Between Departments

[Tara Rodman](#) | Developing Mentors Post-Graduation

RESPONDENT: [Megan Housley](#)

12:00 pm

Lunch and Poster Presentations*

Wirtz 240

*Begin at 12:30pm

1:15pm

From PhD Candidate to Professor

Wirtz 201

[Stefka Mihaylova](#) | From Dissertation to Book

[Katie Zien](#) | From Dissertation to Book

[Gianna Mosser, NU Press Commissioning Editor](#) | Book Publishing

RESPONDENT: [Maria De Simone](#)

2:30 pm

Refreshment Break

3:00pm

Scholarship and Practice

Wirtz 201

[Laura Lodewyck](#) | Balancing Theatre Practice and Scholarship

[Dan Smith](#) | Contributing to a Department Production Season

[Aileen Robinson](#) | Putting Your Research on Stage

RESPONDENT: [Rachel S. Russell](#)

4:00 pm

Short Break

4:15 pm

**Best Practices for Teaching, Research,
and Striking a Balance**

Wirtz 201

[Sam O'Connell](#) | Conducting Research at a Teaching College

[Nathan Hedman](#) | College-Community Outreach

[Jesse Njus](#) | Best Teaching Practices

[Praise Zenenga](#) | Interdisciplinary Study: Key to Many Doors

RESPONDENT: [Amy Swanson](#)

5:15 pm

Final Remarks

Mentor Matchups

Aileen Robinson

Ann Folino White

Dan Smith

David Calder

Emily Roxworthy

Emily Sahakian

Jacob Juntunen

John Carnwarth

Jordana Cox

Katie Zien

La Donna Forsgren

Laura Lodewyck

Lizzie Leopold

Marta Effinger

Megan Geigner

Michael McKinnie

Nathan Hedman

Praise Zenenga

Rashida Z. Shaw McMahon

Sam O'Connell

Stefka Mihaylova

Megan Housley

Chelsea Taylor

Grace Kessler Overbeke

Elena Weber

Rebekah Bryer

Keary Watts

Matt Bent

Tova Markenson

Laura Ferdinand Feldmeyer

Ana Díaz Bariga Lopez

Gabrielle Randle

Liz Laurie

Amy Swanson

Rachel S. Russell

Skye Strauss

Maria De Simone

Janine Chow

Alícia Hernández Grande

Eleanor Russell

Weston Twardowski

Heather Grimm

IPTD Leadership



JOSEPH
ROACH

SUSAN
LEE



WILLIAM
WORTHEN

TRACY
DAVIS



SUSAN
MANNING

GARY
FINE



HARVEY
YOUNG

WILL
WEST



DASSIA
POSNER

LIZ
SON



Current Faculty



MASI ASARE

Assistant Professor of Theatre
IPTD Executive Committee Member

Research and Creative Practice: Musical Theatre, Performance Theory, and African American Performance



JOSHUA TAKANO CHAMBERS-LETSON

Associate Professor of Performance Studies

Research: Performance Theory, Critical Race Theory, Contemporary Art and Performance, Political Theory, and Queer of Color Critique



TRACY C. DAVIS

Ethel M. Barber Professor of Performing Arts; Professor of Theatre and English; IPTD Executive Committee Member

Research: Historiography, 19th and 20th Century History, Performance Theory, Research Methodology



RYAN DOHONEY

Assistant Professor of Musicology

Research: Historical Musicology, Ethnomusicology, Experimental Music, and Modern Music



PAUL EDWARDS

Associate Professor of Performance Studies

Research and Creative Practice: Narratology, Theory, and Adaptation



GARY FINE

James E. Johnson Professor of Sociology
IPTD Executive Committee Member

Research: Sociology of Art, Folklore, Performance Criticism,
Qualitative Field Methods



E. PATRICK JOHNSON

Carlos Montezuma Professor of African American Studies and
Performance Studies; Chair of the Department of African American
Studies

Research and Creative Practice: Race, Gender & Sexuality Studies,
Queer Performance, and Performance Ethnography



SUSAN MANNING

Professor of English, Theatre, and Performance Studies
IPTD Executive Committee Member

Research: Dance Studies, Gender Studies, Critical Race and
Ethnicity Studies, 20th-Century Theatrical Performance, and
American Studies



MARY PATTILLO

Harold Washington Professor of Sociology and African American
Studies, African American Studies Director of Graduate Studies

Research: Urban Sociology; Black Middle Class; Race and Policy;
Housing; Ethnography



MIRIAM PETTY

Associate Professor of Radio/TV/Film
Director of Graduate Studies, Screen Cultures

Research: Race, Stardom, Performance, Adaptation, and Reception
in Film



DASSIA POSNER

Associate Professor of Theatre and Slavic Languages and Literatures; Director of IPTD (on leave 2018-19)

Research and Creative Practice: History and Theory of Directing, Russian Avant-garde Theatre, Dramaturgy, and Puppetry and Material Performance



ANGELA G. RAY

Associate Professor of Communication Studies
Associate Dean for Academic Affairs, The Graduate School

Research: Rhetorical Criticism, 19th Century Popular Lecturing, Women's Rhetoric



RAMÓN RIVERA-SERVERA

Professor of Performance Studies; Chair, Department of Performance Studies; Interim Chair, Department of Theatre

Research: 20th and 21st century U.S., Mexican, and Caribbean Performance, Queer Studies, Latino/a American Studies



ARIEL ROGERS

Assistant Professor of Radio/Television/Film
IPTD Executive Committee Member

Research: History and theory of cinema and related media, with a focus on movie technologies, new media, and spectatorship



SHAYNA SILVERSTEIN

Assistant Professor of Performance Studies

Research: Embodiment, Ethnographic Methods, Ethnomusicology, Performance, Popular Culture, Sound Studies, and Middle Eastern Studies



JACOB SMITH

Professor of Radio/TV/Film; Founder and Director of the Master of Arts in Sound Arts and Industries

Research: Cultural History of Media, Sound, and Performance



ELIZABETH W. SON

Associate Professor of Theatre; Interim Director of IPTD

Research: Asian and Asian American Theatre and Performance, Transnational/ Diaspora Studies, Critical Race Studies, Gender Studies, Trauma and Memory



JESSICA THEBUS

Associate Professor of Theatre; Director, MFA in Directing

Creative Practice: Directing, Toy Theatre, Collaboration Techniques for Designers and Directors



WILL WEST

Associate Professor in English and Comparative Literary Studies
Chair of the Department of Classics

Research: Early Modern Theatre and Drama; Poetry and Poetics



MARY ZIMMERMAN

Professor, Jaharis Family Foundation Chair in Performance Studies

Creative Practice: Adaptation of Literature for Theatre, Directing, Devising

Current IPTD Students



MATTHEW BENT received his BA in Theatre and Performance Studies from the University of Warwick and his MA in Theatre and Performance from Queen Mary, University of London before coming to Northwestern. His research interests include: intersections between theatre/film/visual art aesthetics, formal innovations in modern theatre, the dynamics of cultural diplomacy, and Marxist theory. At Northwestern Matt participates in the Middle East and North African Studies Cluster as the recipient of a Mellon Interdisciplinary Fellowship, reflecting an ongoing interest in cultural production in Iran, including the Shiraz Arts Festival and the 'New Wave' in cinema.



REBEKAH BRYER received her BA in History/Theatre and Dance Studies from Wheaton College (MA) and her MA in History from Northeastern University. Her research interests are focused on the various intersections of performance and public memory, particularly in American culture. Previous projects examined the work of Anna Deavere Smith and the theatrical life of George Washington, and she is currently researching how representations of the body perform in commemorative spaces. She is affiliated with the Rhetoric and Public Culture Cluster and is the recipient of a Mellon Interdisciplinary Cluster Fellowship.



JANINE CHOW received her BA in English from Yale University, where she wrote her thesis on Matilda the Musical. Her research examines how childhood is performed in American musical theatre, with attention to adaptive shifts between source text and production. As a sound designer, she enjoys examining technical theatre and how visceral elements shape one's cerebral experience of a show.



MARIA DE SIMONE holds a BA in English and Spanish and an MA in American Literature from Cà Foscari University in Venice (Italy). Her dissertation retraces the off-stage and on-stage lives and personas of immigrant vaudeville performers in the United States between 1880 and 1924. She is interested in immigrant artists' deployments of racial impersonation as a stage device and as a tool to grapple with questions of identity, assimilation, and foreignness in early-twentieth-century America. At Northwestern, she is affiliated with the Gender and Sexuality Cluster and is the recipient of a Mellon Interdisciplinary Cluster Fellowship.



ANA DÍAZ BARRIGA received a BA in Drama from the University of Glamorgan (UK) and an MA in Advanced Theatre Practice from The Royal Central School of Speech and Drama (UK). She is the recipient of a Mellon Cluster Fellowship in Science Studies. Her research is focused on the links between cognitive science and puppetry; in particular how the activation of kinesthetic empathy in puppet theatre affects the ontological status of the puppet, and what this means in terms of the audience reception of the performance.



LAURA FERDINAND FELDMEYER received her BA and MA in Theatre from Miami University where she served as adjunct instructor of theatre. Her research interests include performances of femininity in the American South, constructions of boyhood in WWI-era Great Britain, and pedagogical development using the techniques of improv comedy. Her current research project “Act Like a Lady: New Southern Women and the Performative Power of Femininity” explores the relationship between performances of “ladyhood” and historical memory in Jim Crow-era Atlanta. She continues as the president of SPG – Northwestern’s Graduate Improv Club and as an affiliate of the British Studies Cluster.



ALÍCIA HERNÁNDEZ GRANDE earned her BA in English and Theatre from Rice University and her MA in Theatre History and Dramaturgy at the University of Houston. Her dissertation project considers the development of Catalan cultural identity and independence politics through theatre, spectacle, and public protest. Her project and research interests also intersect with historical memory, trauma, and public spectacle. Other research interests include sports, including the Olympic Games, the World Cup, and Formula 1. She is affiliated with the British Studies cluster and with Northwestern’s The Writing Place.



HEATHER GRIMM received her B.A. in Theatre and Economics from Denison University, and her M.A. in Theatre and Performance from Queen Mary University of London. Her research interests include the history of theatre in corporate and industrial contexts, heterodox political economy, and the performance of regional American cultures (Appalachian and Midwestern) within a mass cultural context.



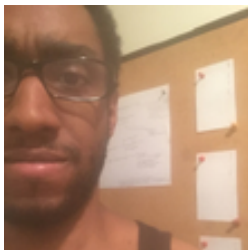
MEGAN HOUSLEY received her BA in Anglo-Saxon, Norse & Celtic from the University of Cambridge, UK; her DipGrad in Theatre Studies from the University of Otago, NZ; and her MA in English Literature from the University of Warwick, UK. Broadly speaking, her research focuses on networks of cultural production and different popular performances of national identity during the protracted formation of the Kingdom of Great Britain. She is additionally interested in performances of Renaissance and Enlightenment political thought, both on and off the stage. Megan is affiliated with Northwestern's British Studies Graduate Cluster and is the recipient of a Mellon Interdisciplinary Cluster Fellowship.



HAYANA KIM received BAs (English and Political Science) and an MA (English) from Ewha Womans University (Seoul, Korea). Her MA thesis treated dramaturgies of staging memory in Tennessee Williams' and Arthur Miller's works. Her current research includes memory studies, spatial practices, performance of social justice, and the intersection of aesthetics and politics in the context of modern and contemporary history of South Korea.



LIZ LAURIE holds a BA in Classical Civilization from New York University and an MA in Theatre from Hunter College. Her research interests center on the intersection of gender, sound, and popular culture. She is currently working on a soundwalks project that explores street harassment, and she writes a regular column about television and representation for The Clyde Fitch Report.



DWAYNE KEITH MANN holds a graduate degree in Performance Studies from New York University, where he delivered a Master's thesis on aesthetics, figuration, labor, and black things. His dissertation project, part of the Interdisciplinary PhD in Theatre and Drama program, studies late-nineteenth century parade and drill performance on Manhattan's Lower East Side, disclosing intersectional spaces of national and state military defense strategies, musical theatre performance, and black male figuration.



TOVA MARKENSON received a BA in English from Carleton College and an MA in Theatre and Drama from Northwestern University. Her dissertation on Latin American Yiddish theatre and Jewish women’s migration during the early twentieth century has received support from the American Society for Theatre Research, the American Academy of Jewish Research, the Buffett Institute for Global Studies, and The Graduate School. Tova currently holds dissertation fellowships from the Sexualities Project at Northwestern and the Memorial Foundation for Jewish Culture. At Northwestern, she is a Mellon Interdisciplinary Cluster Fellow in Latin American and Caribbean Studies and a Jewish Studies Cluster affiliate.



RACHEL MERRILL MOSS is a 2018-2019 Fulbright grantee to Poland. She holds a BA in Theatre from the University of California, Santa Cruz and an MA in Theatre History and Criticism from CUNY Brooklyn College. Rachel’s dissertation examines a variety of stage and public performances in Poland, specifically exploring shifting representations of Jewishness from the interwar period to post-soviet era, in conversation with changing modes of national identity formation and memory work. At Northwestern, she is a member of the Jewish Studies cluster and the Buffett Institute Russian and Eastern European Studies working group. Rachel has presented work at ASTR, ATHE, and the Polish-Jewish Studies Working Group and she is the 2017-2018 Vice President of the Graduate Student Caucus of ASTR.



GRACE KESSLER OVERBEKE received her BA in Theatre and English at Wesleyan University, and her MA through Northwestern’s IPTD program. She is affiliated with the Jewish Studies cluster, the Crown Family Center for Jewish and Israel Studies, and the Searle Center for Advancing Teaching and Learning. Her current research interests include female Jewish comedians and autobiographical performance among marginalized populations. She is also a practicing dramaturg.



GABRIELLE RANDLE received a BA in Drama and Sociology from Stanford University and an MA in Performance as Public Practice from The University of Texas at Austin. Her research interests include conscious dramaturgical interventions in the staging of protest and survival. Her research currently centers on the acts of testimony and witness in the performance of Black Women Revolutionaries. Gabrielle is affiliated with the Comparative Race and Diaspora Cluster and is the recipient of a Mellon Interdisciplinary Cluster Fellowship.



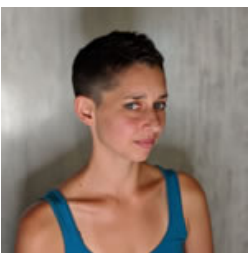
ELEANOR RUSSELL received a BA in Religious Studies from Grinnell College and an MA in Theatre History and Criticism from CUNY Brooklyn College. Her dissertation explores mid-twentieth century stand-up comedy on record and its relationship to avant-garde performance practices. She is affiliated with the Critical Theory Cluster. She hosts a podcast on sound and performance: www.noisyghost.com.



RACHEL S. RUSSELL, from Baltimore, MD, holds a BFA in Dance Pedagogy from Columbia College Chicago and a MA in Performance Studies from New York University. Her research includes understanding, documenting, and conceptualizing the present day history of Black Women dancers, choreographers and their predecessors. Rachel is affiliated with the Interdisciplinary Cluster in Gender & Sexuality and is the recipient of a Mellon Interdisciplinary Cluster Fellowship.



SKYE STRAUSS earned her B.A. in Theatre with University Honors at the University of Alabama at Birmingham and her M.A. in Theatre and Performance Studies from Queen's University Belfast (Northern Ireland) as a Rotary Scholar. Her dissertation explores how the material world tells stories. Her writing uses puppetry theory and new materialism to explore how design and performing objects participate in the collective creation process and how that fosters intense affective experiences for the audience. She has presented her writing in working groups at ASTR and in a panel presentation at ATHE. She has published a performance review in *Puppetry International*, a book review in *Theatre Topics*, and has an interview chapter in the forthcoming *Allied Artists* book from Focal Press.



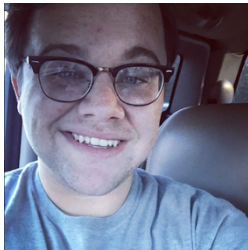
AMY SWANSON holds a BFA in dance from the University of Illinois at Urbana-Champaign. Her dissertation, supported by a Fulbright-Hays fellowship, examines representations of gender and sexuality in contemporary dance in Senegal vis-à-vis the increasingly heterosexist public sphere. Her research interests include transnational circulation, postcolonial theories, African gender and sexuality studies, and critical race theory.



CHELSEA TAYLOR holds a BA in Theatre and English from Trinity University and an MA in Theatre Studies and Dramaturgy from the University of Houston. Her MA thesis explored impossible stage directions in modern and postmodern plays through the lenses of semiotics and affect theory. Her research interests include production and audience reception theories, postmodern German theatre, and the performance of religion in megachurches and televangelism. She is affiliated with the Global Avant-Garde and Modernism Cluster.



WESTON TWARDOWSKI holds dual BAs in History and Theatre from Louisiana State University, and an MA in Theatre Studies from the University of Houston. His current research focuses on performance and civic identity after cultural trauma, primarily in the context of post-Katrina New Orleans. He has worked professionally as an actor and director, and is currently the literary manager of Third Culture Theatre in Los Angeles where he is also a resident director.



KEARY WATTS is a third-year graduate student and an affiliate of the Critical Theory Cluster. He studied History and Theatre at Auburn University, and completed an A.M. in Theatre and Performance Studies (along with a certificate in Women, Gender, and Sexuality Studies) at Washington University in St. Louis. His dissertation research explores contemporary performances that mobilize anti-racist politics through the tactical deployment of blackface minstrel traditions.



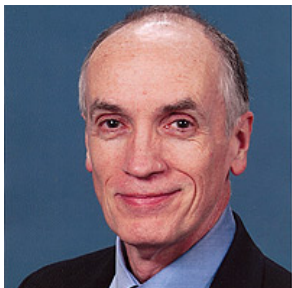
ELENA WEBER received her BA and MA in Media Studies, Theater Studies and Art History from the University of Cologne. Her research interests include ethnographic methods, urban studies, spatial practices, and the performative reproduction and reenactment of history.

Alumni



AARON D. ANDERSON works internationally as an educator, executive coach, and fight director. His home base is as a full professor at Virginia Commonwealth University—where he holds simultaneous faculty appointments in the departments of Theatre, Internal Medicine, and Business (he is Associate Chair and Director of Undergraduate Studies in Theatre; Founding Director of the Standardized Patient Program in the Center for Human Simulation and Patient Safety in the School of Medicine; and faculty for various Executive MBA Programs in the School of Business). He has received numerous awards for teaching, research, and excellence; and has coached congressional candidates and corporate executive for over 75 companies internationally. He has publications in many academic books and journals; and interviews about his work have been featured in numerous international publications and media outlets including *National Public Radio*, *The Voice of America*, *USA Today*, *U.S. News & World Report*, *The Washington Post*, *The Chicago Tribune*, *The Atlanta Journal Constitution*, *The San Francisco Chronicle*, *The Washington Times*, *Forbes.com* and many others. His education includes an Interdisciplinary PhD in Theatre and Drama from Northwestern University and an MFA in Theatre from the University of Hawai'i at Manoa.

DAVID CALDER began working at the University of Manchester in September 2014. He earned his B.A. in French from Trinity College in Hartford, Connecticut and completed his Ph.D., titled “Visible Machinery: Street Theatre and Industrial Space in Contemporary France,” at Northwestern University in Evanston, Illinois. He conducted fieldwork for his doctorate as a Fulbright Fellow in France, supported by the Institute for International Education and the Franco-American Commission and hosted by the research group Langages, Actions Urbaines, Altérités at the École Nationale Supérieure d'Architecture -- Nantes.



DAVID CARLYON has written two award-winning books, *Dan Rice: The Most Famous Man You've Never Heard Of* (Public Affairs, 2001), and *The Education of a Circus Clown: Mentors, Audiences, Mistakes* (Palgrave Macmillan, 2016). An adjunct professor at Iona College, he continues his scholarship, including a *Theatre Survey* article, “From the Broadway Tabernacle to the

Gettysburg Battlefield: Did Edwin Forrest Influence Abraham Lincoln?" (2015). His play *Polonius* was chosen for a staged reading at the Mid-America Theatre Conference. A former Ringling / Barnum clown, he is a Scholar Advisor for the Circus Arts Program of the 2017 Smithsonian Folklife Festival.



JOHN CARNWATH is a Senior Consultant at WolfBrown, a leading provider of research and evaluation services in the arts. Clients include performing arts organizations, museums, foundations, and government agencies.

John's work at WolfBrown primarily focuses on arts funding, cultural policy, and related issues of measurement and evaluation.

Past projects have included a literature review for Arts Council England on the impact and value of cultural experiences; an assessment of the needs of artists and other creatives living in Austin, Texas, for the city's Cultural Arts Division; an extensive examination of Northwest Arkansas' cultural infrastructure for the Walton Family Foundation; and the development of a taxonomy for tracking support for individual artists for Grantmakers in the Arts.

As a facilitator, John frequently works with arts philanthropies to support peer learning among cohorts of grantees (e.g., the Wallace Foundation's Building Audiences for Sustainability program, the Doris Duke Charitable Foundation's Building Demand for the Arts initiative, and the Association of Performing Arts Professionals' Building Bridges program). John has also conducted several large-scale studies of ticket buyer motivations and behaviors, including the Triple Play study of audience perceptions of new plays and the Performing Arts Ticket Buyer Media Usage Study.

At IPTD John designed and taught several courses, including "The Economics of the Performing Arts" and "Organizational Structures and Production Processes in Contemporary US Theater," while writing his dissertation on the institutional development of municipal theaters in Germany.



JORDANA COX is an Assistant Professor in the Department of Communication Arts at the University of Waterloo (Canada). Her scholarship bridges communication studies, performance history, and the public humanities, with a current focus is the relationship between news and theatrical performance in American public culture. She is at work on a book project called *Staged News: The Federal Theatre Project's Living Newspapers in New York, 1935-*

39. Jordana's writing appears in *Theatre Survey*, *Theatre Journal*, *Review of Communication* (forthcoming), *Performing the Secular: Religion, Representation, and*

Politics (eds. Milija Gluhovic and Jisha Menon), and *The Oxford Handbook of Greek Drama in the Americas* (eds. Boshier, Macintosh, McConnell and Rankine). In conjunction with her research on political performance, Jordana has a keen interest in community-engaged teaching and public programming. Prior to joining Waterloo in 2017, she was the Postdoctoral Fellow in Public Humanities at the University of Richmond (2016-17), and the Postdoctoral Associate at the University of Florida's Center for the Humanities and the Public Sphere (2015-16).

Jordana graduated from IPTD in 2015, with a Graduate Certificate in Rhetoric and Public Culture. While at Northwestern, she worked for the Brady Scholars Program in Ethics and Civic Life, and the Center for Civic Engagement. She also contributed to public history programming at the Jane Addams Hull-House Museum and the Block Museum, and helped organize Northwestern's first public humanities conference, *The Scholar in Public*.



LESLEY DELMENICO has taught at Grinnell College since 2000. She received her Ph.D. from Northwestern University. She spent a decade as a stage and on-camera actor in Chicago, as well as a decade living outside of the United States, where she became interested in the postcolonial issues that became the subject of her dissertation. She directs and teaches acting and performance studies as well as theatre history, postcolonial and postwar British drama. Her research continues in intercultural and community-based performance, and she is currently exploring performances of reconciliation (both theatrical and in institutions like tribunals and truth and reconciliation commissions). Last summer she participated in the Southern Africa Faculty Development Seminar and received a grant that allowed her to begin work on theatrical developments in East Timor.



LA DONNA L. FORSGREN is an Assistant Professor in the Department of Film, Television, and Theatre and concurrent faculty in the Gender Studies Program. Prior to joining the faculty at Notre Dame, she taught theatre history, playwriting, and dramaturgy at the University of Oregon and Miami University. She has received numerous awards and competitive grants for her research on the Black Arts Movement, including ISLA's Large Grant for Research and Creative Work (2018), the Mid-America Theatre Conference's Robert A. Schanke Theatre Research Award (2016), University of Oregon Humanities and Creative Arts Grant (2014), and Consortium for Faculty Diversity at Liberal Arts Colleges Dissertation Fellowship (2011). Her research has appeared in *Theatre*

Topics, Theatre History Studies, Frontiers: A Journal of Women Studies, Callaloo: A Journal of African Diaspora Arts and Letters, Continuum: the Journal of Black Drama, Theatre and Performance, and New England Theatre Journal. Her first book, *In Search of Our Warrior Mothers: Women Dramatists of the Black Arts Movement*, investigates the works and careers of Martie Evans-Charles, J.e. Franklin, and Sonia Sanchez (Northwestern University Press 2018). She is completing her second book manuscript, *Sistuks in the Struggle: An Oral History of the Black Arts Movement*. She currently serves as Associate Conference Planner for the Mid-America Theatre Conference.



MEGAN GEIGNER is an Assistant Professor of English and the Director of the Masqueraders theatre program at the United States Naval Academy. Her research focuses on civic performances of ethnicity and race in Chicago at and between the two world's fairs in 1893 and 1933. She is currently co-editing two books. The first, titled *Makeshift Chicago Stages*, co-edited with Stuart Hecht (also IPTD alum) and Jasmine

Mahmoud (PS alum), investigates how, historically, the most successful theatre in Chicago has started on the margins, as contingent, and in makeshift spaces. The second, *Theatre After Empire*, co-edited with Harvey Young, explores the ways nations make sense of the post-colonial or imperial moment through theatre and performance. She also has chapters coming out in two different edited collections, one on *Hamilton* and one on Columbus Day celebrations in Chicago. Her work has appeared in *New Theatre Quarterly, Modern Drama, Theatre Journal, Theatre History Studies, New England Theatre Journal*, and the *Cosmopolitan Review*. She also authored all the instructor materials for Norton Publishers theatre history textbook *The Living Theatre*. She is currently the conference planner for Theatre History Focus Group and also on the all-conference planning committee for the Association for Theatre in Higher Education. As a theatre practitioner, she has directed *Much Ado about Nothing, The Infinite Wrench: USNA Style*, and two seasons of one acts at the United States Naval Academy. She is also an artistic associate with TimeLine Theatre in Chicago where she dramaturged *Chimerica* and *Danny Casolaro Died for You*. She also dramaturged several shows at Court Theatre and Remy Bumpo Theatre while she was living in Chicago.



NATHAN HEDMAN is Assistant Professor in English and Theatre in High Point University, teaching courses in theatre history, medieval and early modern drama, and Scandinavian modernism. His research focuses on the intersection of drama, philosophy, and religion, particularly Western modernity's secular representations of the body. He has written and presented on the performative philosophies of Lessing and Kierkegaard, as well as T. S. Eliot and the eighteenth-century European Grand Tour for Poetry East. He has a forthcoming article on Edward Albee's staging of secular epiphany in *New Perspectives in Edward Albee Studies*. As head dramaturg for High Point University, he recently translated and adapted their world premiere of Ludwig Tieck's 1797 metatheatrical farce, *Topsy Turvy*. He is currently working on the role of fictional representation in Kant's moral theory as well as Phillip de Louthembourg's stage designs under David Garrick at Drury Lane.



JESSICA HINDS-BOND is a freelance editor and indexer. Recent edited projects include scholarly books for Baylor University Press, Arizona University Press, Alabama University Press, and the University Press of Florida, as well as publications for the Association of Theatre in Higher Education and the Educational Theatre Association. Recently indexed books include Gregory Laski's *Untimely Democracy: The Politics of Progress after Slavery* (Oxford University Press, 2017) and Carissa Harris's *Obscene Pedagogies: Transgressive Talk and Sexual Education in Late Medieval Britain* (Cornell University Press, forthcoming). She is also the Russian Federation regional managing editor for *The Theatre Times*, an active member of the playwriting symposium of the Mid-America Theatre Conference, and a long-time reader for Philadelphia Young Playwrights.



ELIZABETH HUNTER graduated from IPTD in June 2018. Her dissertation, which analyzes spectatorship in immersive, interactive theatre, was awarded an AAUW fellowship (declined). At Northwestern, Hunter also launched Fabula(b), a project to build transmedia adaptations of canonical dramas as a mode of dramaturgical and historiographic analysis. Fabula(b)'s most recent work, *Bitter Wind*, adapts the Agamemnon mythos for mixed reality headsets. The project led to Hunter's inclusion as one of nine women, worldwide, in Microsoft's inaugural "Women in Mixed Reality" initiative. At Northwestern, she was a Segal Design Fellow, a Leadership Fellow, and a residential

college Assistant Chair. Before coming to IPTD, Hunter founded a theatre company at a restored blast furnace in Birmingham, Alabama and earned an MFA in Dramaturgy from Columbia University and a BA in English from the University of Michigan.



JACOB JUNTUNEN heads the Playwriting MFA and PhD programs at Southern Illinois University (SIU). He is the author of *Mainstream AIDS Theatre, the Media, and Gay Civil Rights: Making the Radical Palatable* (Routledge 2016), and his plays are for those “who want to leave the theatre changed and moved,” as one Chicago critic described. His current book project demonstrates artistic resistance to the genocidal discourse of the Nazi and Soviet regimes, particularly examining the theatre of Polish auteur Tadeusz Kantor. His reviews and articles have been published in *Theatre Journal*, *European Theatre Journal*, *AngloSaxon Studies*, *Peace History*, *HowlRound*, *The Theatre Times*, and several anthologies. Jacob’s scholarship and playwriting have been supported by the Fulbright Program, the NEH, Krakow’s International Cultural Center, the Illinois Arts Council, SIU’s SEED Grant, and Chicago’s Department of Cultural Affairs and Special Events. His plays have been produced or workshopped Off-Broadway, in Chicago, Los Angeles, Austin, Washington, DC, and across the U.S. and Europe.



KEITH BYRON KIRK is Assistant Professor of Performance Studies and African American Performance at the University of Houston School of Theatre and Dance. He received his MA in Performance Studies and Playwriting at New York University and recently completed his doctorate at Northwestern University in its Interdisciplinary Theatre and Drama Program. His dissertation entitled “Eulogy as Mass Mobilization Narrative: Performing Commemorative Discourses in African American Civil Rights Funerals” interrogates funeral eulogy as social performances. Research interests include the intersectionality of history/memory in 20th century Drama, Performance Historiography, Culture-based Drama and the Tragic, and the multivocality of performance narratives. He is the author of the plays *Ft. Lonesome*, *Urban Trilogy*. His play “As Reaper in Summer Grain” was developed at the Eugene O’Neill Playwright’s Conference and a recent project “The Audience” was nominated for a 2005 Drama Desk Award. Acting roles include Steppenwolf Theatre Co. “The Grapes of Wrath” at The La Jolla Playhouse, Britain’s National Theater and Broadway, The Goodman Theater, Wisdom Bridge, Blind Parrot Theater. Prof. Kirk has appeared on Broadway and began his stage career with the

famed Steppenwolf Theatre Co. and in such shows as *Miss Saigon*, *The Civil War*, and others.



LIZZIE LEOPOLD is an independent scholar, currently working in the film archives of mid-century modern dance pioneer Sybil Shearer. Her research focuses on the political economy of choreographic production and circulation, asking questions about the intersection of cultural and financial value. Her essays have been published by the University Press of Florida (*Perspectives on American Dance*), Oxford University Press (*Oxford Handbook to Shakespeare and Dance*), and forthcoming from University of Wisconsin Press (*Futures of Dance Studies*). Leopold is also a choreographer and the director of Chicago-based modern dance company the Leopold Group, 2018 Links Hall Co-Mission resident artist.



LAURA A. LODEWYCK, Assistant Professor of Theatre at North Central College, teaches courses in both theatre theory and practice, including Script Analysis, Theatre History and Literature, Classical Acting Styles, Fundamentals of Acting, and Period Styles. She also advises the Student Directed Series.

Laura holds a PhD from the Interdisciplinary PhD in Theatre and Drama program (IPTD) at Northwestern University and an MFA in Acting from Roosevelt University's Chicago College of the Performing Arts. Her dissertation, completed with the support of an American Association of University Women (AAUW) Fellowship, investigated contemporary American theatre organizations that create performances with and for military members and families. Recent publications include "Performing for Soldiers: 21st Century Experiments in Greek Theater in the U.S." in *The Oxford Handbook of Greek Drama in the Americas* and "'Look with Thine Ears': Puns, Wordplay, and Original Pronunciation in Performance" in *Shakespeare Bulletin*.

As a performer, Laura has worked with such companies as Wayward Productions, Chicago Fusion Theatre, Illinois Theatre Center, Teatro Vista, Court Theatre, Remy Bumpo, and Chicago Shakespeare Theatre; voiced the news, weather, and traffic for WLIT, KISS-FM, WLS, and WNUA; and won an Emmy for her work as a member of the Chicago NBC5 Street Team.



LOREN MAYOR is President, Operations at NPR and oversees NPR's Programming, Legal, HR, Business Development, Operations, Diversity, Engineering/IT/Distribution, Member Partnership, and Policy and Representation groups. In her role, she is responsible for overseeing daily operations of the organization, developing the company's long-term strategy, and strengthening NPR's relationship with its Member stations across the country. Loren previously served as COO and as Senior Vice President of Strategy at NPR. She joined the organization in 2012.

Before NPR, Loren held the role of Vice President of Strategy and Ventures at PBS. There she oversaw long-term and annual strategic planning, media strategy, and corporate partnerships.

Prior to her time in public media, Loren worked as for McKinsey & Company, working primarily with clients in the non-profit and media sectors. Before that, she served as a visiting Assistant Professor at Northwestern and taught at the New School for Social Research in New York City.



MICHAEL MCKINNIE studied in Canada and the United States, and moved to the UK after completing his PhD in the Interdisciplinary Program in Theatre and Drama at Northwestern University under the supervision of Prof. Tracy C. Davis. In between his MA and PhD, he trained as a dramaturg with Necessary Angel Theatre Company in Canada, and subsequently worked in new play development in professional theatres and universities in the United Kingdom, the United States, and Canada. He joined Queen Mary's Drama Department in 2006, having previously worked at the University of Birmingham and Queen's University Belfast.



STEFKA MIHAYLOVA's research focuses on gender and racial aspects of spectatorship in contemporary American and British feminist theatre. She has published articles on the plays and performances of Tony Kushner, Carolee Schneemann, and the Guerrilla Girls. She has also worked as a production dramaturg at several theatres in Chicago and has read play manuscripts for Chicago's Goodman Theatre.



IRA S. MURFIN is a Chicago-based artist, scholar, and public programmer working in and on writing and performance. He is currently the Program Coordinator for the Guild Literary Complex, a PreAmble Lecturer at Chicago Shakespeare Theater, Performance Editor for the literary journal *Required*, and an independent audience enrichment specialist. He holds the Interdisciplinary PhD in Theatre & Drama from Northwestern University, and an MFA in Writing from the School of the Art Institute of Chicago. His scholarship focuses on extemporaneity, urban space, disciplinary institutions, and media technologies in late 20th Century artistic vanguards. His performance practice is concerned with triangulating talk, text, and the performance event itself to facilitate unexpected, unplanned, and inclusive live encounters. His writing on performance has appeared or is forthcoming in *Performance Research*, *Journal of American Theatre & Drama*, *Theatre Topics*, *Theatre Journal*, *Theatre Research International*, *The Review of Contemporary Fiction*, *MCA Chicago Magazine*, *Ransom Center Magazine*, and the Shakespeare 400 City Desk website and book. His performance work has been presented by MCA Chicago, Links Hall, Rhinoceros Theatre Festival, Chicago Cultural Center, Block Museum of Art, Tritriangle, and Sector 2337, among other places. More at: www.IraSMurfin.com



JESSE NJUS holds a Ph.D. from Northwestern University's Interdisciplinary Ph.D. in Theatre and Drama. She has taught at many prestigious universities including Carnegie Mellon University's School of Drama, Fordham University's Department of English, New York University's Department of Drama, and the University of California-Santa Barbara, where she held a joint appointment in the Departments of English and Theater/Dance as an ACLS New Faculty Fellow.

Jesse is a teacher, scholar, and dramaturg who specializes in pre-modern Global Theatre History, stretching from the ancient world through the early modern period. Her work combines the study of theatre and performance with gender/queer studies, postcolonial studies, race studies, and religious studies. As a dramaturg, Jesse has worked on productions ranging from *Peter and the Starcatcher* (University of Pittsburgh) to a kabuki *Trojan Woman* (University of Wisconsin-Madison).

Jesse's award-winning article, "The Politics of Mysticism: Elisabeth of Spalbeek in Context," appeared in *Church History* and is the first full historical study of Elisabeth, a mid-thirteenth-century female performer of Christ's passion. Jesse also published an article in *Theatre Journal* arguing that Elisabeth's performance demonstrates how the

practice of imitatio Christi (the imitation of Christ) underpinned the techniques and motivations of acting in vernacular religious dramas. In addition, Jesse published an article in *Fifteenth-Century Studies* (July 2013) on the importance of Englishwoman Margery Kempe to the study of theatrical spectatorship, and her essay comparing the staging techniques of medieval pageants depicting the Last Supper is included in the collection *Food and Theatre on the World Stage* (Routledge 2015) edited by Dorothy Chansky and Ann Folino White.



SAM O'CONNELL is an Associate Professor of Visual and Performing Arts in the Visual and Performing Arts Department at Worcester State University in Worcester, MA. His research and teaching interests include: music as performance, musical theatre history, African American theatre, and the intersections of live performance with media technologies. His publications have appeared in *Contemporary Theatre Review*, *Cambridge Companion to African American Theatre*, and a number of edited collections. He graduated from IPTD in 2010.



AILEEN ROBINSON is an Assistant Professor in the department of Theater and Performance Studies at Stanford University. Her current book project explores the contribution of theatre and magic performance to the development of science as a discipline in the nineteenth century.



TARA RODMAN is an assistant professor in the Drama department at UC Irvine. She received her PhD from Northwestern University in 2017. A recipient of fellowships from the Fulbright and Nippon Foundation, her research has been published in *Theatre Journal* and *Theatre Research International*. Her book manuscript, *Performing Exceptionalism*, works at the intersection of dance and theatre studies, and of Japanese and Asian American studies, to examine the career of Itō Michio as a figure of racial exclusion and modernist community.



EMILY ROXWORTHY has spent her academic career since graduating from IPTD at the University of California, San Diego (UCSD), mostly as faculty in UCSD's Department of Theatre and Dance, as well as affiliate faculty in the Department of Ethnic Studies and in the Critical Gender Studies Program. She has been the provost of UCSD's Earl Warren College since 2016. Her previous administrative roles at UCSD include Interim

Associate Vice Chancellor for Faculty Diversity & Equity, head of the Joint PhD Program in Theatre and Drama, and vice chair of her department. Emily's scholarly work is situated at the intersection of theatre history and performance studies, and she is the author of the award-winning book *The Spectacle of Japanese American Trauma: Racial Performativity and World War II*. Emily received two Digital Humanities Start-Up Awards from the National Endowment for the Humanities (NEH) for her collaborative digital project titled DRAMA IN THE DELTA, a 3D role-playing video game that reconstructed intercultural performances staged during WWII at the Rohwer and Jerome internment camps that were in the Jim Crow-era Arkansas Delta. Until becoming provost, Emily was also artistic director of Workplace Interactive Theatre (WIT), a company that performed customized theatre programs for organizations seeking institutional change. WIT's interactive theatre piece, "Ready to Vote," was the centerpiece of a half-day diversity leadership seminar performed at all ten University of California campuses. Emily is currently revising the manuscript for her second scholarly monograph, which has a working title that vacillates between "Academic Drama" and "Performing Professors" (the latter being a riff on the title of one of her academic hero's book titles—Shannon Jackson's *Professing Performance*).



EMILY SAHAKIAN is Associate Professor of Theatre and French, jointly appointed in the Departments of Theatre & Film Studies and Romance Languages, and Undergraduate Coordinator of Theatre at the University of Georgia. Her first book *Staging Creolization: Women's Theater and Performance from the French Caribbean* was published in 2017 by the University of Virginia Press's New World Studies Series. The book illuminates

previously neglected Francophone Caribbean women writers who can be considered among the best playwrights of their generation and draws from original archival research and oral histories to document for the first time the history of their plays' international production and reception—in the Caribbean, in France, and in the U.S. While scholars have generally framed "creolization" as a linguistic phenomenon, Sahakian theorizes it as a performance-based practice of reinventing meaning and resisting the status quo, and thus expands our broader understanding our Caribbean

theatre's aesthetic qualities and cultural composition. With Andrew Daily at the University of Memphis, she is preparing a critical edition and translation of *Histoire de nègre* (Tale of Black Histories), a Martinican play created collaboratively under Edouard Glissant's direction. She is also a community-based theatre artist who has worked to cultivate cross-cultural understanding and empower youth in the U.S., Martinique, France, and Morocco and she heads the community-based theatre initiative at UGA.



PETER SENKBEIL serves as Provost and Executive Vice President at Concordia University Irvine. As chief academic officer, he is responsible for leading all academic aspects of the university, including curriculum and assessment, new program development, faculty hiring and supervision, Accreditation, academic support services and resources. He previously served for ten years as Associate Provost at Concordia and as Accreditation Liaison Officer during its 2012-14 re-accreditation process, which resulted in a ten-year reaffirmation of accreditation. He has served on a number of accreditation visit teams for the Western Association of Schools and Colleges and has given presentations at several WASC Academic Resource Conferences.

Dr. Senkbeil has been a faculty member in Concordia's Theatre Department since 1992 and has directed more than 30 plays and musicals. He has also performed with Looseleaf Theatre and the American Coast Theatre Company. He holds a B.A. in Communication and Theatre from Concordia University-Chicago, and an M.A. and a Ph.D. in Theatre and Drama (1995) from Northwestern University. In 2004, he received the Excellence in Education award from the Kennedy Center/American College Theater Festival. He previously served as artistic director of Trinity House Theatre in Livonia, Michigan, and is a founding member of Christians in Theatre Arts (CITA), an international arts networking organization.



RASHIDA Z. SHAW MCMAHON is an Assistant Professor in the English Department and an Affiliated Faculty in the African American Studies program at Wesleyan University. Her course offerings and research exemplify interdisciplinary methodologies and collaborative approaches towards examining: the dramatic and performance traditions of African Americans and the larger African Diaspora; American drama; American musical theatre;

American and European theatre and performance histories; theatrical spectatorship; dramatic adaptations of poetry, novels, and historical fiction; and, the application of

critical race theories, gender theories, sexuality theories, and popular culture theories to drama and performance. Her forthcoming book, *The Black Circuit: Race, Performance, and Spectatorship in Black Popular Theatre*, examines “Chitlin Circuit” theatrical productions and the reception practices of African American spectators. Professor Shaw McMahon’s scholarship has appeared in various print and online journals, such as *E-misfèrica*, *in media res: a media commons project*, *Theatre Survey*, *Theatre Topics*, and *Theatre Research International* as well as in edited anthologies on race, performance, media, musical theatre, and sociology, including *The New Black Sociologists: Historical and Contemporary Perspectives* (Routledge, 2018), *The Palgrave Handbook of Musical Theatre Producers* (Palgrave Macmillan, 2017), *From Madea to Media Mogul: Theorizing Tyler Perry* (The University Press of Mississippi, 2016), *Black Theater is Black Life: An Oral History of Theater and Dance in Chicago, 1970-2010* (Northwestern University Press, 2013), and *Sticky Reputations: The Politics of Collective Memory in Midcentury America* (Routledge, 2011). Her interviews with playwrights and actors of “Chitlin Circuit” Theatre have been published by Time Out Chicago magazine. She has been consulted as an expert in African American theatre and drama by journalists from the *Kansas City Star* and the *Milwaukee Journal Sentinel*. Her current research projects include an investigation into the public exhibition of children from the Danish West Indies (referred to today as the United States Virgin Islands) in early twentieth century Denmark and an investigation into the hypervisibility of African American women characters within the plays of August Wilson.



DANIEL T. SMITH JR. is a dramaturg and theatre historian with research interests in seventeenth- and eighteenth-century French theatre, history of sexuality, and translation studies.

After studying French Literature at the University of Notre Dame, Dan earned degrees in Theatre from the University of Massachusetts Amherst (MFA) and Northwestern University (PhD). Dan has chaired the Theatre History Focus Group of the

Association for Theatre in Higher Education (ATHE) and currently serves as an officer in ATHE’s Dramaturgy Focus Group. He has previously taught Theatre Studies courses at the University of Massachusetts Amherst, Northwestern University, University of Illinois at Chicago, and The Theatre School at DePaul University.

Dan has worked extensively as a professional dramaturg, primarily in Chicago. He served as Associate Artistic Director/Resident Dramaturg of Caffeine Theatre from 2010-2012.

His translations for the stage include *Don Juan* by Moliere; *Love in Disguise* by Marivaux; *A Dangerous Liaison* by Madame de Beaunoir; and *The Horrible Experiment* by André de Lorde. He has co-translated and directed Carlo Gozzi’s *The*

Serpent Lady at MSU. He provided an annotated translation of *The Imaginary Invalid* by Molière for Constance Congdon's adaptation (Broadway Play Publishing, 2016). Dan has published articles, translations, and reviews in such journals as *Performing Arts Resources*, *The Mercurian*, *Theatre Research International*, *Comparative Drama*, *Didaskalia*, *Performing Arts Resources*, *Theatre/Practice* and *Theatre Journal*.

Dan is also a three-time Jeopardy! Champion (episodes aired February 2009).



MARY TROTTER is an Associate Professor of English and Interdisciplinary Theatre Studies at UW-Madison. She is the author of two monographs: *Ireland's National Theaters: Political Performance and the Origins of the Irish Dramatic Movement* (Syracuse 2001) and *Modern Irish Theatre* (Polity 2008). Her current research project, "Actresses and Activists: Feminism, Nationalism and Theatricality in Early Twentieth-Century Ireland,"

examines the ways several notable Irish women negotiated the relationship between their labor as theatre performers and their political activism during a period rife with social and political change, locally and internationally. She is also starting new research on theatre and identity in nineteenth-century American and European theatre. She enjoys teaching theatre history, dramatic literature and Irish Studies courses at UW, from the large-section undergraduate course, "Introduction to Theatre and Dramatic Literature," to her most recent graduate offering, "Colleens and Drag Queens: Gender and Sexuality in Irish Theatre and Performance." Her service to the university and profession include: Founding Director for the UW-Madison Interdisciplinary Theatre Studies Program (2014-2018) Editorial Advisory Board Member for *Modern Drama* (2007-Present), and President of the American Conference for Irish Studies (2013-2015).



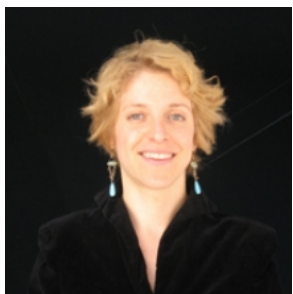
ANN FOLINO WHITE is Associate Professor of Theatre Studies at Michigan State University, where she teaches directing and U.S. popular and political theatre from the late-nineteenth century to the mid-twentieth century. Select directing credits for MSU include *The Grapes of Wrath*, *In the Blood*, and *Macbeth*. In 2013, Ann directed her adaptation of the autobiographical poetry collection, *The Lady Victory* (by Jane Vincent Taylor, Turning Point Press 2012), which explores the experiences of girls in a Catholic maternity home for unwed mothers in 1960s Oklahoma.

Ann's articles on U.S. theatre, protest, and the intersections of food politics and performance appear in *Performing Arts Resources*, *Performance Research*, *Women & Performance*, *TDR*, *Theatre Topics*, and *TPQ*. She is contributing co-editor of *Food &*

Theatre on the World Stage (Routledge, 2015). Her book *Plowed Under: Food Policy Protests and Performance in New Deal America* (IUP, 2015) received the CLR James Book Award from the Working-Class Studies Association. She is recipient of the 2016 Mid-Michigan Alumni Association Award for Quality Undergraduate Teaching. In 2017, the Michigan Association of State Universities named her a Michigan Distinguished Professor of the Year.



PRAISE ZENENGA holds an Interdisciplinary PhD in Theater and Drama from Northwestern University. He is a theater historian and dramatic literature specialist with a strong interdisciplinary training and background. His research and teaching focus on interdisciplinary approaches to understanding issues of identity, race, aesthetics, politics, social change and social justice in the literature, music, visual arts and performance arts of Africa and African Diaspora communities. He is also interested in Digital Africana Studies and the various Elements of Global Hip-Hop. Several of his publications focusing mostly on masculinities, censorship, avant-gardism, political expression and modes of protest in Zimbabwean, art, theater, dance, sport and everyday life performance have appeared in internationally renowned journals like *Theater History*, *Theater*, *African Identities*, the *South African Theater Journal* and the *Dance Research Journal* and various edited books and volumes from reputable international publishers like *Oxford*, *Cambridge*, *Rodopi* and *Routledge*. He is currently completing a monograph on contemporary popular theater in Africa focusing on the relationship between artists, donors and the state.



KATIE ZIEN is an Associate Professor at McGill University (English Department). She is the author of *Sovereign Acts: Performing Race, Space, and Belonging in Panama and the Canal Zone* (Rutgers UP 2017).

Alumni Classes

Class of 2018

Jessica Hinds-Bond

Bethany Hughes

E. B. Hunter

Elliot Gordon Mercer

Class of 2017

Lauren Beck

Dawn Tracey Brandes

Lizzie Leopold

Ira S. Murfin

Tara Rodman

Class of 2016

Christy Simonian Bean

Megan Geigner

Aileen Robinson

Class of 2015

Jordana Cox

Carla Della Gatta

Laura A. Lodewyck

Class of 2014

David Calder

Gina DiSalvo

Class of 2013

Sara Armstrong

John Carnwath

Keith Byron Kirk

Class of 2012

Christine Scippa Bhasin

La Donna L. Forsgren

Katie Zien

Class of 2011

Adrian Curtin

Nathan Hedman

Emily Sahakian

Rashia Z. Shaw McMahon

Class of 2010

Oona Hatton

Jesse Njus

Sam O'Connell

Jonathan Foley Sherman

Daniel T. Smith Jr.

Class of 2008

Christina S. McMahon

Stefka Mihaylova

Class of 2007

Jacob Juntunen

Anne Pulju

Karima Robinson

Ann Folino White

Class of 2006

Kimberly Tony Korol-Evans

Shelly Scott-Harmon

Robecca Rossen

Class of 2005

Suk-Young Kim

Sheila Moeschen

Melina Wilson Ramey

Praise Zenenga

Class of 2004

Lauren McConnell

Emily E. Roxworthy

Class of 2002

Aaron D. Anderson

Anthea Kraut

Deborah Paredes

Class of 2003

Lesley M. Delmenico

Class of 2001

Leslie Goddard

Class of 2000

Lin Classon

Kimberly Dixon

Marta Effinger-Crichlow

Michael McKinnie

Class of 1999

Abigail Feder-Kane

Beth Friedman-Romell

Monica Maillet

Loren Mayor

Class of 1998

Susan Applebaum

Nadine George-Graves

Class of 1996

Catherine Cole

David A. Schlossman

Mary Trotter

Class of 1995

Peter Senkbeil

Class of 1994

Rev. Stephen Campbell, S.J.

Penelope Farfan

Assunta Bartolomucci Kent

Class of 1993

David Carlyon

Thomas A. King

Class of 1989

Deanna Jent

Cindy Lutenbacher

Class of 1991

Geoffrey Edwards

Scott Fosdick

Tobin Nellhaus

Class of 1988

Judy Lee Oliva

Research Posters

As you move through the second floor of the Wirtz Center, we invite you to examine the many research posters displayed on the walls. These posters were designed by current IPTD students to quickly and effectively communicate their dissertation projects to alumni and the larger Northwestern theatre and performance community. About halfway through lunch on both Friday and Saturday, graduate students will be positioned near their posters to field questions and engage in informal conversation about their work. If you finish your meal with some time to spare, stop by and speak with one or a few of these students. Keep in mind that these posters reflect research projects at various stages: some may represent whole dissertation chapters while others may reflect nascent questions and premises. Feel free to ask questions, probe assumptions, and encourage these IPTD students in their work.

WiFi

Alumni can connect to the **Guest-Northwestern** wireless network. Guest wireless is a free service intended for use by visitors requiring short-term access to the wireless network to perform general Internet activities. It is an unsecured connection and should not be used to send or receive sensitive information. Bandwidth on this network is restricted to 10 Mbps.

Visitors to the University must register to access the Internet.

1. Choose "Guest-Northwestern" in the list of available networks on your device.
2. Accept the University's acceptable use policy.

Parking

Alumni can park at the **Segal Visitors Center Garage** at a rate of **\$8.25/day**.

Segal Visitors Center Parking Garage

1847 Campus Drive, Evanston IL 60208

<https://goo.gl/maps/CJpbM>

From Sheridan Road, turn north onto Campus Drive. The entrance to the parking facility will be on the east side of Campus Drive.

Visitors are invited to park in the Visitors Center garage on levels 5, 6, or 7.

This garage is marked on the map on page 41.

Contacts

Gabby Randle | Day-of Coordinator

(817) 343-3065

gerandle@u.northwestern.edu

Keary Watts | Student Chair

(251) 369-2725

k.watts@u.northwestern.edu

Downtown Evanston

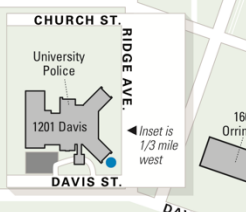
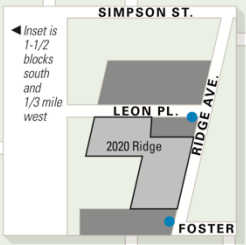
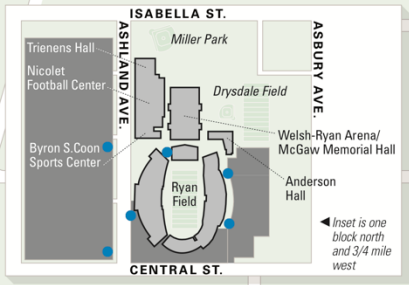


The CTA and Metra trains both have stops at **Davis St.** in the downtown district.

P = Parking Additional detailed parking information can be found on page 24 of this directory.

Northwestern University Evanston, Illinois

LAKE
MICHIGAN



Reunion Organizing Committee

FACULTY ORGANIZERS | Tracy Davis and Elizabeth Son

STAFF ORGANIZER | Bernice Sheperd Powell

GRADUATE STUDENT CHAIR | Keary Watts

BUDGET COORDINATORS | Chelsea Taylor and Elena Weber

DAY-OF-COORDINATOR | Gabby Randle

ALUMNI LIAISONS & ADVANCED PLANNING | Matt Bent and Maria De Simone

POST-EVENT COORDINATOR | Weston Twardowski

GRADUATE ORGANIZERS | Rebekah Bryer, Hayana Kim, and Skye Strauss

GRAPHIC DESIGN & AV SUPPORT | Janine Chow

ALUMNI CHAIR | Sam O'Connell

LOGO DESIGN | Kristin Chow