



COMPARATIVE
DRAMA
CONFERENCE

2025

CONFERENCE PROGRAMME



LONDON ACADEMY OF MUSIC AND DRAMATIC ART

London, England

THE 47TH 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. From 2017 until 2024 the conference was hosted by Rollins College, USA.

Starting in 2025, the conference has been co-hosted by LAMDA (London Academy of Music and Dramatic Art (2025/2027/2029)) and the University of Wisconsin-Madison (2026/2028/2030).



LONDON 25

CONFERENCE BOARD

William C. Boles (Rollins College), Miriam M. Chirico (Eastern Connecticut State University), Stratos E. Constantinidis (The Ohio State University), Verna Foster (Loyola University, Chicago), Yoshiko Fukushima (University of Hawai'i at Hilo), Oscar Giner (Arizona State University), Kiki Gounaridou (Smith College), Graley Herren (Xavier University), Nicholas Holden (LAMDA), 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), Mark O'Thomas (LAMDA), Michael Schwartz (Indiana University Pennsylvania), Victoria Scrimmer (Millikin University), Janna Segal (University of Louisville), Ann M. Shanahan (University of Wisconsin-Madison).

CONFERENCE STAFF (LONDON)

Conference co-Directors: Nicholas Holden; Baron Kelly; Mark O'Thomas; Ann M. Shanahan

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COMPARATIVE DRAMA

The Comparative Drama Conference is proud to partner with the Comparative Drama Journal, which will publish the best work presented at the conference. Participants in the 2025 conference are invited to submit their papers for consideration to the editor of a special issue of Comparative Drama, The editor of this year's issue is Victoria Scrimmer, who can be reached at vscrimmer@millikin.edu. Manuscripts should be formatted according to the Comparative Drama style, which can be found via the below link. Submissions are due 22nd September 2025.

Authors are expected to expand their manuscripts beyond presentation-length conference papers into full-length scholarly essays, with a maximum length of 25 double-spaced pages (including notes, works cited, and photos). Each volume also features several book reviews and performance reviews by noted scholars.

Please view Comparative Drama's style sheet [here](#).

Any questions regarding paper submissions should be sent to Victoria Scrimmer: vscrimmer@millikin.edu.

CONFERENCE PRIZES

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 their research paper to the Editor of Comparative Drama following the conference. The winning paper will be published with special recognition in Comparative Drama. The winner will also be honored at the next year's conference, where they will have the conference registration fee waived, and a prize of \$600, to be used towards research related activities. Please email submissions as Word attachments to the special issue editor, Victoria Scrimmer (vscrimmer@millikin.edu), by 22nd September 2025, following the conference.

The Joel Tansey Memorial Award for Graduate Student Travel

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 conference special issue editor of Comparative Drama, Victoria Scrimmer (vscrimmer@millikin.edu), by 22nd September 2025, following the conference. The winning paper will be published with special recognition in Comparative Drama. The winner will also be honored at the next year's conference, where they will receive the award, a registration fee waiver for the conference and a prize of \$600 to be used towards research related activities.



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Conference Keynote Speakers (1977-2025)

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 Fordoes 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 21st 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
2024	Mary Zimmerman A Conversation with Mary Zimmerman

2025 Mark Rosenblatt, in conversation



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WELCOME TO LONDON

We are delighted to welcome you to London for the 47th Comparative Drama Conference—our first time hosting in the UK, and the beginning of a new transatlantic partnership between LAMDA and the University of Wisconsin–Madison.

LAMDA is proud to be the oldest drama school in the world, founded in 1861, and a core member of Conservatoires UK. We are equally proud of the many alumni who have gone on to shape the global cultural landscape - among them Benedict Cumberbatch (LAMDA's President), Ruth Wilson, David Oyelowo and Chiwetel Ejiofor.

This year's conference brings together participants from over 36 countries, a powerful testament to the global reach of theatre and performance scholarship. There could be no better setting for these exchanges than London - a city where theatregoing has been a civic ritual for centuries, from Shakespeare's Globe to today's bold, diverse, and boundary-pushing stages. If all the world's a stage, London remains one of its busiest and most dynamic scenes.

We hope you'll take full advantage of what this city and this programme have to offer:

- A special keynote event on Thursday evening in the Sainsbury Theatre followed by an in-conversation with Olivier Award-winning playwright Mark Rosenblatt
- A group theatre trip to Giant at the Harold Pinter Theatre (starring LAMDA alumnus John Lithgow), on Wednesday night
- A performance of Talk to Me Like the Rain and Let Me Listen by graduates of our MFA Classical Acting programme, as a special pre-conference treat for those arriving early to London.

Not to mention the plenary sessions, workshops, roundtables and panels taking place across the three-days. The programme reflects the wide-ranging nature of contemporary theatre scholarship, bringing together voices across continents, disciplines and traditions. Whether you're presenting, attending, or simply absorbing, we hope the days ahead spark dialogue, connection and discovery.

Welcome to London and welcome to LAMDA!

Mark O'Thomas, co-director of the Comparative Drama Conference

Nicholas Holden, co-director of the Comparative Drama Conference

Baron Kelly, co-director of the Comparative Drama Conference

Ann M. Shanahan, co-director of the Comparative Drama Conference



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TRAVELLING TO LAMDA

Nearest tube stations

Tube station	Distance from LAMDA	Lines
Barons Court	3-minute walk, 0.1 miles	District, Piccadilly
Hammersmith*	10-minute walk, 0.5 miles	District, Piccadilly, Hammersmith & City, Circle
Kensington Olympia**	16-minute walk, 0.7 miles	District, Mildmay overground line

* There are two separate stations at Hammersmith. One is within the bus station and is used for District & Piccadilly lines. The second is on the A315 road opposite The Swan pub and is used for Hammersmith & City and Circle lines.

** There are two separate entrances for Kensington Olympia station. The Olympia Way entrance is used for the northbound Mildmay overground and District line, while the Russell Road entrance is for the southbound Mildmay overground line.

Accessibility considerations for station

Barons Court

- No step free access

Hammersmith

- Lifts
- Boarding ramps

Kensington Olympia

- Boarding ramps
- There is no direct step-free interchange between the two sides of Kensington Olympia station, requiring a street-level journey of about 600 meters. Staff-operated ramps are available for step-free access between trains and platforms

How to use boarding ramps at underground stations

- Travel tips as per the Transport for London (TfL) website:
- Make yourself known to station staff when you arrive at a station. They can check your planned step-free journey is free from disruption
- TfL operates a 'turn up and go' service, so staff at your departure station will be happy to arrange for you to be accompanied to the train if you wish and met by a member of staff at your destination and any interchange stations
- If you are using a boarding ramp or mini ramp to get on or off the train, the member of staff will lay this down for you and ensure it is safely in place
- When on the station platform, look out for the wall, ceiling and/or floor signage indicating the accessible board point
- Keep away from the platform edge and stay behind the yellow line



TRAVELLING TO LAMDA (cont)

Taxi ranks near tube stations

LAMDA is situated on Talgarth Road (A4 road) which has double red lines. This means vehicles cannot stop at any time, even to load or unload.

All black taxi cabs have a wheelchair ramp.

The following are the taxi ranks near LAMDA and the closest tube stations

- Baron's Court: Margravine Gardens (Barons Court Station)
- Hammersmith: Hammersmith Broadway (Hammersmith Station)
- Hammersmith: Shortlands (Novotel London West Hotel)
- Olympia: Hammersmith Road (Kensington Olympia Station)

Website links for more information

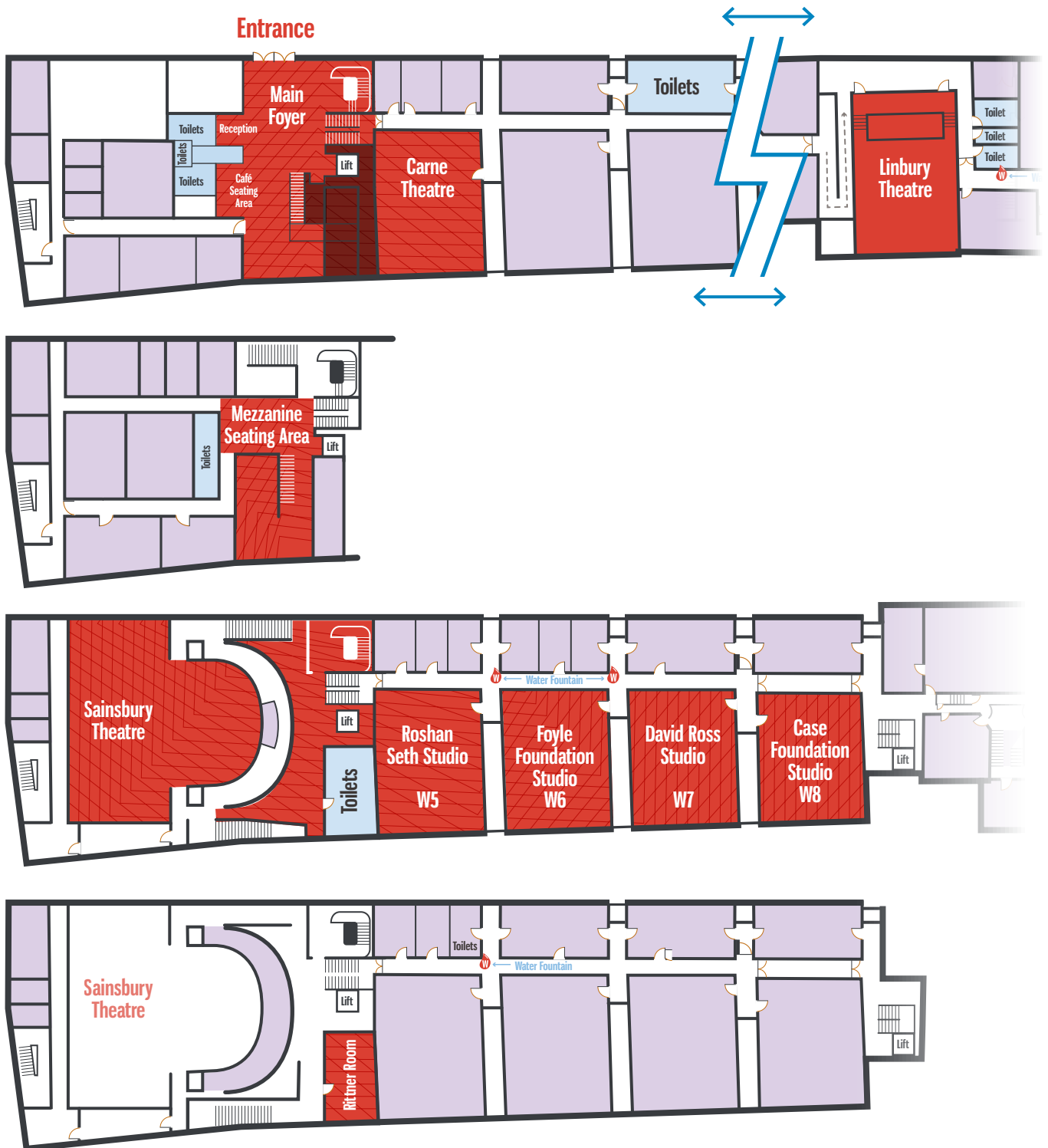
TfL Go app: You can download the TfL Go app to plan your journeys and manage your travel costs. Available for iOS and Android.

TfL accessibility: <https://tfl.gov.uk/transport-accessibility/>

London taxi ranks: <https://content.tfl.gov.uk/tfl-taxi-ranks-booklet.pdf>



CONFERENCE MAP



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SCHEDULE

TUESDAY 8 JULY 2025

6:30pm - 8:00pm

The Linbury Theatre, LAMDA

Delegates are invited to a pre-conference informal reception at LAMDA where graduates from the MA/ MFA Classical Acting degree will perform Tennessee Williams' short play trilogy, *We Have Not Long to Love*, which includes *The Lady of Larkspur Lotion*, *Talk to me Like the Rain and Let me Listen*, and *The Case of the Crushed Petunias*.



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WEDNESDAY 9 JULY

9:00am - 10:15am

REGISTRATION AND WELCOME

Main Foyer and The Sainsbury

Please join us in the Sainsbury Theatre at 9:50am for the conference opening and welcome address

10:30am - 11:45am

SESSION 1 / REGISTRATION

Panel 1 – Carne Theatre

The Theatre of Sarah Ruhl

Chair: Amy Muse (University of St Thomas, USA)

Ana Fernández-Caparrós (Universitat de València, Spain)

On lightness, possibility and transformation in the theatre of Sarah Ruhl

Julie Vatain-Corfdir (Sorbonne Université, France)

Sarah Ruhl and the poetics of resilience

Michel Büch & Lydia Preusch (University of Hamburg, Germany)

Myth as Riverbed: Tracing the Performativity of Adaptation, Absence, Universalist Enclosures in Sarah Ruhl's Eurydice

Panel 2 – W5

Writing, Devising, Scoring: Contagions & Collaborations

Chair: Victoria Scrimmer (Millikin University, USA)

Kristin Fredricksson (LAMDA, UK)

Feminist intradisciplinary improvisation as non-binary machine play

Maureen Wolloshin (University for the Creative Arts, UK)

Feministing free improvisation using invitation scores

Katharine Peddie (University of Kent, UK)

(In)disciplinarity: devising performance in a multidisciplinary collective feminist performance group

Anna Braithwaite (Independent Scholar at Large, UK)

Create a space and they will come: the creation of Free Women

Panel 3 – W6

Interpreting Shakespeare

Chair: Rebecca Steinberger (Misericordia University, USA)

Michael Yawney (Florida International University, USA)

Silent Women: Wordless Response to Assault in Shakespearean Drama

Daniel Knapper (Grand Valley State University, USA)

Cursing Tyrants in Shakespeare's Richard III and The Winter Tale

Eunha Na (Seoul National University, South Korea)

From Barrier-free to Barrier-conscious: Performing Disability in Korean Adaptations of Shakespeare



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Panel 4 - W8 (Hybrid)**Constructing Disability in Play text and Performance****Chair: Mary Lutze (University of Arkansas, USA)****Hideya Hayashi (Kansai University, Japan)**The performativity of labelling. The social construction of disability in Georg Büchner's *Woyzeck***Sarahleigh Castelyn (University of East London, UK)**

Unconscious Bias and Stereotypes: Giselle and its 'Mad Scene'

Gemma Craig-Sharples (Freie Universität Berlin, Germany)

'Tired of the disability politics': Rupture and Reform in O'Reilly, Thorne, and Trigg

12:00pm - 1:15pm**SESSION 2****Panel 1 – Carne Theatre****The Anglo-American Stage****Chair: Judith Saunders (Independent Scholar at Large, USA)****Mads Golding (Loyola University, USA)**

The Ghost of Christmas Past: An Analysis of Anglo-American Adaptation in Blake Montgomery's revival of Charles Dickens's Live Christmas Readings

Michael Schwartz (Indiana University of Pennsylvania, USA)

The Princess Musicals: How the English Made the American Musical more American

Harry Derbyshire (University of Greenwich, UK)

The Anglo-American Relationship in British Playwriting 2006-2022

Joshua Polster (Emerson College, USA)

Friendly and Unfriendly Witnesses: The Theatre Critics of Arthur Miller

Panel 2 – W5**Gender and Performance****Chair: Christina Dokou (The National and Kapodistrian University of Athens, Greece)****Keren Cohen (The David Yellin College of Education, USA)**Gender Performance in Robert Wilson's *Shakespeare's Sonette***Robin Elizabeth Haas (Rutgers University, USA)**"Merrily, merrily shall I live now": Reading for Trans Joy and Futurity in Shakespeare's *The Tempest* and Margaret Cavendish's *The Convent of Pleasure***Jacqueline Long (Loyola University Chicago, USA)**What is Euripides' Problem? Criticizing Women in Aristophanes' *Thesmophoriazousae***Anna Ande (Susquehanna University, USA)**A self-proclaimed spinster playwright's troubled spinster character: Cathy of Cicely Hamilton's *Phyl***LONDON 25**

Panel 3 – W6**Considering Casting and New Training Practices****Chair: Chris Mead (Victorian College of the Arts, Australia)****Jaclynn Jutting (Northern Arizona University, USA)**

Who Can Afford to be Cast in our Mainstage Productions?

Christina Fulcher & Ruth Phillips (LAMDA, UK)

Moving Inclusion: A Collaborative Approach to Neurodiversity and Size Inclusivity

Bridget Anderson (University of Wisconsin, USA)

A Bastard to the Time: Little Arthur, Casting Children, and Adjusting Age in King John

Colleen Conroy (University of Wisconsin, USA)

Verbatim Performance: Actor Benefits and Insights

Panel 4 – W7**Race, Identity, and the Pan African Turn****Chair: Karen Tomlin (LAMDA, UK)****Josephine Lee (University of Minnesota, Twin Cities, USA)**

Spotlighting Blackness in Asian American Theater

Elisa Furhken (Northeastern University, USA)

Towards a Digital Gestural Drama: Recovering Zora Neale Hurston's Black Cultural Expression for a 21st Century Audience

Quanda Johnson (Durham University, UK)

And Then There Were None: The Fight Over Blackface Minstrelsy (An Origin Story of Anglophone Blackness in Atlantic Modernity)

Meenakshi Ponnuswami (Bucknell University, USA)

Pan African Turns in Contemporary African American Drama

Panel 5 – W8**Disability Representation in Performance****Chair: Mary Lutze (University of Arkansas, USA)****Nancy Mỹ Nghi La (Queen's University, Canada)**

Crippling Up' to the Role: Casting and Disability Aesthetics in Theatrical Productions

Esme Paul (University of Glasgow, Scotland)

Infantilizing autism on stage: Disabled futures and autistic theatrical representation

Oana Marin (Lucian Blaga University of Sibiu, Romania)

Perceptions of Disability Theatre in Romania: Exploring the Necessity and Impact of Disability Representation in Performance

LUNCH**1:15pm - 2:00pm****LONDON 25**

SESSION 3**2:00pm - 3:15 pm****Panel 1 – Carne Theatre****America vs Europe: Theatrical Practice – Styles**

Sponsored by the American Theatre and Drama Society

Chair: Rick Gilbert (Loyola University Chicago, USA)**Amy Stebbins (Guildhall School of Music and Drama, UK)**

Make Opera New Again...? Notes from the field on new opera creation in Germany and the U.S.

Brian Bell (Independent Scholar at Large, Germany)

Making the Germans Laugh: An Exercise in Utility

Kelly I. Aliano (La Guardia Community College, USA)

The Immersive Worlds of the Mainstream Musical in the UK and the US

Panel 2 – W5**Feminism and Anticolonialism in Performance****Chair: Beth Roberts (University of Surrey, UK)****Valerie Kaneko-Lucas (LAMDA, UK)**

"I just lit up. I did not burn": women's challenges to patriarchy in British East Asian Theatre

Qi Wang (Goldsmiths, University of London, UK)Deconstructing Authority: Gender Inversion and Anti-colonialism in L'Enfant S.
Physical Theatre's Le Balcon (2019)**Onyeka Iwuchukwu (National Open University of Nigeria, Nigeria)**

Focu-Feminism in Selected Plays by a Nigerian Female Playwrights

Timmia Hearn DeRoy (University of California, USA)Moving Beyond Text and/or Author: An Anti-colonial Feminist Interrogation of Derek Walcott's
Dream on Monkey Mountain**Panel 3 – W6****World Film Practices****Chair: John Barlow (Southampton Solent University, UK)****Hu Qiang (Beijing Film Academy, China)**

What is Chinese Cinema?

Michael N. Robinson (Claremont Graduate University, USA)

Adapting August: Looking at the Transfer of The Piano Lesson from Stage to Film

Rasheed Adedoyin Ismaila Otun (University of Louisville, USA)Faiths and Documentary Films: A Comparative Review of One of Us (2017), Jesus Camp (2006),
and Me and the Mosque (2005)**Mateusz Godlewski (University of Warsaw, Poland)**

Andrei Tarkovsky as a Theatre Director: Filmmaker's Approach to Hamlet

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Panel 4 – W7 (Hybrid)**Early Modern Disability Studies****Chair: Phillip Zapkin (Penn State University, USA)****Ellen Schaffert (University of Nottingham, UK)**

I, that am rudely stamped: Modern Richard IIIs (RSC, 2022 and Shakespeare's Globe 2024) from a Disability Perspective

Mary Lutze (University of Arkansas, USA)

Experiencing Impairment as Spiritual Gain: John Milton's Portrayal of Blindness in Samson Agonistes

Svenja Kolpack (University of Duisburg-Essen, Germany)

Disabling Richard III: How Shakespeare shaped our thinking about the King under the car park

Emma Kristjanson-Gural (Independent Scholar at Large, USA)

Refusing to Walk the Straight Line: Subverting Heteronormative Ableism in The Fair Maid of the Exchange

Panel 5 - W8**International (Re)stagings****Chair: Kiki Gounaridou (Smith College, USA)****Andrew James Mowatt (Nanyang Academy of Fine Arts, Singapore)**

Restaging In Singapore Theatre: The Past Performed for those Present

Chris Mead (Victorian College of the Arts, Australia)

Re-staging Australian law and cultural memory: Prima Facie and Counting and Cracking on international stages

Weiyu Li (Independent, USA)

(Re)Staging Transitional China in Blackface

Victoria Scrimmer (Millikin University, USA)

The Lehman Trilogy: Putting the Epic Back in Epic Theatre

Panel 6 – Rittner Room (Virtual Conference)**Mediating Stages: Affirming, Concealing, and Negotiating Identities****Chair: Mark O'Thomas (LAMDA, UK)****Esther Marinho Santana (University of São Paulo, Brazil)**

The Crossroads Inn Across Continents and the Performance of an Ancient, Novel China

Robin Driver (Independent Scholar at Large, Ireland)

Portugal Unmasked: Noh Theatre, Politics and Identity in Fiamma Hasse Pais Brandão's Em cada pedra um voo imóve

Carlos Gontijo Rosa (Federal University of Acre, Brazil)

"Dancing and singing to suspend the sky": Indigenous symbology on stage

Brittney S.Harris (Virginia Tech, USA)

Solo Voices, Collective Change: Black Feminist Storytelling Through Solo Works

TEA BREAK**3:15pm - 3:30pm****LONDON 25**

SESSION 4

3:30pm - 4:45pm

Panel 1 – Carne Theatre (Hybrid session)

America vs Europe: Theatrical Practice – in Practice

(Sponsored by the American Theatre and Drama Society)

Chair: Rick Gilbert (Loyola University Chicago, USA)

Josh Sobel & Rebecca McNamara (Independent Scholars at Large, USA)

Sustainability and (Im)Possibility: Commercial Theatre in the US and UK

Joe Dietrick (Babson College, USA)

Realism, Expressionism, and Lucy Prebble's Enron

Felicia Hardison Londré (University of Missouri-Kansas City, USA)

American vs. French Theatre Practices at the Front during World War I

Dorothy Chansky (Texas Tech, USA) & Magdalena Szuster (University of Łódź, Poland)

American Musicals/Polish Theatres

Panel 2 – W5

Comedy on Stage

Chair: Miriam Chirico (Eastern Connecticut State University, USA)

Nancy C. Jones (University of Kentucky, USA)

Subverting through Soliloquy: How Molière Anticipated Stand-Up Comedy

Robert Irons (Pine Crest School, Fort Lauderdale, USA)

This Talk is a Joke (Seriously): Aristotelian Conceptions of Comedy and Menander's Dyskolos

Jalylah Burrell (Loyola Marymount University, USA)

Canon Fodder: Humor and Divination in the work of Zora Howard and Alice Childress

Panel 3 – W6

Theatre History and Playwrights

Chair: Deirdre Osborne (Goldsmiths, University of London, UK)

Mary Christian (Middle Georgia State University, USA)

Medical Mummery: Shaw, Molière, and the Doctors

Robin O'Connell (Florida Gulf Coast University, USA)

Flesh & Stone: Representations of Pygmalion and Galatea

Anthoullis Demosthenous (Ionian University, Greece)

The concept of God in Tennessee Williams and Marguerite Duras

Joseph Couch (Montgomery College, USA)

"I Remember You Dead": Absurdist Character as Speech Act in Edward Albee's Who's Afraid of Virginia Wolf and Harold Pinter's Old Times



Panel 4 – W7**Societal Challenges and Cultural Decline by Design****Chair: Ann M. Shanahan (University of Wisconsin-Madison, USA)****Joseph Dunne-Howrie (Rose Bruford College, UK)**

Staging Cultural Decline: The War on Woke at the Battle of Ideas

Diana Nechit & Paula Olga Nagy (Lucian Blaga University of Sibiu, Romania)

Chekhov Reloaded: Design Thinking, Societal Challenges, and the Post-Pandemic World

Maria Moreno Domènech (Gran Via de les Corts Catalanes, Spain)

Variations on the theme of transgression: a comparison of Design for Living and Els somnàmbuls

Panel 5 – W8**Cultural Policy and Intermediality on Stage and Screen****Chair: Bethany McShepherd (Newcastle University, UK)****Bethany McShepherd (Newcastle University, UK)**

A Comparison of Legal Frameworks for Micro Applied Theatre Companies in England

Bode Ojoniyi (University of Abuja, Nigeria)

Of the Omoluabi Performance Aesthetics Theatre of Intentionality and the Future of Nigeria Cultural Policy Development

Hongwei Bao (University of Nottingham, UK)

Intermediality and Transculturality in About My Parents and Their Child

Laura Milburn (University of Birmingham, UK)

Brief Encounter and the Multimedia Film Adaptation: Bringing a Classic Film to Life on Stage

Panel 6 – Rittner Room (Virtual Conference)**Theatre, Education and Science****Chair: Amy Muse (University of St Thomas, USA)****Sterling Neill (Georgia State University, USA)**

Quieting (Con)science: Medical Suppression of Feeling in Naomi Wallace's The Breach

William B. Covey (Slippery Rock University Pennsylvania, USA)

Newman's Own: The Effects of Gender and Mental Illness on Gamma Rays

Ryan Nock (University of Maryland, USA)

The Deficit Fantasy and Autistic Possibility in Annie Baker's Body Awareness

Amy D. Insley (Christopher Newport University, USA)

The Impact of Theatre Education on Youth Development

LONDON WEST END THEATRE TRIP

Wednesday 9th July 7:30pm

Giant by Mark Rosenblatt at the Harold Pinter Theatre

The theatre is a 5-minute walk from Piccadilly Tube Station, which can be directly accessed on the Piccadilly Line from Baron's Court station. A group will leave from the reception area at LAMDA at 6:00pm sharp, should anyone wish to join and go together.

Delegates who have booked their tickets as part of their conference registration will be issued these from the registration desk upon registration on Wednesday 9th July. Those who have not booked tickets through registration are welcome to book separately and attend, subject to availability.

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THURSDAY 10 JULY

SESSION 5

9:00am - 10:15am

Panel 1 – Carne Theatre

Roundtable: Museum Theatre: Dramatizing the Life of Anna Hyatt Huntington within an Exhibition of her Sculpture

Chair: Denise Gillman (Christopher Newport University, USA)

Participants: Holly Koons (Christopher Newport University, USA)
Kathleen Cahill (Christopher Newport University, USA)
Cora Barr (Christopher Newport University, USA)

Panel 2 – W5

American Political Theatre – how do we do it?

(Sponsored by the American Theatre and Drama Society)

Chair: Verna Foster (Loyola University Chicago, USA)

Ilka Saal (University of Erfurt, Germany)

Political Theater in the Age of Neoliberalism?

Daphne Orlandi (University of Catania, Italy)

To Be a Pain in the Ass is a Noble Enterprise: Naomi Wallace's Politically Engaged Theatre

Rick Gilbert (Loyola University Chicago, USA)

Politicizing a Classic: Raven Theater's revival of Shepard's A Lie of the Mind

Panel 3 – W6

Musical Theatre and Dance

Chair: Mark O'Thomas (LAMDA, UK)

Jordi Marrugat (University of Barcelona, Spain)

Making the Catalan West End and Broadway with Mar i cel and Flor de Nit

João Victor Silva (University of São Paulo, Brazil)

Transgressive (re)presentations of race in early musical theater: Black identity in American and Brazilian Black revues in the 1920s

Núria Santamaria Roig (Universitat Autònoma de Barcelona, Spain)

Josephine Baker in Barcelona

Miriam Chirico (Eastern Connecticut State University, USA)

Internal Musical Landscapes: A Strange Loop



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Panel 4 – W7**Memory, Trauma, and Theatre****Chair: Meenakshi Ponnuswami (Bucknell University, USA)****Dirk Visser (Radboud University, Netherlands)**

Memories Foretold: Redressing an Imbalance in the Theatrical Memory of the AIDS Crisis

Beth Roberts (University of Surrey, UK)

Memorialising the Siddonses: Mapping Sarah and Mary's Disparate Places in Cultural Memory

Mark Scott (University of Arkansas, USA)

"Extreme laughter": Titus Andronicus, Trauma, and Early Modern Theater

Emmanuel Ekere Thompson (Northeastern University, USA)

Beyond the Binary: Probing Internal Struggles in Nigerian Theatre and Historical Memory

Panel 5 – W8 (Virtual Conference)**Gender, Ageing and Adaptation from West to East and back****Chair: Keren Cohen (The David Yellin College of Education, Israel)****Antonia Tsamouris (Deree, The American College of Greece, Greece)**

Aging in Marriage: Edward Albee's Marriage Play (1987)

Zoe Detsi (Aristotle University of Thessaloniki, Greece)

Gender and Aging in Edward Albee's Three Tall Women (1991)

Hongliang Zhou (Changsha University of Science & Technology, China)

Silent Roman and Chinese Women in two Comedies by Terence of Carthage and Jinzhi Kang of Shandong

Jirye Lee (Baekseok Arts University, South Korea)

Crossing the Pacific: Cultural Translation and Adaptation of The Vagina Monologues

10:15am - 10:30am**TEA BREAK****10:30am - 11:45am****SESSION 6****Panel 1 – Carne Theatre****Roundtable: Taboos today: still sex, religion, and politics?****Chair: William Boles (Rollins College, USA)****Participants:**

Graham Saunders (University of Birmingham, UK)

Roaa Ali (University of Manchester, UK)

Chris Megson (Royal Holloway, University of London, UK)

Anne Etienne (University College Cork, Ireland)

Mark O'Thomas (LAMDA, UK)

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Panel 2 – W5**American Political Theatre – new political theatre**

(Sponsored by the American Theatre and Drama Society)

Chair: Rick Gilbert (Loyola University Chicago, USA)

Judith Saunders (Contra Costa College, USA)

The Surreal as Real in 21st Century American Drama: Rajiv Joseph's *Benghal Tiger* at the Baghdad Zoo and Anne Washburn's *Shipwreck*

Marissa Kennedy (University of Maryland, USA)

Cutting the Yellow Ribbon: Race, Legacy, and Resistance in IJames's *Exploration of Martha Washington*

Sean Metzger (UCLA, USA)

Love and Politics from *Vietgone* to *Poor Yella Rednecks*

Panel 3 – W6**A Special Relationship:****Working in Partnership with the Royal Shakespeare Company and the University of Minnesota/CEACAPA****MASTERCLASS**

Chair: Mike Punter (CEACAPA, UK)

Hear from the RSC and study abroad organisation, CEACAPA two years into a five-year collaboration. How they have kicked off, curated and co-developed the partnership to give students access to the engine room of the RSC, and an industry & skills focussed programme. In addition to the discussion, this session will also feature a practical workshop demonstrating the RSC rehearsal room pedagogy with Associate Learning Practitioner & Director Aaron Parsons, who has led the programme in these first two years.

Panel 4 – W7**Indigenous Storytelling & Myth**

Chair: Valerie Kaneko-Lucas (LAMDA, UK)

Eleni Kafetzi (ithakArts, USA)

Ancient Narratives, Contemporary Voices: Interdisciplinary Performance as Collective Ritual Both On and Beyond the Stage

Courtney Elkin Mohler (Boston College, USA)

Dramaturgy for the (Spirit) World of the Play: Indigenous Storying and Embodied Liminality

Andrei Terian (Lucian Blaga University of Sibiu, Romania)

Peripheral Tragedy and Apocryphal Mythologies: Petko Todorov, Niko Kazantzakis, Lucian Blaga

Siyuan Liu (University of British Columbia, USA)

Using Imperialist Slaughter to Shock Awake the Sleeping Chinese Masses: All Quiet on the Western Front as Proletarian Avant-Garde Theatre from Japan to China (1929-1930)

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Panel 5 – W8

Time and Speculative Futures

Chair: Heather Nimmo (LAMDA, UK)

David A. Hatch (Southern Utah University, USA)

Perpetual Pending: Samuel Beckett's s Negotiation Between the Theory and Practice of Time

Amy Muse (University of St. Thomas, USA)

Annie Baker and Thomas Mann on Time

Theresa J. May & Wendy Arons (Carnegie Mellon University, USA)

Speculative Futures in Climate Change Theatre

11:45am - 1:30pm

LUNCH

11:45am - 1:15pm

COMPARATIVE DRAMA CONFERENCE BOARD MEETING

1:30pm - 2:45pm

PLENARY

Author Meets Critic

with Ben Poore (University of York, UK), author of *The Contemporary History Play* (Bloomsbury, 2024), and hosted by Victoria Scrimmer (Millikin University, USA)

(also Virtual Conference)

The Sainsbury Theatre

3:00pm - 5:00pm

SESSION 7

New Play: FRAT by Max Allen

(also Virtual Conference)

Chair: Janna Segal (University of Louisville, USA)

The Sainsbury Theatre

Join us in the Sainsbury Theatre for *FRAT* by Max Allen, a darkly comedic, high-energy exploration of male loneliness, loyalty and power within an American fraternity. Fast paced, razor sharp and unflinching, *FRAT* pulls back the curtain on the hidden rules that shape young men. Followed by Talkback with the cast and creatives, hosted by Janna Segal, Resident Dramaturg of the CDC.



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3:15pm - 4:45pm**Panel 1- Carne Theatre****New Adaptations****Chair: Joseph Dunne- Howrie (Rose Bruford College, UK)****Huiyue Wen & Li Zeng (Goldsmiths, University of London, UK & Sichuan International Studies University, China)**

Queer Representations in Contemporary Adaptations of Twelfth Night: Comparing The Globe's All-Male Cast and the National Theatre's Gender-Swapped Version

Ann M. Shanahan (University of Wisconsin-Madison, USA)

Political and performative dimensions of a stage adaptation of Jane Austen's Pride and Prejudice

Kathryn Walat (University at Albany/State University of New York (SUNY), USA)

I Like It Like That: Adapting Elizabethan & Restoration Sexual Politics for the American Stage

Marie Fiévé (Vrije Universiteit Brussel, Belgium)

Narrative We-Voice, Reliability and Moral Agency: Forced Entertainment's Stage Adaptation of Ágota Kristóf's Novel The Notebook

Panel 2 – W5**Dramatic Ideas****Chair: Jay Malarcher (CDC Board Member, USA)****John Barlow (Southampton Solent University, UK)**

Know Thyself: A Psychodynamic workshop for the holistic development of young performers

Keränen Jaana (University of Oulu, Finland)

Toddlers invite the puppet into play and drama to experience compassion

Carly Shaw (University of California, USA)

Braving the Storm: Reframing the Self through Collaborative Creation and Therapeutic Performance

Phillip M Church (Florida International University, USA)

Critical Thinking: an audience experience

Panel 3 – W6**The Politics Intimacy and Sexuality****Chair: Christina Fulcher (LAMDA, UK)****Scott Taylor (University of Missouri, USA)**

A Dramaturgy of the Real: Documenting the Intimate on the 21st Century French Stage in Mohamed El Khatib's Finir en beauté and Stadium

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

Jane Chambers' A Late Snow: Offering A Lesbian Reflection Where There Was None

Theodora Mantzari (National and Kapodistrian University of Athens, Greece)

The Power of Things in Intimate Apparel and In the Next Room, or the Vibrator Play: Props as Agents of Transformation

Lindsay Adams Kennedy (Benedictine College, USA)

Raping the (Attempted) Rapist: The Bed-Trick as Penance or Perversion?

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Panel 4 – W7 (Virtual Conference)**Bodies from the Restoration to the Romantics****Chair: Ruth Phillips (LAMDA, UK)****Melinda Marks (University of California, USA)**

Into Thin Air - The Tempest, Ariel, and the Absent/Present Body

Lizzie Conrad Hughes (Shakespeare Institute, UK)

Repeated Cues: Comparing Early Modern/Restoration Performance with Modern

Yalçın Erden (Gendarmerie and Coast Guard Academy, Türkiye)

Reconsidering Merit and Lineage: A Comparative Analysis of All's Well That Ends Well by William Shakespeare and Sergüzeşt by Samipaşazade Sezai

Arleigh Rodgers (Stony Brook University, USA)

'But since I may choose further, I will look further': Spectacles and Staring in Lord Byron's The Deformed Transformed

Panel 5 – W8 (Virtual Conference)**Reception and Perception on stage and screen****Chair: Matthew Franks (University of Warwick,, UK)****Stephen G.Tabor (University of Wisconsin, USA)**

Hoods Turned Heroes: Gang Dynamics and Social Perception in the Musical Adaptation of The Outsiders

Meg Nelson (Florida State University, USA)

Dancing Through Life: Elphaba and G(a)linda's Liminal Dance of Vulnerability in Wicked, Part 1

Elena Dotsenko (Ural State Pedagogical University, Russia)

Russian Reception of the later plays by Tom Stoppard

Anna Corbould (University of Georgia, USA)

"TV people don't know a thing about theatre" - The theatre of 1927 and creating the Théâtre des Vampires from AMC's Interview with the Vampire

5:30pm**EVENING RECEPTION****Presentation of Conference Awards winners**

Join us in the foyer for summer drinks and canapes, followed by the presentation of this year's conference awards.

7:00pm - 8:30pm**IN CONVERSATION WITH MARK ROSENBLATT**

(also Virtual Conference)

Chair: Bethany McShepherd (LAMDA, UK)**The Sainsbury Theatre**

The Sainsbury Theatre plays hosts to this year's keynote event, with 2025 Olivier Award winning playwright Mark Rosenblatt, writer of Giant, in conversation with Bethany McShepherd.

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FRIDAY 11 JULY

9:00am - 10:15am
SESSION 8

Panel 1 – Carne Theatre

Representation and Identity

Chair: Josephine Lee (University of Minnesota Twin Cities, USA)

Tosin-Joshua Oluwafemi (University of Ede Osun State, Nigeria)

The Politics of Representation: Ahmed Yerima's Portrayal of Niger-Delta Identity in Layefa

Phillip Zapkin (Pennsylvania State University, USA)

Merry Wives Out of Windsor: Geraldine Brophy's The Merry Wives of Windsor Avenue and New Zealand Identity

Matthew Franks (University of Warwick, UK)

Life in the UK and the performance of citizenship

Luciana da Costa Dias (Universidade de Brasília, Brazil)

From the Metaphor of Theatrum Mundi to Artaud's Theatre and Its Double: the Crisis of Representation and the Western Drama Tradition

Panel 2 – W5

Injustice, Shame and Censorship

Chair: Mark O'Thomas (LAMDA, UK)

Anja Hartl (University of Innsbruck, Austria)

Shame and Shaming in Gurpreet Kaur Bhatti's Behzti (Dishonour)

Alex Feldman (University of Haifa, Israel)

Auditory Injustice in Gillian Slovo's Grenfell and the TRC

Mahana Narimani (Royal Birmingham Conservatoire, UK)

Censorship and Contemporary Iranian Theatre

Panel 3 – W6

Loved/unloved

Chair: Ann M. Shanahan (University of Wisconsin-Madison, USA)

Victoria Olwell (University of Virginia, USA)

Bad Taste Saves the Planet: Malaprop's Hot House

Deirdre Osborne (Goldsmiths, University of London, UK)

Looking For Love in All the Wrong Places': The Unloved and their Consequences in Patricia Cornelius's SHIT and runt

Wen-ling Lin (National Taiwan University, Taiwan)

Adapted Playback Theatre as Field Research: A Critical Study of Love Across the Sea by Taiwan's Hsinchu Women's Theatre Troupe on Marriage Immigrants and Their Children



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Panel 4 – W7**Monsters, Robots, Mystery and the Post Apocalyptic****Chair: Wendy Arons (Carnegie Mellon University, USA)****Julia Moriarty (Missouri State University, USA)**Of Monsters, Mothers, and Moorhens: How Jen Silverman's *The Moors* finds power in its own monstrosity**Verna A. Foster (Loyola University Chicago, USA)**Do Robots Have Electric Souls?: Consciousness and Artificial Life Forms in Karel Čapek's *R.U.R.* and Tim Foley's *Electric Rosary***Nate Ferguson (University Wisconsin-Madison, USA)**

A Modern Stone Age: Friedrich Wolf and the Weimar Post-Apocalyptic

Christina Dokou (The National and Kapodistrian University of Athens, Greece)Picturing Performance, Performing Paternosters: The case of Grant Morrison's and Jon J. Muth's *The Mystery Play***Panel 5 – W8****Incarceration and Performance****Chair: Verna A. Foster (Loyola University Chicago, USA)****Rebecca Steinberger (Misericordia University, USA)**

Call Me by My Name: Staging Women and Incarceration in Ireland's Magdalene Laundries

Michael Punter, Martha Johnson, Esther Baker & Neil Grutchfield (CEA CAPA, and Synergy Theatre Project, London)

True Synergy: Staging the Prisoner's Experience

Rebecca McNamara (Independent Scholar at Large, USA)

We Are Our Own Ocean: The Skill of Adaptability in Theater Practices in Cook County Jail

10:30-12:00pm**PLENARY****'Henry VI and The Bloody Rag'****Rodney Cottier**

(also Virtual Conference)

The Sainsbury Theatre

LAMDA's Professor of Shakespeare and Early Modern Drama and Associate Director, Rodney Cottier, presents a unique open workshop where he shares his decades long practical exploration of some of Shakespeare's most acclaimed works, accompanied by some very special guests.

12:00pm - 1:30pm**LUNCH****12:00 - 1:00pm****Postgraduate and Early Career Scholar Lunch – Publishing 101**Join the editors of *Comparative Drama* to discuss the process for submitting papers from this conference to the annual conference issue of the journal. This working group is an opportunity for graduate students and self-defined Early Career Scholars to meet and network, discuss their research, and get answers to their**LONDON 25**

questions about the academic writing and publishing process.

1:30pm - 2:45pm

SESSION 9

Panel 1 – Carne Theatre

The Shavian Oracle: Divinations, Apparitions and Mesmerism

(Sponsored by the Shaw Society)

Chair: Oscar Giner (University of Arizona, USA)

Oscar Giner (University of Arizona, USA)

Bernard Shaw and the Old West: The Common Ancestry of The Shewing up of Blanco Posnet (1909) and the Hispanic folk play The Four Apparitions of Our Lady of Guadalupe (1600)

Miranda Zent (University of Montana West, USA)

Svengali's Resurrection: Mesmerism, Myth, and Performance

Marc Palma (University of Arizona, USA)

The Devil's Disciple & The Rider - Waite Taro

Panel 2 – W5

Drama as an Educational Tool for Communication: Tokyo, London and Hawaii

Chair: Yoshiko Fukushima (University of Hawaii at Hilo, USA)

Natsuko Perera (University of London, UK)

Between Drama Education and Language Education

Elica Miwa (Meiji University, Japan)

Teaching Intercultural Communication through Shakespeare

Yoshiko Fukushima (University of Hawaii at Hilo, USA)

Teaching Intra/Inter-cultural Performance: from Japanese Drama Classroom to Noh Theatre, Hawaiian Hula and American Hip-Hop

Panel 3 – W6

Comparative Playwriting I

Chair: William Boles (Rollins College, USA)

William Boles (Rollins College, USA)

The Pressures of the Aughts Seen through Store Front Windows in Kwame Kwei-Armah's Elmina's Kitchen and Tracy Lett's Superior Donuts

Mary Mazzilli (University of Essex, UK)

Martin Crimp in the company of European Nobel Laureates, Jon Fosse and Elfriede Jelinek: A comparison

Martha Johnson (CEA CAPA Education Abroad, UK)

About Face: A Comparative Exploration of the Evolution of David Henry Hwang's play Yellow Face from 2007 to 2024

Jan Ziętara (University of Warsaw, Poland)

Atomisation on stage: Pointillistic threats in Bartlett and Churchill



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Panel 4 – W7**Comparative Playwriting II****Chair: Michael N Robinson (Claremont Graduate University, USA)****Ovio Olaru (Lucian Blaga University of Sibiu, Romania)**

Disillusioned and principled in the European Semiperiphery. Comparative perspectives on Ibsen and Caragiale

Ruby Jean Dudasik (University of Wisconsin-Madison, USA)Singing the Name of A Foreigner's God: A Comparative Study of Wole Soyinka's *The Bacchae* of Euripides: A Communion Rite and Anne Carson's *Bakkhai***Tracy Bersley (University of North Carolina at Chapel Hill, USA)**Cabined, Cribbed, Confined: *Macbeth* Through the Lens of Polyvagal Theory**Panel 5 – Rittner Room (Virtual Conference)****Storytelling from the surreal to the absurd****Chair: Stratos E. Constantinidis (Ohio State University, USA)****Jodi Van Der Horn-Gibson (CUNY & Queensborough Community College, USA)**

The Marvelous & the Mystery: Speculations on Contemporary Afrosurrealism

Stratos E. Constantinidis (Ohio State University, USA)

Manufacturing Illusion

Leigh E. Rich (Georgia Southern University, USA)"He wakes me up, but not himself": Pinter's *Alaska* as a Not-So-Funny "No-Memory Play"**Ibrahim Shehu (Kaduna State University, Nigeria)**

Playwriting as a Social Commentary: A Critical Analysis of the Playwrights in Function in Hausa Society

Panel 6 – W8 (extended session)**Why Shakespeare?****Karen Tomlin (LAMDA, UK)**

In this practical workshop and seminar, LAMDA's Dr Karen Tomlin seeks to consider the relevance and accessibility to Shakespeare's language and texts. Who does it speak to and for? And how can we enable participants to fully connect with the text and the characters they are seeking to authentically inhabit?

Debunking myths of ownership of the language and acknowledging and challenging the relationship between ideas of intelligence and knowing, and the bodies that are seen as the primarily the holders of those features, this experiential workshop will journey towards engaging with Shakespeare's language through guided discovery, performing in front of each other without knowing it, and the presence of a supportive audience.

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3:00pm - 4:15pm SESSION 10

Panel 1 – Carne Theatre

Blanco Posnet and Our Lady of the Roses:

A Workshop Production of an In-Progress Folkloric Opera
(Sponsored by the Shaw Society)

Chair: Oscar Giner (University of Arizona)

Firebirds Theatre Group

Juan Diego - Jonathan Hernandez

Archbishop - Quinn Johnson

Sister Mary - Shannon Phelps

Sister Jean - Emily Adams

Music - Miranda Zent

Props and Puppets - Shannon Phelps

Panel 2 – Rittner Room (Virtual Conference)

Narrative Language

Chair: Anna Ande (Susquehanna University, USA)

Konstantinos Tsoumpos (National and Kapodistrian University of Athens, Greece)

"The author was just trying to save us from his own sad story": Embodied Metaphors and Narrative Prosthesis in Samuel D. Hunter's *The Whale*

Alejandro Postigo (London College of Music, UK)

Performing the In-Between: Language, Queer Migration, and the Reimagining of Copla in the UK

Gabriela Ramis (Olympic College, USA)

Exilic Theatre in Aristides Vargas' *Our Lady of the Clouds*

Farah Hasan Ali (Lahore University of Management Sciences, Pakistan)

Acts of Remembrance: Facets of Fear and Violence in Sarah Kane's *Blasted* and Evelyne Trouillot's *The Blue of the Island*

4:30pm CONFERENCE CLOSE



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