



DEPARTMENT OF THEATRE AND FILM NEWSLETTER



2016-2017 | Vol. 1 No. 1

GREETINGS FROM THE CHAIR



Welcome to the first issue of the BGSU Department of Theatre & Film (THFM) newsletter!

It is an exciting time for us and we're eager to tell you about some of the activities of our students, faculty and alumni.

A kick-off meeting launched our fall semester when we welcomed our returning and new students. Also last fall, alumna Mary Carrig gave an excellent professional development workshop on how to deal with the business side of "The Business." You'll read about exciting work that our students and faculty are doing on campus and in professional theatre and film experiences beyond. Professor Lucas Ostrowski describes the process his students have used as they created the futuristic film, *Well-Born*. In this issue, we feature several interviews. New faculty member Emily Aguilar discusses heading up our Theatre for Youth program, and professor Bradford Clark relates the exciting work he's doing with Atlanta's Center for Puppetry Arts. Student Madison Zavitz talks about her experiences as an undergraduate.

We are proud of our busy schedule of theatre and film productions, and of our faculty who have been recognized for their work. In all, we think you'll agree what a dynamic time it is here in the Wolfe Center for the Arts!

Sincerely,
Dr. Lesa Lockford, Chair
Department of Theatre & Film

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PUBLICATION

Dr. Cynthia Baron

Modern Acting: The Lost Chapter of American Film and Theatre

Cynthia Baron's new book, *Modern Acting: The Lost Chapter of American Film and Theatre*, was published in September as part of the Palgrave Studies in Screen Industries and Performance Series. Developments in modern drama and new stagecraft led Modern acting strategies to coalesce by the 1930s. Hollywood's new role as America's primary performing arts provider ensured these techniques circulated widely as the migration of Broadway talent and the demands of sound cinema created a rich exchange of ideas among actors. This new book about Modern acting simply but radically proposes the importance of Modern acting principles that guide actors' work in the 21st century.



ACHIEVEMENT

Dr. Michael Ellison

TEDxTALK: "Breathing into Beyond"

Michael Ellison was the kickoff speaker at the September 2016 TEDxTalk Toledo at the Toledo Museum of Art Glass Pavilion. The theme of the day was *The Art of Battling Giants: The Bold Crusades of Disruptors, Misfits, and Scientists Creating our Future, Going Unabashedly into the Unknown*. With his topic, "Breathing into Beyond," Dr. Ellison explored how breathing can help us embrace the present moment. Breathing can not only refresh our bodies and serve as a source for inspiration (pun intended), but it can actually be a tool for transformation as we imagine filling with new energy and fresh possibilities, inhaling peace and confidence and exhaling old doubts and fears.



AWARDS

Dr. Jonathan Chambers

2016 Betty Jean Jones Award

Betty Jean Jones was a highly respected American theatre and drama professor at the University of Michigan. The award that bears her name honors individuals who have achieved excellence as college/university teachers and/or scholars and have served as mentors in the profession. It was presented to Dr. Chambers by the American Theatre and Drama Society during its annual conference in August 2016.



Dr. Lesa Lockford

Leslie Irene Coger Award for Distinguished Performance

The Leslie Irene Coger Award is given annually by the National Communication Association to persons who have contributed an outstanding body of live performances. Dr. Lockford was honored for her accomplished body of performance work from the page to the stage. She received the award during NCA's annual convention in November 2016.

RECENT EVENTS



8.25

2016 Annual Kickoff Meeting
The Department of Theatre and Film was proud to welcome a talented and promising group of new students to the Wolfe Center patio on August 25.



9.10

Academic Spotlight!
On September 10, THFM faculty, staff and students participated in the Academic Spotlight Walk at the Doyt Perry Stadium. BGSU won the football game against North Dakota that day!

9.24

Workshop with the Playwright: Scriptwriting

Elise Lockwood, author of the 2016 Elsewhere stage reading production, *Spineless*, gave a masterclass on scriptwriting on September 24 in the Wolfe Center.

Lockwood and the participants worked through the script to get a hands-on experience of editing and refining a play.



9.27

Tuesdays at the Gish: Screenplay

On September 27, film production major Stephen Seiber moderated the fall semester's dialogue around student work in recent screenwriting courses.



9.30

Workshop: The Business of Show Business

Mary Carrig ('82), a working actor in Los Angeles, gave a masterclass on September 30 on such topics as getting a job in "The Business," headshots, resumes, reels, agents, managers, networking, unions, casting and training.



12.3

Arts X 2016

Once again on December 3, Arts X drew hundreds to the BGSU School of Art and the Wolfe Center. The annual event is part art fair, part music and theater festival, and part holiday party.



PRODUCTIONS

FALL 2016

Stage

Main Stage: *Evelyn in Purgatory*

by Topher Payne

Directed by Cynthia Stroud

October 20–22 and 27–29 (8 pm)

October 22, 23, 29 (2 pm)

Eva Marie Saint Theatre, Wolfe Center

Main Stage: *Drowsy Chaperone*

Music by Lisa Lambert and Greg Morrison

Story by Bob Martin and Don McKeller

Directed by Michael Ellison

November 17–19 (8 pm)

November 19–20 (2 pm)

Donnell Theatre, Wolfe Center

Elsewhere: *Spineless*

by Elise Lockwood

A Staged Reading

Directed by Rebekah Sinewe

September 22 (8 pm)

Heskett Studio, Wolfe Center

Elsewhere: *Boom*

by Peter Sinn Nachtrieb

Directed by Katelyn Carle

September 30, October 1–2 (8 pm)

Eva Marie Saint Theatre, Wolfe Center

Elsewhere: *Two Rooms*

by Lee Blessing

Directed by Baxter Chambers

November 4–6 (8 pm)

Eva Marie Saint Theatre, Wolfe Center



Film

Vida Muertos: A Noir

Directed by Thomas Castillo

Premiered December 3

at the Gish Theater

In this short fiction film, Catrina Stone works for the Death Enforcement Bureau. As an agent, she tracks, apprehends and deports the dead who have crossed illegally into the realm of the living. The film blends elements of film noir and political allegory with Día De Los Muertos iconography. It was produced as part of the THFM 4880 course, in which students intern on faculty-led productions. Students took on many of the key crew positions, including planning and scheduling the production, working the camera, lighting the film, recording sound, designing and creating costumes, designing and applying makeup, creating props and working as extras. The film was produced on campus and at locations in Bowling Green.

PRODUCTIONS

SPRING 2017

Stage

Main Stage: *The Penelopiad*

by Margaret Atwood
Directed by Sara Chambers
February 16–18 and 23–25 (8 pm)
February 18–19 and 25 (2 pm)
Eva Marie Saint Theatre, Wolfe Center

Main Stage: *Twelfth Night*

by William Shakespeare
Directed by Jonathan Chambers
April 20–22 (8 pm)
April 22–23 (2 pm)
Donnell Theatre, Wolfe Center

Elsewhere: *The Winter Barrel*

by Eileen Cherry-Chandler
A Staged Reading
Directed by Eileen Cherry-Chandler
February 9 (8 pm)
Conrad Choral Room, Wolfe Center

Elsewhere: *Jimmy and Sally*

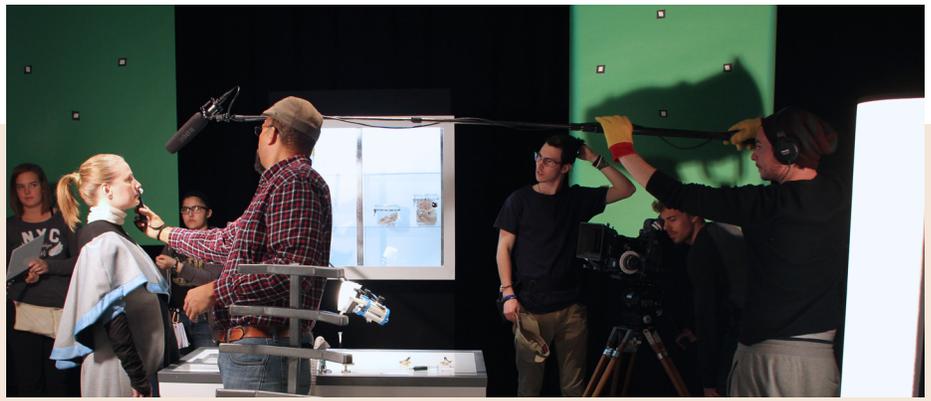
Book by Heather Hill
Directed by Heather Hill and Daniel Ricken
Music and Lyrics by I Fight Dragons
March 17–19 (8 pm)
Eva Marie Saint Theatre, Wolfe Center

Elsewhere: *The Story*

by Tracy Scott Wilson
Directed by Quincy Thomas and
Jabri Johnson
April 4 (6 pm)
Heskett Studio, Wolfe Center

Elsewhere: *Dying City*

by Christopher Shinn
Directed by Tanner Lias
April 7–9 (8 pm)
Eva Marie Saint Theatre, Wolfe Center



Film

Well-Born

The short film *Well-Born* follows Ann, a reproduction specialist for the United World. When Ann is visited by an interesting patient, she is faced with a difficult task that forces her to question everything she knows about the society she lives in. The product of the Studio Experience course (THFM 4880), *Well-Born* is directed by Dr. Lucas Ostrowski. For the past year, students were involved in the pre-production process, actors were cast, costume and set design ideas were created, and the film's script was refined. The film was shot in fall 2016, and in spring 2017 it underwent post production: editing, visual effects, sound design. *Well-Born* is set to premier on April 28.

FALL 2017

Amazons and Their Men

by Jordan Harrison
October 19–21 and 26–28 (8 pm)
October 21, 22, 28 (2 pm)
Eva Marie Saint Theatre,
Wolfe Center

Diana of Dobson's

by Cicely Hamilton
November 16–18 (8 pm)
November 18–19 (2 pm)
Donnell Theatre, Wolfe Center

SPRING 2018

The Language Archive

by Julia Cho
February 15–17 and 22–24 (8 pm)
February 17, 18, 24 (2 pm)
Eva Marie Saint Theatre, Wolfe Center

The Threepenny Opera

by Bertolt Brecht and Kurt Weill
April 19–21 (8 pm)
April 21–22 (2 pm)
Donnell Theatre, Wolfe Center



STUDENT ORGANIZATIONS



MEETINGS - THURSDAYS AT 9:00PM
IN THE KUHLIN CENTER | RM. 208

10•21 - 10•23 | Horror Themed 48 HFF
10•26 | Horror 48 HFF Screening
1•20 - 1•22 | Themed 48 HFF
1•25 | Themed 48 HFF Screening
2•24 - 2•26 | Choose Your 48 HFF
2•29 | Choose Your 48 HFF Screening
4•14 - 4•15 | Film & Media Festival
4•16 | FMF Award Ceremony
Submission Deadlines: 3•24 | Late Deadline:

About BGSU Reel and the University Film Organization (UFO) from Nicholas Redding, president of UFO, 2016

In the tight-knit BGSU film community, and particularly in Independent Studies and Studio Experience courses, student filmmakers set aside entire days to be on a set and help fellow filmmakers make their ideas a reality.

BGSU Reel and the University Film Organization (UFO) are the university's two student film organizations. They hold weekly meetings, attend presentations on film production and studies, and host the 48-Hour Film Festivals and the annual Film and Media Festival. The organizations' goals are to provide film-related knowledge, experiences and connections to help members become successful filmmakers.

48-Hour Film Festival

Student filmmakers form teams, select criteria for the film's genre, a prop, a line and a filmmaker challenge. Filmmakers have 48 hours to plan, shoot, edit and submit a short film. September 2016 winners were:

- **1st Place:** *Escapism*, fantasy, directed by Nicholas Redding
- **2nd Place:** *Back to Eden*, sci-fi, directed by Megan Stahl
- **3rd Place:** *punk 4 a day*, after school special, directed by Diane Hoffman

GIVE

Please consider making a donation to the Department of Theatre and Film. Your support helps fund undergraduate and graduate awards and scholarships, it helps bring in speakers and artists who can help develop our students to become theatre and film professionals, and it helps to foster other innovations in our educational programming. To make a gift, visit our website (www.bgsu.edu/theatrefilm) and click on "Give."

SHARE

We want to hear from our alumni! Please email your news to theatrefilm@bgsu.edu.



EMILY AGUILAR
NEW FACULTY MEMBER

Q: Tell us about yourself.

A: I've just moved to Ohio from Austin, Texas, where I received my MFA in drama and theatre for youth and communities. I'm originally from Phoenix, Arizona.

Q: What are your research and teaching interests?

A: Applied drama and theatre, Latinx and Indigenous representation in theatre, and digital storytelling with youth and communities

Q: What are you currently working on?

A: I'm working on a piece for *Nakum* on an Indigenous arts summer camp that I've led in Texas. I've also submitted an article which draws upon my original research in socially responsible pedagogy and devising with college students.

Q: What are you teaching?

A: Arts Management I and II; Creative Drama; The Theatre Experience; The Treehouse Troupe

Q: As a new faculty member, what aspects of the department of Theatre and Film are you most looking forward to participating in?

A: I would like to become more involved with the student organization. I'm also interested in how faculty and students collaborate on projects—I would like to work with someone in film (faculty or student) to develop a digital storytelling course or workshop for students and community members here.

Q: Are there projects you want to develop?

A: I'm developing a Latina/o/x TYA course and an Applied Theatre course. Students have asked if I can offer a dialects course since that's also an area in which I've taught. I also want to further develop the Treehouse Troupe, the Arts Management minor, and the Youth Theatre specialization here at BGSU.

Q: On the disciplinary level, what are you doing now or hope to do?

A: I'm on the steering committee for the Latinx Theatre Commons. I've just returned from our regional convention in NYC, where I participated in workshops with the Puerto Rican Traveling Theatre/Pregonos, attended events and productions at the Public, and engaged with NYC-based artists to better understand their theatre landscape and how that shapes our field at large. We are currently planning for the second Encuentro event, *Encuentro de las Americas*, along with other projects. I also run the journal for the LTC, *Café Onda*. I've submitted a proposal for ATHE via the Latina/o/x Focus Group, so hopefully I'll be headed to present in August. I'm also planning to attend One Theatre World in San Francisco in May.

Q: Any other professional or personal interests?

A: I run a nonprofit in San Marcos, Texas, called the Indigenous Cultures Institute. I am also on the board for Teatro Vivo, the premiere Latino Theatre Company in Austin. Both of these have helped feed my arts management knowledge. Also, I want to start a collective for my Latinx theatre artists in Northwest Ohio especially given the recent election.



MADISON ZAVITZ
UNDERGRADUATE STUDENT
Interviewed by Seung-A Lee,
doctoral student in the department

Q: Tell us about yourself.

A: I'm a senior specializing in musical theatre and acting/directing. I am originally from Orlando, Florida, but I fell in love with the campus and the Theatre program when I came to audition my senior year of high school and decided BGSU was the place for me! In addition to being a grant-in-aid acting recipient, I'm a campus tour guide, a desk clerk for residence life, and a member of Kappa Delta Sorority and MUTS.

In fall 2016, I played "Janet" in *The Drowsy Chaperone* which had been on my bucket-list since I saw the original production in 2006. I was excited for audiences to indulge themselves in the decadent and whimsical world of *The Drowsy Chaperone*!

Q: You were a singer at Universal Studio's "Wizarding World of Harry Potter" last summer. Tell us about that experience.

A: Performing in the Frog Choir at Universal Studio has been one of the most rewarding and challenging performance opportunities, because I get to bring to life so many people's favorite book series every day! Each show requires a soprano (Slytherin), tenor (Ravenclaw),

alto (Hufflepuff) and vocal percussionist/bass (Gryffindor). A typical day is pretty exhausting. We arrived at our call-time an hour before our first "concert" to warm up, get our make-up and hair done, and put on the school uniform to get the authentic Hogwarts student look. It's very important to hydrate when performing at a theme park in Orlando. We performed six, 10-minute concerts a day, which were followed by a meet and greet with the park guests which entailed taking pictures and answering questions about life at the Wizarding school!

Q: You also participated in the Region 3 Kennedy Center/American College Theatre Festival?

A: It's a national theatre conference that allows collegiate students to participate in workshops and competitions in such as acting, directing and design. Each year the department nominates two students from each main stage production to compete in the Irene Ryan Acting competition. I was nominated for my performance as "Catherine" in *The Memory of Water* in February 2015.

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I traveled with others to Milwaukee where we had a wonderful week. My acting partner, Kelly Dunn, and I were selected to move on to the semi-finals of the competition, which was one of the 44 slots out of about 300 student competitors. I grew so much that week and was challenged in ways I had never been before! [Editor's note: Since this interview went to press, Ms. Zavitz was nominated for the 2016 festival for her role in *The Drowsy Chaperone*.]

Q: And, you were accepted to the Open Jar Institute in NYC. What did you do there?

A: I auditioned for it during my week at KC/ACTF in Milwaukee and was selected to take a week of intensives in New York City in acting, voice, improv, and dance with 30 other college students from around the world. We worked with James Grey, Danny Burstein, Bob Cline, Thayne Jasperson and Stacia Fernandez to name just a few. I had the chance to learn Broadway choreography from the casts of *Hamilton*, *Bullets over Broadway* and *Something Rotten*. We saw a Broadway show every night and had the chance to go on backstage tours of *The Color Purple*, *Fiddler on the Roof* and *School of Rock*, and get

a Q&A with the cast of *Waitress*! The week ended in a showcase of the combinations we learned and vocal performances. I'm so thankful I had a chance to get a taste of performing in the city.

Q: What have you taken away from your experiences?

A: All of these experiences have solidified that I want to perform. The joy I derive from it is something I don't find in any other activity. I know this is what I want to do with my career and I am excited to take all that I have learned in the past four years and continue to grow in the future. After graduation in May, I'll return to Orlando and perform at Universal for the summer, then move to New York City. It would be a dream come true to be able to tour with a Broadway production. Traveling and performing everyday sounds like a great way to spend a year!



BRADFORD CLARK

PROFESSOR

This is an interview with Prof. Bradford Clark after his new exhibition on Puppetry opened last fall at the Center for Puppetry Arts in Atlanta, Georgia. Dr. Clark has been working on these professional activities for several years. Interviewed by Seung-A Lee, doctoral student in the department.

Q: We know that you have been working with the Center for Puppetry Arts (CPA), and congratulations on your new exhibition on Jim Henson's *Labyrinth: Journey to Goblin City* that just opened this September. Could you tell us how your engagement with the Center started, and how it has developed?

A: I took my first research sabbatical at the Center in 2002–2003, primarily working with the Museum department, where I photographed a good part of the collection, researched the figures and helped mount a special exhibit based upon the collection. I returned for another sabbatical in 2010–2011. Over the years, I designed one of their productions, *Avanti Da Vinci*, performed in their experimental XPT series, and designed and curated several exhibits based upon Jim Henson's work, and another based upon the Global Collection. In many ways, these became "proof of concept" projects that led to the new museum.

Q: Last year, in November, you engaged with the expansion of the CPA. Please tell us about the exhibition?

A: After my first sabbatical, the Center began discussing a possible expansion of the museum's core collection which consisted primarily of the Global Collection, an effort to represent as many world traditions of puppet theatre as possible. A National Endowment for the Humanities grant sponsored a retreat with a newly formed advisory group. From this came a basic framework for the

Global section of the new museum. I then developed a culturally and geographically organized concept document in collaboration with our project coordinator, Kerry McCarthy; this became the basis of the Global Collection galleries.

The family of Jim Henson heard about our meetings and decided that we would be a good home for the larger part their historic collection of Muppets and other puppets, as well as props and other related materials. This started a period of discussion in New York, Los Angeles and Atlanta, during which the narrative of the Henson galleries was established. In these galleries, we use immersive environments to travel through Jim Henson's career and innovations. As a direct result of the Jim Henson family's contribution, the museum's expansion took on a whole new scale, leading to the construction of a brand-new wing complete with galleries, offices, storage areas and other support areas. The resulting \$14 million expansion was extraordinary. As curator of both the Global Collection galleries and the Jim Henson galleries, my function was not unlike that of a director/dramaturg, with additional script responsibilities. I selected and researched individual puppet figures, found photographs and video clips, helped write the exhibit text, and provided narrative direction and visual research materials. I should emphasize that I worked with a whole team of brilliant collaborators, so absolutely nothing was done exclusively by myself.

(continues on page 9)



Q: What challenges did you face?

A: Puppetry, as a form of theatre performance, is an art form that crosses into many different areas. There is the art and craft of the puppets themselves, including their carving or casting, their costuming, the technical aspects related to how they are worked, and the complex iconography used to identify individual characters. Puppets only come alive in performance. Music, vocal performances of spoken texts, complex manipulation and choreography, and ritual functions of puppet theatre are all of the equal importance. So much of our challenge was to find ways of introducing visitors to puppet figures in their performance contexts, which were often rooted in completely unfamiliar historical/cultural/religious traditions. We used a lot of photographs and video materials to help. We developed interactive strategies to engage visitors of different ages without losing sight of the museum's educational mandate. This was especially important, since puppetry tends to be seen as an entertainment form meant exclusively for children, when in fact, it has historically engaged audiences of all ages.

Creating the Jim Henson galleries, drawn from a large collection generously donated to the center by Jim Henson's family, involved many of these challenges along with special restoration needs for the figures themselves, largely carried out by our conservators, Vito Leanza and Russ Vick. The foam primarily used for making Muppets is notoriously unstable, and often had to be replaced, with the figures then internally armatured for exhibition purposes. The foam latex used for figures from *Labyrinth* and *The Dark Crystal* was never meant to last much past filming; Russ Vick discovered whole new methods of restoring the foam and filling in gaps with archival materials. As interest rises in exhibitions featuring film props and puppets, I suspect this will be a major contribution.

Q: Could you tell us about your recent work, the exhibition on *Jim Henson's Labyrinth: Journey to Goblin City*? How did it come about? What is it about?

A: Jim Henson's 1986 film *Labyrinth* has acquired a cult following, and with its 30th anniversary being celebrated in 2016, we decided that our first installation into our remodeled Special Exhibits Gallery would include *Labyrinth*. I served as curator, again in collaboration with CPA staff. My original intention was to focus primarily upon mythic elements in *The Dark Crystal*, *Labyrinth* and *The Storyteller* television series, but it soon became obvious that *Labyrinth* deserved a focused exhibition. We took a dual approach: a journey both through the events and themes of the film and the behind-the-scenes creativity that went into it, especially the designs of Brian Froud and Ryan Sbaratta; as you walk through the exhibit, you also walk through events of the film and an actual labyrinth. As before, we received tremendous support from the Henson family, company and collaborators. The opening was celebrated with a spectacular *Labyrinth* ball promoted in conjunction with Atlanta's Dragoncon, complete with a goblin-themed cake and a Brian Henson-judged costume competition.

Q: I think the students will be eager to hear about the process of your work as a scholar and a curator. Please tell us your process?

A: Other than what I've covered above, over the years I've travelled to see performances, and study with practitioners. I studied puppet making and performance in Japan for several summers with Makimoto Tosisuke and the Imada Ningyo Troupe, and shadow puppet making with I Wayan Wija in Bali, Indonesia. I was fortunate to attend a major puppet festival in New Delhi, where traditional and contemporary performers from all over India performed. Most recently, I have traveled all over China with professor Ye Minsheng to document performances and collections. My primary interest is in the photographic and video documentation of performances and construction techniques, as well as the gathering of books and other materials; there is much basic information that is in danger of being lost once the current practitioners are gone. I hate seeing knowledge lost.

Q: What are your next projects? Could you share about your future activity regarding puppetry arts?

A: I continue to serve as a consulting curator of collections at the center, with ad hoc research and collection committee activities. I do hope to continue to do field research as the opportunities arise. I also intend to direct another puppet production. *Frankenstein*, several years ago, was the last.



HEIDI NEES

2012 ALUMNA

Interviewed by Seung-A Lee, doctoral student in the department.

Q: When you attended BGSU, what were your research interests? What did you write your dissertation on?

A: I was (and still am) interested in theatre history and historiography. More specifically, I focused my research on representations of Native American cultures in theatre and performance. For my dissertation, I looked at representations of Native American cultures, specifically in outdoor historical dramas.

Q: Tell us about your career trajectory since leaving BGSU?

A: After graduating in December 2012, I taught an online Intro to Film class for BGSU. In August 2013, I began teaching at Miami University in Oxford, Ohio as a visiting assistant professor. There I taught various undergraduate theatre history courses, a graduate theatre historiography course, and I was the course administrator for a 350-student Intro to Theatre class. In that capacity, I had the opportunity to work with the graduate student teaching assistants, which I really enjoyed. The next year, in August 2014, I packed my bags and moved to the west coast and am currently in my third year in a tenure-track assistant professor position at California Polytechnic State University, San Luis Obispo, California.

Q: What are you teaching at California Polytechnic State University?

A: I teach Theatre History (I & II), Introduction to Theatre, and a course titled Topics of Diversity on the American Stage. I love this course in particular, because it allows me to explore with students more specific topics through the lens of diversity and inclusivity. Two years ago, I taught it as a Native American Drama course and last year I taught it as a Contemporary Women Playwrights course. I also periodically teach honors seminars, which allows for more topical focus. I am currently teaching an honors seminar for an Intro class. The students are using *Hamilton* to explore the concepts and ideas we are covering in Intro.

Q: Tell us about your current research and/or teaching interests?

A: One of the many valuable lessons from my dissertation research was the importance of exploring Indigenous-produced theatre and performance in the present, not just ways Native histories and figures have been shaped and disseminated by non-Natives in the past. I learned this from the many Native artists with whom I spoke during my research. I am the co-convenor of the Indigenous Performance Research Working Group at the annual Association for Theatre Research (ASTR) conference for the last four years. I am fortunate in that I have been able to build a

relationship with Native Voices at the Autry, a Los Angeles-based theatre company that produces new works by Native American, Alaska Native, and First Nations playwrights. The group came to Cal Poly to perform their play, *Stories from the Indian Boarding School*, and to talk to my Intro to Theatre class. I invited Larissa FastHorse, a Lakota playwright/choreographer/artist, to campus to speak to my Contemporary Women Playwrights class, and to give a campus-wide talk about decolonizing narratives. I met Larissa while working on my dissertation. I have been able to find ways to integrate my research into my pedagogy; for me, it makes the research that much more efficacious.

I also continue work on other research interests. I am working on a book proposal about outdoor historical dramas. Additionally, I have been working on a project looking at the construction and dissemination of historical narratives about the American "frontier" through a variety of performances at Knott's Berry Farm. Finally, I am working on an article about my recent approach to staging *The Crucible*, and the ways in which that experience allowed for scholarship, pedagogy, and practice to coalesce.

Q: Are you currently doing any acting or directing? If so, please tell us about your recent work.

A: I direct once a year as part of our mainstage season. During my first year, I directed Theresa Rebeck's *Spike Heels* and last winter I was able to direct a dream project of mine, Arthur Miller's *The Crucible*. I say "dream project," because when I took the Directing and Staging Theories course at BGSU as a PhD student, I developed a concept for further emphasizing the historiographic qualities of *The Crucible* in production. Ultimately, we collaborated with the Liberal Arts and Engineering program to create projections for the production. Additionally, I worked with one of the professors in the history department who taught a graduate-level Historical Memory & Early America course during the same quarter. As a course project, the graduate students created and designed a lobby display for the production.

I also directed *Bye Bye Birdie* last spring off-campus, at the San Luis Obispo Little Theatre. After *The Crucible*, *Birdie* was much more light-hearted fare. It had been awhile since I directed a musical, so it was fun to return to that form, which I really enjoy. Currently I am directing *The 25th Annual Putnam County Spelling Bee* for Cal Poly.

Q: Please tell us about your recent scholarship that you would like to share.

A: I have published a few pieces in the last couple of years including an article in the 2015 volume

of Theatre History Studies titled, “New Paths to Representation; or, How Under the Cherokee Moon Broke the Outdoor Historical Drama Mold.” I wrote a performance review on Native Voices’ world premiere of *Off the Rails*, by Randy Reinholz, which was included in the December 2015 issue of *Theatre Journal*. I also wrote a review on the Los Angeles production of *Deaf West’s Spring Awakening*, which is set to appear in the next volume of *Ecumenica: Journal of Theatre and Performance*.

Q: In what ways do you believe your graduate experience and doctoral courses here at BGSU helped you to develop the academic profile that you have?

A: My experience as a Ph.D. student at BGSU was invaluable and immeasurable. I continuously detect ways in which my Department of Theatre and Film experiences have an impact upon my roles as a teacher, director, and scholar, and I suspect I will continue to discover influences that currently go unnoticed by me. There are three main areas I would like to touch on, though:

1. Faculty – The generosity on behalf of the faculty in the Department of Theatre and Film guided me to the program, through the program, and beyond the program. I say “to the program,” because I was introduced to a couple of the BGSU faculty at the Mid-America Theatre Conference (MATC) in 2007, while I was a first-year MA student at Illinois State. After talking to them, I knew I wanted to apply to BGSU. The next year, after visiting BG and meeting with several of the faculty, BGSU became my top-choice program. While working on my doctorate, I quickly discovered that the faculty had high expectations of their students. Those high expectations taught me to recognize and establish those same standards for and by myself. The faculty also fostered a supportive environment and made themselves accessible to students. It is this type of balance of expectations and support in pedagogical

approach that not only helped me through the program, but also shapes who I strive to be as a teacher in my own classrooms.

2. Setting up for Success – As a graduate student, I remember feeling overwhelmed with the assistantship workload, taking classes, and researching. Now, however, I am incredibly grateful for that overwhelming graduate experience. Trying to balance teaching two classes as a grad assistant, attending classes, researching, production work, and contributing service work prepared me for the transition into a full-time position. Many of my peers, however, who graduated from other programs were not prepared in the same ways I was as a BGSU graduate. As one of my colleagues at Miami University explained to the MA students there; “Bowling Green’s program produces strong scholars and strong teachers, because there you are expected to be good at both.” Additionally, the faculty and program at BGSU do an excellent job of teaching students how to navigate conferences, publications, the job search, tenure process, committee service, etc.

3. Community – Probably the greatest asset I gained from BGSU is community and the recognition of the importance of community, especially in this field. While at BGSU, I developed strong bonds with fellow students, faculty, and staff. This was fostered by the faculty and staff’s generosity in being accessible and the time, effort, and support they invested in us. In some ways, our field is a bit strange in that, on one hand, theatre is highly collaborative, and on the other hand, academia can feel like a very lonely and solitary field. Luckily, the BGSU graduate program community allows for a

network based on support, consolation, and encouragement. For me, even when locking myself up with my Red Vines and my research in order to write the dissertation, I felt part of the community. I continue to rely on and value this community, to which I will always be grateful.

Q: Is there anything you would like to share with students, faculty, and alumni of THFM at BGSU?

A: Thank you. Thank you for the support you’ve provided and continue to provide. Thank you for continuing the work that you do and that we do as a BGSU Theatre and Film community. At the risk of sounding Pollyanna-ish, what we do is important, significant, and much-needed. And when you have one of those days when you think, “Why didn’t I choose something that pays a lot more money and takes a lot less time?” please remember that you have helped shape my life and trajectory. And by so doing, you also have an impact on others. As with any network, your investment and legacy ripples in unseen ways.



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