



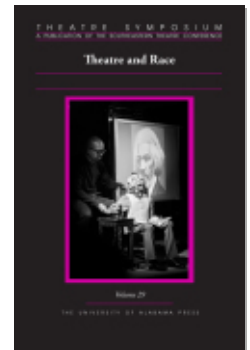
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Contributors

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Contributors

Casey Avaunt is assistant professor of dance in the Department of Performing Arts at Elon University. Her research interests include critical dance theory, Asian and Asian American performance, and the role of culture and gender in the production of choreography. Avaunt is the recipient of several awards, including an Andrew W. Mellon Foundation Fellowship, a Pikes Peak Arts Award, and three Maxwell H. Gluck Foundation fellowships.

Gregory S. Carr is an instructor of speech and theatre at Harris-Stowe State University. Gregory is an accomplished director, playwright, actor, and published writer. His award-winning plays *Johnnie Taylor Is Gone* and *A Colored Funeral* were produced at the historic Karamu House in Cleveland and the Cleveland Playhouse. Gregory's play *Tinderbox* focuses on the events leading up to the devastating East St. Louis race riots of 1917. One of his most recent plays, *Live from Ferguson!*, dramatizes the events leading up to the shooting of Michael Brown and the subsequent Ferguson unrest. Gregory's essays and plays have appeared in several publications, such as *Sacred Conflicts: Plays from the Religious Arts Festival, Theatre Symposium*, volumes 21 and 26, *The Routledge Companion to African American Theatre and Performance*, and *Cosmic Underground: A Grimoire of Black Speculative Discontent*.

Soyica Diggs Colbert, keynote respondent, is the interim dean of Georgetown College and Idol Family Professor of African American Studies and Theatre and Performance Studies at Georgetown University. She is also an associate director at the Shakespeare Theatre Company in

Washington, DC. Colbert is the author of *Radical Vision: A Biography of Lorraine Hansberry*, *Black Movements: Performance and Cultural Politics*, and *The African American Theatrical Body: Reception, Performance and the Stage*. Colbert edited the Black Performance special issue of *African American Review* and coedited *The Psychic Hold of Slavery and Race and Performance After Repetition*.

Christopher Corbo is a PhD candidate in the English Department at Rutgers University. His research and teaching interests include nineteenth- and twentieth-century transatlantic theatre and performance, melodrama, modernism, the modernist novel, queer studies, and affect theory. His dissertation—tentatively titled “Specters of Failure: Melodrama and the Myth of Modern American Theatre, 1890–1929”—challenges the idea that stage melodrama died in the early twentieth century, instead framing the period as an era of melodramatic reinvention and revitalization. His book and performance reviews have been published in *ASAP Journal* and *Performance Journal*, and his essay “Drafting *Harlem*, Revising Melodrama: Archival Insights into Audience Expectation” is forthcoming in the collection *Impacting Audiences: Methods for Studying Change*.

LyaNisha R. Gonzalez is currently working on her PhD in fine arts from Texas Tech University. She has a BA in drama from Spelman College in Atlanta, Georgia, and an MFA in acting from The Actors Studio Drama School in New York City. Her plays have received off-Broadway and off-off-Broadway productions, including at the FringeNYC Festival, the Producer’s Club, and the forty-fourth Annual Samuel French off-off-Broadway Short Play Festival in August 2019. LyaNisha’s research focuses on Black Feminism, Black Feminist drama, Afrofuturism, and the relationship between staged violence against the Black female body and real-world perceptions of those bodies. Her dissertation play, *Black Girl, Interrupted*, is inspired by the real-life events surrounding the mysterious rape and murder of a young African American army private on an American military base while serving in Iraq in 2005. In 2019, the play received national recognition at the Kennedy Center American College Theatre Festival: second place, Paula Vogel Playwriting Award, and Distinguished Achievement, Lorraine Hansberry Playwriting Award.

M. Scott Phillips is an associate professor in, and former chair of, the Department of Theatre at Auburn University and holds a PhD in theatre from Ohio State University. He has published articles in *Theatre History Studies*, *Modern Drama*, *New Perspectives on the Eighteenth Century*, and

Text and Presentation, and has edited two collections of essays for *Theatre Symposium: Theatre, War, and Propaganda*, and *Theatre and Moral Order*, published by the University of Alabama Press. He is currently writing several articles on post–Great Recession, dystopian American plays.

Paulette Richards is an independent researcher and teaching artist who uses animatronic puppetry to introduce K–12 students to basic robotics concepts. She has taught animatronic puppetry workshops at Decatur Makers, the DeKalb County Public Library, the Center for Puppetry Arts, and the Puppeteers of America 2017 National Festival. She served as cocurator with Dr. John Bell of the Ballard Institute and Museum’s *Living Objects: African American Puppetry* exhibit and was recently elected to the UNIMA-USA board.

Elise Robinson is a PhD candidate in theatre and performance studies at the University of Georgia, where she is writing her dissertation on the British women’s suffrage movement as performance. Ms. Robinson has taught theatre and performance at the college level for more than twenty years, at institutions across the United States. While completing her PhD work, Ms. Robinson also teaches several courses for the Institute of Women’s Studies at the University of Georgia. In addition to her scholarly work in theatre, Ms. Robinson has also directed more than thirty productions and holds a graduate certificate in women’s studies.

Troy L. Scarborough is a native of Charlotte, North Carolina. He has performed in national Broadway tours and regional productions of *The Full Monty*, *Ain’t Misbehavin’*, *The Wizard of Oz*, and *Ain’t Supposed to Die a Natural Death*; in *Romeo and Juliet* with the Classical Theatre of Harlem and *The Taming of the Shrew* at the Utah Shakespeare Festival; and in the revival of *For the Glory (The Civil War)*. He is a social justice activist and frequent guest artist/lecturer with the Mint Museum and the Charlotte Chamber Ensemble, and a Juneteenth artist for the House of Africa. He is an adjunct professor of theatre at Winthrop University, York Tech, and CPCC. He holds an MFA from the University of Delaware, an MA from Wayne State University, and a BFA from North Carolina A&T State University. He also trained at the AMDA. He is currently a PhD student at Texas Tech University and a member of Actors’ Equity.

Daphnie Sicre is an assistant professor at Loyola Marymount University, where she teaches directing, solo performance, Latinx theatre, and theatre for social change. Focusing on Afro-Latinx performance, she completed her PhD at NYU. Her latest publications include the coauthored

article “Training Theatre Students of Colour in the United States” in *Theatre, Dance and Performer Training*, and a chapter in *The Routledge Companion to African American Theatre and Performance* titled “Afro-Latinx Themes in Theatre Today.” Other publications include the co-authored “#UnyieldingTruth: Employing Culturally Responsive Pedagogy,” in the book *Black Acting Methods*, and the upcoming book chapter “A Time of Protest; Exploring Activism and Acting through Hip Hop Pedagogy & Theatre of the Oppressed,” in *Dynamic Bodies, Emerging Voices: Racializing and Decolonizing Actor Pedagogy*. She is also known for compiling the document “Teaching Theatre Online: A Shift in Pedagogy Amidst Coronavirus Outbreak” during the pandemic. When she is not engaging in anti-racist and culturally competent theatre practices, she can be found directing.

Miriam Hahn Thomas is an adjunct professor of theatre at Wofford College, where she teaches courses in dramatic literature, theatre history and theory, dramaturgy, and acting. She also serves as the arts administrator for the college’s Rosalind Sallenger Richardson Center for the Arts. Her current research focuses on the representation and appropriation of Indigenous American histories, cultures, and identities in the radical theatre of the 1960s and 1970s American counterculture movement. Her scholarship also includes studies on the intersections of place and memory, Indigenous American representation in dramas of the Spanish Golden Age, and performative constructions of the mythic ideal of the American West. Her work has been published in *Ecumenica: Journal of Theatre and Performance*, and she is a member of the Mid-America Theatre Conference, the Mid-Atlantic Popular and American Culture Association, and Literary Managers and Dramaturgs of the Americas.

Shontelle Thrash is the director of theatre and professor of theatre and communication at Clayton State University. She has performed nationally and internationally. From Shanghai, China, to New York, her body of work spans more than twenty-five years. She has directed plays and other works in Atlanta and across the United States and often combines theatre with film. Most recently, she directed a short on narcissistic personality disorder. Shontelle is the recipient of the University Professorship award, given for making a significant contribution to innovation in teaching and learning at Clayton State University through teaching, service, creative activity, and/or scholarly attainment. Shontelle is also an accomplished film, television, voiceover, and commercial artist. She is the producer and creator of the Artists Showcase of Atlanta, where she enhances the development of artists creatively and professionally.