

An example of how an acadooodle can take a different shape depending on the format of the presentation. Here, in Diep Tran's keynote, we see my attempt to capture big ideas and compelling turns of phrase, while ornamental lines and shapes anchor my capacity to listen to the speaker.



Example of a doodle crafted in real time as the full panel was presented.



Example of a doodle crafted while listening to a computer-generated voice reading a paper submitted via email.

MATC
theatre
history
Symposium 3

50 years later —
Problems & Challenges
with George Rygg's
The Ecstasy of Rita Joe

3.16.17

November
1967

Wes D
Pearce

The Rise & Fall of
THE ECSTASY OF RITA JOE
the vexing problems
with Canada's FIRST play

sought
Buffy St. Marie
for role

genealogy
PRE HISTORY

APPROPRIATION ALLEGATIONS

REDFACE

reception of play
in 2017

— required — panath

commemorate
play's milestone

actors
signed up
for parts
in outline

2.5 weeks of
REHEARSAL

most Canadian theatre
scholars just wish this
play would go away

GREG
DORAN

Miss Donahue Says that
Rita Joe is a PROBLEM in Class
Addressing the Problem
of Rygg's ECSTASY of RITA JOE

agit prop

"problem
PLAY"

THE ROLE of the SINGER

THE PROBLEM of staging
stageability

Comparative Reading
of the plays multiple
drafts

reading the
PLAY as
agit prop

characters
as representative
of the system's
failure of 1st
nation's people

EMILY
ROLLIE

How Do you Solve
a (CANADIAN) Problem
like RITA JOE?

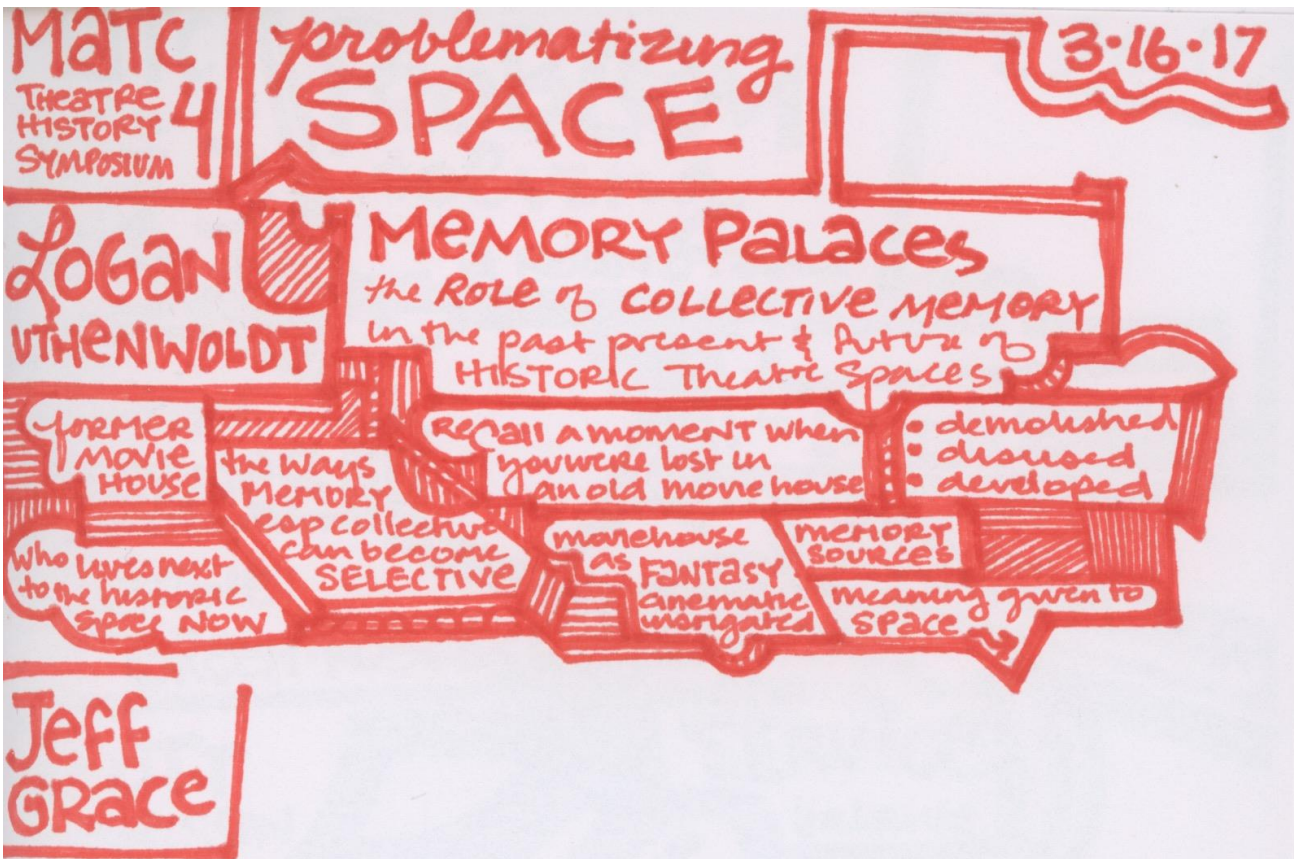
an exploration of, ERS & NAM Indigenous Perf

problems of
INDIGENOUS
representation
& performance

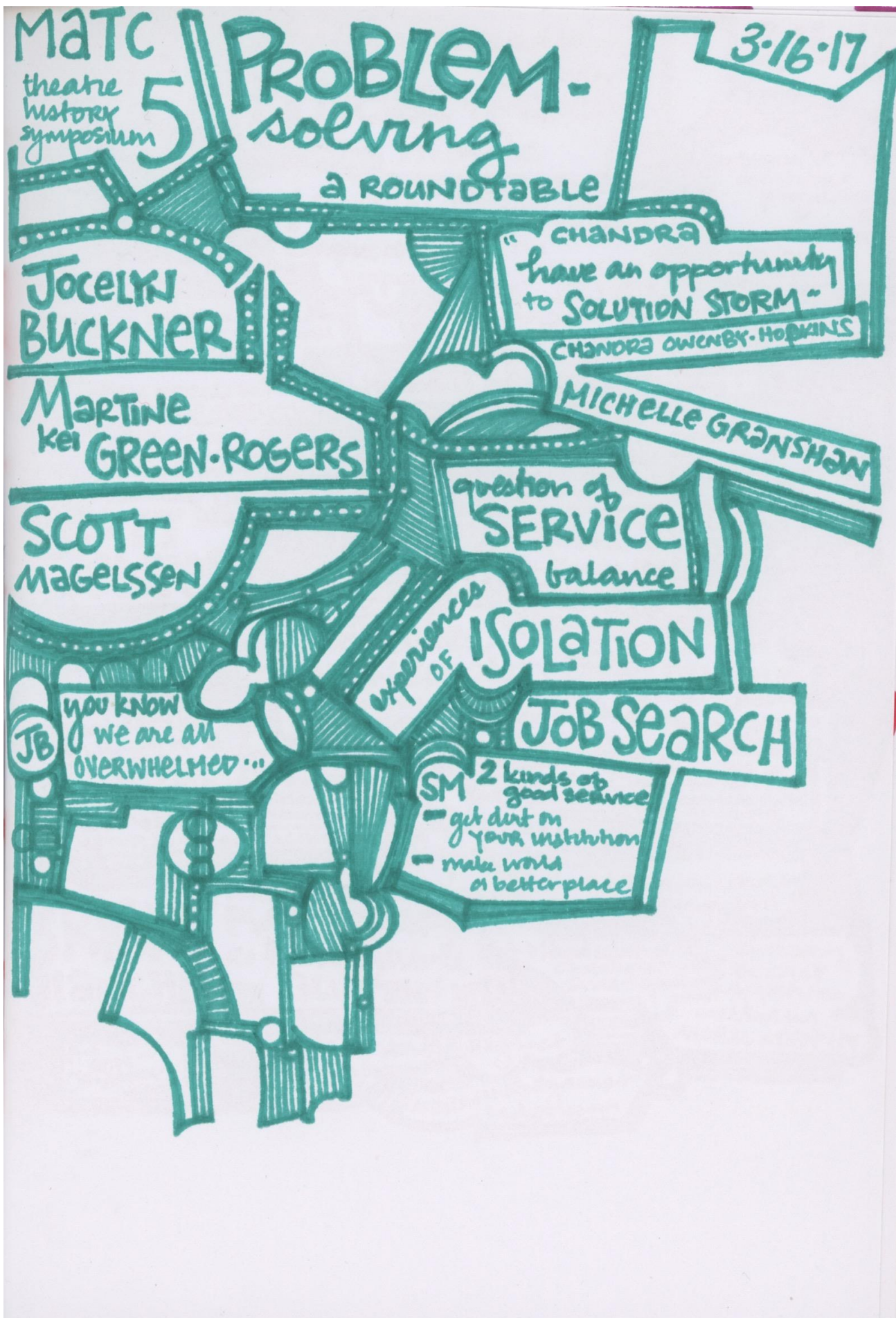
between US & Canada
as case study —

only one US production
in May 1973

authentic
CANADIANS



Another example of a doodle crafted with the support of a computer-generated voice. In this doodle, Inga Meier's was among the first I doodled in absentia, while Logan Uthenwoldt's was among the last.



An example of a roundtable doodle, as opposed to a panel presentation. Note the size of the keywords (signaling general areas of topical discussion) and the number of lines and shapes (an indication of lots of listening).

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shifting paradigms
EARLY
MEDIEVAL & MODERN
theatre

3.16.17

Jesse
NJUS

the Medieval FRAUENFRAGE

corpus christi & the
imperatives of theatre
HISTORY

women
question/
problem

INDEPENDENT
women
religious

the ways women
central to medieval
theatre making

paradoxical femininity
of body of christ —
which Jesus got from
his mother Mary

championed
by some
and reviled
by others

long form vernacular
drama

JULIANNA
→ invented corpus christi

women
at origin of
foundational
dramas

church used &
as religious propaganda
because they were engaged in transubstantiation

influence of women

politics of the
body politic in
religious perf

SCOTT
VENTERS

the devotional
Always
Political

women part of
corpus christi
POLITICAL perf

HOBBS

(NATURAL
ONTOLOGIES)
SIMIAN SOCIALITY

in production of the
early modern
UNIVERSALS

covenants
SPANISH in
age of PERU
MASQUE

apes at end
of Davenant
masque

bestial agency
as analogy to
Native peoples of
the Americas

material evidence of
apes in 1500s depicted
Portuguese of mythical
semihuman figures

simian resistance
to Spanish rule

INDIANS as
neither fully
human nor
animal

ANIMAL →

NATURAL → ENGLISHMAN

BRIEN
BIANCHI

the reverend vice
FALSTAFF
as the affable
GLUTTON

diet & Elizabethan
england

food centric
character in
Shakespeare

avatar of
BODILY
appetite

including
MORAL ATROPHY

the
COPON
poster
impolite

Falstaff's neglect
of himself

WARNING against
hedonism

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uncovering SPATIAL POLITICS

3.16.17

Kate
PIERSON

When all the towns a stage

ANN JELICOE'S

community play process

Dorset
England

beginning in 1978
Southwest
England

attention to known
playwrights texts
at expense of attention
to the IMPORT of Jellicoe's method

chance for
local communities
to come together through
creative process

intertheatrical
text · performance · process

COMMUNITY PLAYS

her own story
was being erased
just as she wrote it

as genre ·

a way to address
ways women often
written out of history

Keith
BYRON
KIRK

Places of Performance

COMMUNITY STRIVINGS
in the Hill District performances
of Frederick Kittle Jr's SEVEN GUITARS

JULY 2016 production

ENK DRAMATURGY

spaces made place

Frederick Kittle Jr
AUGUST WILSON

part of
7 Guitars
in backyard
and lower
floors of
playwright's
childhood
HOME

public dimensions
of black spectatorship

WILSON
homesite

approaching the
process of
COMMUNITY DEVELOPMENT
as DRAMA · DRAMATURGY

PITTSBURGH
PLAYWRIGHTS
production
in July 2016

not so much
ink specific
production
as a
performance
of community

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Working out problems of

GENDER RACE & CLASS

Through AMERICAN PERFORMANCE

3.17.17

Vivian
APPLER

American
Saw Technical
Imaginary

GHOSTBUSTERS
HIDDEN FIGURES

SECRET SCIENCE
problematic stagings of

Why do GENDER
and RACIAL stereotypes
persist in depictions
of women in science —
and how does that relate
to scientific practice

2016

Suppressed
Secret
misplanned
whitewashed

COMPARING employment
STATS of HIGH STATUS
Science & HOLLYWOOD

positions with narrative control

PHYSICS

'From Below'
and behind the scenes

Join arts with science
CRITIQUE to demo
part of
same
system

JOCELYN
BUCKNER

SWEAT Equity

Problematising Labor in
LYNN NATAJE's SWEAT

transmedia
MONTAGE

ESSAYS

a dramaturgical
historiography
of labor crisis in
Reading PA

STAKES of
denying labor history
& history of econ crisis

Notlages
breach hyporethical
awareness

Sweat
DRAMATIZES
Research

disconnect btwn
mgt & workers
a MICRO example

the macro
disconnect
btwn politics
and community

Notlages
continued
transmedial
work with
Reading community

SHANNON
WALSH

fit & feminist

CROSSFIT as a Problematic
Feminist Praxis

HIIT

I have to stand
in order to show
you what these
exercises are

EMPOWERMENT
through
PERFORMANCE

increased in 2000

questioning
radical praxis
by scholars in
tension w/ ex-
periences in
CROSSFIT

Process
rather
than
PRODUCT

doing
the
thing done

utopian performatives

RADICAL PRESENTNESS
required within fitness practice

state of possibility
we train to be ready for

paradox
praxis-
process

MATC 9
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history
sympoium

troubling HISTORICAL NARRATIVES in performance

3.17.19

BETH
OSBORNE

POPULAR MEMORY
performing revolution
THE PROBLEM of
REENACTING the BOSTON
TEA PARTY

BOSTON
TEA
PARTY
as undignified
central event
in historical memory
the MARCH
was FUN

MEMORY
how we remember
matters

POPULAR MEMORY v
historical account

SYMBOLIC
precedent

- 1837 - proslavery murder
- 1851 - abolitionist
- 1928 - Hearst & Klan
- 1963 - MLK & civil disobedience
- contemporary tea party

BOSTON TEA PARTY
ships & museum
Limits
of witness

- Act 1 - debate
- Act 2 - march
- Act 3 - reenact
- different measures
of participation

VICTORIA
PETTERSEN
LANTZ

Who's IN WE
Historical

PERFORMANCE
& problems of the PAST
at the TOBAGO Heritage Festival

Hybrid
IDENTITIES
as expressed
in TOBAGO

Festival
as way to
stay
in touch
with who
we are

MORRIS
Wedding
MASSA

Festival
the wedding
replicates Ebro
traditions in costume &
character configurations

Recreating
PAST identities
to engage future
IDENTITY

Festival
pulls tourists
into the
past & future

COLONIAL POWER
dynamics

OLE TIME WEDDING

SHANNON
HUGHES

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rethinking REPRESENTATION on the American stage

3.17.17

KeeYoon NAHM

the Yellow Face PROBLEM

Theatricality & Asian American
Identity
in Lloyd Suh's

Charles Francis Chandler
Exotic Oriental Murder Mystery

persistent
recurrence
of YELLOWFACE

onstage
construction
of yellowface

MASK —
assembles yellowface
piece by piece

riff on the Suh play
as a way to think through
or even summarize the
history of Asian American
performance history

the question
of continued
utility of
pan-Asian
casting

Shane
Breaux

CLOWNING AROUND IN COLORED FACES

complicating the binary
in historical narratives in
early 20th century musical
comedy performances

shrunken, dark
version of
my dissertation

summary
genealogy
of racial
masquerade

by non-white performers
working on minority
touring circuits

alibi of
FUN

musical moments of racial ridicule

DAN
VENNING

QUEER Vaudeville as American HISTORIOGRAPHY

Taylor Mac

2 24 Hr. History
of popular music

the study of
foundational
assumptions
principles &
methodologies

Create a
community
that is falling
apart even as it

is coming
together

perfection
to FOR
ASSHOLES

Taylor Mac

chorus of
dancing
minions

queer artist
reclaiming
american history
as subject

acts of selection
as historiography

dream
the culture
forward

repeating
the ARTIFICE

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repositioning IDENTITY & PLACE

3.17.17

**Deana
NICHOLS**

the Problem of CARTOGRAPHY
SCOTTISH IDENTITY in

Stephen GREENHORN *Passing Places*
& Iain Finlay Macleods *I Was a Beautiful Day*

1997

2005

Passing Places

a road trip on stage

Beautiful Day

the people didn't rely on maps
but on the place names

maps in colonialist but
CREATIVE REVISIONS

alternative
MEANS of
mapping

Scottish identity
as site of continual
remaking & remapping

Los TEJANOS

the Problem with
nationality & ethnicity
in 19th Cent Southwestern Folk Drama

about failed
attempt to
conquer
Santa Fe -
getting lost

the AUDIENCE's
experience in
the Tejano
shows

**ANDREW
GIBB**

José Antonio
NAVARRO

straight man

- treated with sympathy
as audience surrogate
raisonneur - human

the ambivalence of
Tejanos via
characterization
of NAVARRO

commentary on
the consequences of
Tejanos deal w/ Anglo Texans

different
Faced by the man
in the MIDDLE

**Kelly
BREMNER**

the problem of
perception
The Kentucky Cycle's
polarizing reception

Robert Schenckman
& complete plays

America
needs
Hillbillies

a Map of how to
GET IT WRONG
when dealing with
rural America

AR TURPIN

backlash to the
KENTUCKY CYCLE
among Appalachian Studies
perpetuation of
stereotypes

play imposes
STRUCTURE
of classical
tragedy

the question
of POWER in
Appalachian
drama -

ILL DEEDS
of ancestry

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STAGING PROBLEMS as production

3.17.17

ELLIOTT
TURLEY

problem as Praxis & the
beginnings of BRECHT
in Ibsen's WILD DUCK

Shows Ibsen
to Brechtian

quite a bit of Ibsen in Brecht
→ placing Brecht
in longer Western tradition

Brecht uses
Ibsen as a way to
argue for greater

FOIL

EFFICIENCY

Shows
proto-EPIC method
bringing comedy &
CONFLICT

technique of
GEO. PAST TIME

SELF PROBLEMATIZING
method of Ibsen & Brecht

CONTINUITY btwn Ibsen & Brecht

thinking NOT just CONTENT but mode
of CREATION WILD DUCK does this
within narrative frame

VIA AMBIGUITY
and metaphor

Squabble over
TRAGEDY's
meaning

Heidi
Nees

AGENERATIVE CRUCIBLE

problematizing past & present
through Historiographic Approach

in the
crucible
of my
crucible

present
determinations

a CONCEPT
problem

interd. in staging
stagedirection as
onstage narration

petition
for LICENSING

How will we
remember
the present?

collaboration
with history grads
& Engineering students
writing projections

projections
of historical images
from then to now

"UNFORTUNATELY
we will NOT allow it"

The ways the production
unwrote HISTORIES

remembering past through lens
of the present

DAVID
BISAHA

PRODUCTIONS as PROBLEMS

the pedagogy of design

Yale Studio

design
as PROBLEM

conceptualizing
PROBLEM &
creating solution

the influence of
the ATELIER model
influential of
architecture at Yale
pedagogy

CARNEGIE

PRODUCTION

a PROBLEM
orientation

through component skills
& rigorous production schedule

who should
designers be

teaching through practice

SOLVERS - FRAMERS
INVENTORS of PROBLEMS

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REIMAGINING PERFORMATIVE ARCHIVES

3.17.17

Robert
WIGHS

SUSANNE
SHAWYER

the problem of
AVANT GARDE AURA
in Black Mountain College Archive

1948 presentation of SATIE
at Black Mountain featuring
notable folks

Rose of the Medusa

importance of
ARTS at Black Mtn
community

5 plays + readings + radio
a gift for school on 100

Black Mt
distinct

CASTING & PRODUCTION
philosophies

theatre at
Black Mountain
generally more
conventional
than the canonic
avant garde movements

results
oriented
THRExp

philosophy of
CASTING - what student
could learn about themselves

THEATRE at Black Mtn
a therapeutic process

PRACTICE
NOT
CANON

THRAO COLLABORATIVE
a core curricular requirement

NO VIRTUOSITY

SCOTT
KNOWLES

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undergraduate
EMERGING SCHOLARS

3.17.17

Jacqueline
FISHER

OLGA
Nethersolian Expression
and Societal Suppression
the CENSORSHIP of SAPHO

Feb 20 1900

NYWORLD

the problem
of sexual agency

Fanny LeGrand

persona
costume (draped)
she doesn't die

a woman
empowered
by sex considered
indecent

Lauryn
MORGAN
THOMAS

the MYSTERY of CHILDREN

the problem with ignoring
children in the YORK MYSTERY PLAYS
in the medieval era & today

WHERE are the
CHILDREN?

obligation of
CHOIRBOYS
to the plays
- expediency

evidence of children
discovered when considering
CHILD education in
and medieval children's choir
PROFESSIONAL CHILD

shift from COMPULSORY
to VOLUNTARY

flip the
premise - children in mystery plays
flip to the YORK plays in lives of children

NICOLE
GREEN

Lemonade
A gateway drug

full length
video album

Beyoncé
management to
her persona

feminist Beyoncé
AMPLIFYING
the notion
that black feminism about an

tension of
feminist definition

→ AUTHENTICITY
→ SINCERITY
→ ACTIVISM

an access
POINT
when
performance
of SINCERITY

elevation of
BLACK WOMEN'S
wisdom & power
already held

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15th symposium

CONFRONTING ADVOCACY & PERFORMATIVE POLITICS

3.17.17

Stacey
CONNELLY

Nathan the Wise
Piscator's crusade
against ANTI-SEMITISM
& Islamophobia

Arendt's
"inner
immigration"

Piscator's forced
return to post WWII Germany

Political
Relevance
of FRIENDSHIP

Samey
AL SABER

a post-colonial reflection
ON ADVOCACY
Seven Jewish Children &
the "problem" of Palestine

Operatic
nationalism
as a
problem

CONTROVERSIES
SURROUNDING
the play as synecdochic
for sentiment re Israel

the complexities
of CONFLATION
of critical discourses
of Israel, Zionism and
anti-semitism

the controversy
and the
advocacy
ended up
silencing the
colonized

Controversy
becomes about Churchill
and the play w/o addressing
engaging realities of Gaza

this focus
obscures
Palestinian
experiences
and voices

relevance of
Palestinian
identity for
Edward Said
wrought impact

Colonizer debates itself within itself

CATHERINE
VIRTIS

WRITING THE SELF
Langston Hughes RADICAL PROBLEM

Langston Hughes communist plays
are a PROBLEM - his RED plays

and the
creation
of identity

both
sincere &
a construct

"sexually
nebulous
& not gay"

CREATION
of his own
Blackness

crafting of
his own
RACIAL
IDENTITY

performing
authenticity

his art
always a process
of calling into
being an identity
he wished to
attain

UNVENTING
AUTHENTICITIES

Hughes'
RED period
not an anomaly
but part of a longer
journey of SELF
INVENTION

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Reliving HISTORY through performance

3.17.17

emma
FUTHEY

KAREN
DABNEY

LIVING HISTORY & ARMY ARCHIVES SOLDIER-ACTORS in amateur performance

COMMUNITY
THEATRE on
BROADWAY
BUDGET

US ARMY
performing
Arts branch

more 25k perfs
annually

"for the SOLDIER by the SOLDIER"

- tours
- companies at bases

collaboration
between PRO-ART

THEMATIC PRODUCTION

US ARMY
Soldier Show

HOW TO
GUIDES to SOURCE

building
HIERARCHY

show we archive

PROFESSIONAL
THEATRE ARTIST
OVERSEEING
AMATEUR ACTORS

VS OUTSOURCED
entertainment

TRAVIS
STERN

What's the Problem to it
Anyway?

IMPROV COMEDY

as a THEATRICAL FIRST RESPONSE

how improv deals with major/minor
CULTURAL events but 2 had NO IDEA

theatrical
Response
as TRAUMA

COMMUNITY
CREATED on
IMPROV as
trauma

improv
can't reach
the WOUNDS

the LAG between event & response
in conventional theatrical production

historical synchronicity
between shared moment
in time possibilities

socialization/
implementation
of audience PROMPT
as gesture of
openness
formation

IMPROV works at
the HIGH IMPACT moment

temporal proximity
to traumatic event

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Complicating Asian & Asian American representation

3.18.17

No SAGE
melodrama

MERRITT
DENMAN

appropriating community
the PROBLEM of ORIENTALISM
in the Little Theatre Movement

orientalism
and LTM's
national identity

orientalist plays
a DEFINITIVE
TREND w/in LTM
movement

Romanticism
mocked
anthropology

YELLOWJACKET
discrepancy between
TYPE & actual generation
of script

VICKI
HOSKINS

Asian Body as TRANSGRESSOR
in Broadway Musical Theatre

asian/american IN/VISIBILITY

casting conventions

DRDD
ALADDIN
ALLEGIANCE

ANGELA
AHLGREN

disciplinary problems
HEARING ORIENTALISM
in ALWIN NIKOLAI'S
IMAGO

1963

asianist ELEMENTS

sonic aspects
of NIKOLAI'S work

"asianist" as
EDIXON per
Gothchild

impr
quotation
citation
appropriation
absorption

the tension
regarding the habit
of viewing ASIANIST
presence as coming
from outside ...
as ALIEN

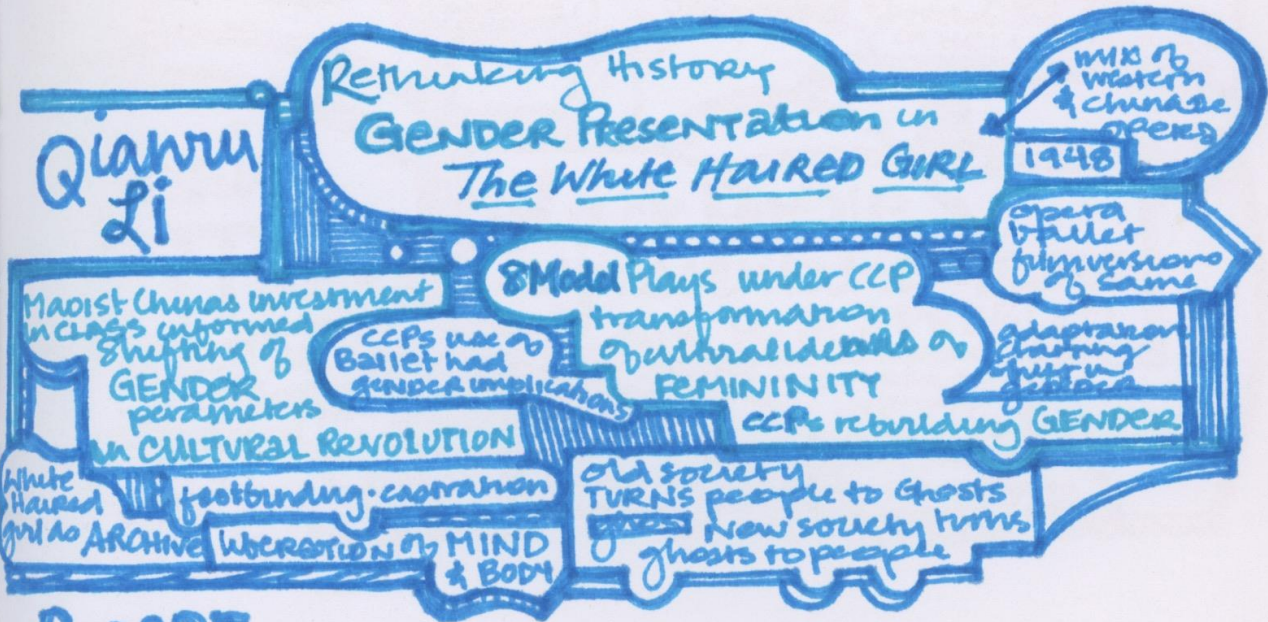
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reconsidering THE BODY in performance HISTORIOGRAPHY

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katie
HAHN



ROBERT
CRANE

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reexamining BLACK IDENTITY

in American Culture

3.18.17

Laura
BAGGS

as an anti-racist
feminist

Creating the problematic
MYTH of the BLACK MALE RAPIST

Stagings/Representations
of Interracial Sexual & Intimate
VIOLENCE

black of rapist
A WHITE CONSTRUCT

genealogy of racism

OTHELLO
BIRTH of a Nation

reading of
OTHELLO musical
show

Devair
JEFFRIES

black Female
representation

WE HAVE A PROBLEM

STEREOTYPE

how CONTEMPORARY
plays CONFRONT
black & stereotypes

genealogy
contemporary
recurrence of
longstanding
types

REPRESENTING
MAMMY
MULATTO
MISTRESS
stereotypes

Beck
HOLDEN

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graduate EMERGING SCHOLARS

3.18.17

Susan
BYWATERS

What is 'PROBLEMATIC'?

REFUTING accusations of
SEXISM in Verdi's *Rigoletto*

nightly
CURSE

Importance of ALL MALE CHORUS

as ANCHORING the critique of

patriarchal misogyny

cheerful public
dark interiority

with on stage character
of romantic
TENOR

Monica
CORTÉS
VIHARO

Walk a Mile in My Shoes
Reclaiming People's Temple

performative
HISTORIOGRAPHY
opening questions
about HISTORY
through performance

Shifting gaze from

JONES to CONGREGATION
(including but not
emphasizing Jones)

Berkeley Rep
documentary
theater to tell
story of Jonestown

ARTIFACTS that
straddle the boundary
between archive & repertoire

archive
as EMBODIED
presence

acts of
TRANSFER

activating
REPERTOIRE
of memory

engage REPERTOIRALLY with newly expanded archive

Chelsea
TAYLOR

the IMPOSSIBILITY OF SYMBOL
CHEKHOV'S *Breaking String*
and the struggle for interpretive control

STRUGGLE for INTERPRETIVE
control

IMPOSSIBLE
stage directions

one that cannot be
translated into a

the necessity of
INTERPRETATION

IMPLIES
simultaneous
operation of
SYMBOLISM & REALISM

RECOGNIZABLE
stage icon

making the ABSENT
manifest in the play

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challenging PERFORMANCE HISTORIOGRAPHY

3.18.17

Noe
MONTEZ

Yes We Can?

RESISTING the Obama Presidency's
NEOLIBERALIST ENVISIONING
of the American Dream in
Kristoffer Diaz Elaborate Entrance of
Chad Deity

Diaz draws
upon myths
of hierarchy
as Obama

inherent
RACISM

the Market
reinscribes
Racial Inequality

disrupts the culture industry
SATIRICAL AGENCY
theatrical tool of
political/culture
RESISTANCE

SCOTT
MAGELSEN

theory of
SPACE TOURISM
w/in larger
theories of
tourism

the Problem
of the SPACE TOURIST
a New New theory
of the leisure class

Space
travel

PERFORMANCE
as RESEARCH

converting
something
from experience

the transformative
VANTAGE POINT
of space

WOULD YOU
want to be
a SPACE TOURIST?
would you NOT?

performance
of ANTI Space
TOURISM

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testing

3.18.17

HISTORICAL Elisions

lezie
CROSS

A Natural Woman

a DEFINITIONAL & HISTORIOGRAPHICAL
problem

Ada Rehan

leading Shakespearean lady
in ADAMS's company

exemplary

"American
naturalistic
acting"

colloquial style

what was
late 19th cent
NATURALISTIC
acting?

idealized
acting

EMOTIONAL
truth v
idealized
ARTIFICE

sumptuous
ideal

JENNIFER
SCHLUETER

Theatre Race #1

1933-1957

problems of THEATRE
at Black Mountain College

theatre as
FUNDAMENTAL
part of
black mtn
college experience

William Robert
BOB WUNSCH

prioritization
of the AVANT
GARDE

not experimentally
inclined

only paid faculty
member

advocate of Bob Wunsch
→ crisis of theatre
at Black Mtn

JOE
STOLLENWERK

Where I can be me

the Problem with CASTALBUNS
feminism & the 11 o'clock number

the problem
of emotional narrative
legibility
in the final 11 o'clock
part of ♀ agency

Hello Dolly
My Fair Lady
Bells Are RINGING
Mamma Mia

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recontextualizing
POLITICS & PERFORMANCE

3-18-17

AOISE
STRATFORD

the Vampire of the Grotto

a friendly exploration

CONTEMPORARY VIABILITY
of GOTHIC DRAMA

now
openly
vampiric
desire

gothic drama
RARELY performed today
dismissed
DANGEROUS
UNIMPORTANT
BAD

my adapt
ation
of GOTHIC
play

- taste for spectacle including stock features/image
- concerns about social structure
- complex plots
- challenge of real
- fear heightened tone
- legibility of uncanny object

fear
central
gothic
emotion

shelby
LUNDERMAN

DEANNA
TOTEN
BEARD

arms & the girl

CURRENT EVENTS FATIGUE
& Broadway in the Great War

Stravinsky & Balak

the average War Play

the plays
generalization
of RELIEF/RESPIRE
from ideological
debate

telling
stories of
war w/o
using
WAR TALK

blanked out
stories of
current relations
of German army

no polemic

1914-1916
debate
abt war

Spilled onto stage

MATC
theatre history symposium

exploring IMAGINATIVE spaces

3.19.17

Michael
VALDEZ

RISK YOUR SKIN
embodying problems of cultural identity
UNDER NEOCOLONIAL economic pressure
in Maryula Padmanabans HARVEST

BODILY
disassembly

Complex abstraction
as theatrical vocabulary
FOR NEOCOLONIAL

imagined
SPECULATIVE
space

hyperbolizing
speculative FICTION

of NEOCOLONIAL
intimacies

ORGAN trafficking
medical tourism

television
COFFIN

manages
piece by piece

postcolonial
UNCANNY & bodies on stage

harshly capitalist
viscerally physical

Katherine
SWIMM

My Senses Wandered
The LEAR of Private Life
and the possibility of a
FICTION of BEDLAM

1820s
domestication
bleeding

dramatic appeal
of DELUSIONAL
behavior

bedlam as
(historical cliché)

SANITY as
metaphor for
social order

COMPETING
conceptions of madness..

→ neurological OR

→ failure of judgment/morality

as synecdoche for
notion of madness

DELUSIONS
deluded imagination

disagreement over
RIGHT of MADNESS

Matthieu
CHAPMAN

shifting the
PARADIGM of RACE in BRITAIN
the possibility & politics
of a RACIALIZED MacBeth

question
whether
MACBETH
a "Race" play

Prince Edward
called black
six times

MORAL
RACIAL blackness

NUMEROUS
references to
character
being Black
throughout
Shakespeare

suite of Black
parts
at court of Queen Anne
and King James

POLITICAL
performances of Blackness
in Macbeth at King James court

killing
Scottish
blackness
unimpaired
blackness
raciality

The final panel on the final day of the conference. Note that panel 24 doesn't exist; its speakers were slotted into other panels at the last minute.