



### Contributors

**Rachel E. Bauer** is a scholar, director, dramaturg, and performer, but first and foremost, she is an educator. She is Coordinator of the BA in Theatre Arts and Lecturer in Theatre Arts in the Department of Media & Performing Arts at Sacred Heart University. In her research and teaching, Rachel focuses on highlighting the transferable nature of theatre pedagogy and theatre education, focusing on the skills gained through theatre training that are useful both on the stage and across many disciplines. She hopes to continue to develop the interdisciplinary relationships between the Arts and STEM fields to advocate for a STEAM (science, technology, engineering, ARTS, and mathematics) approach to education and communication strategies. Her other research area focuses on gender and theatre, specifically looking at women's experiences in theatre and theatre in higher education. She earned a PhD ('18) and MA ('13) in Theatre from the University of Missouri, with minors in College Teaching and Women's and Gender Studies, and BA's ('10) in English and Theatre, with a concentration in Acting and Directing, from Rowan University.

**Elizabeth M. Cizmar** is Assistant Professor of Theatre at Vanderbilt University. She holds an M.F.A. in Acting from the Actors Studio Drama School/New School for Drama and a Ph.D. in Drama from Tufts University. She has previously taught at Franklin & Marshall College, Bucknell University, and the American Academy of Dramatic Arts. Her book project focuses on Ernie McClintock's Afro-American Studio for Acting & Speech (est. 1966) and the Jazz Actors Theatre (est. 1991). McClintock developed a technique known as Jazz Acting inviting actors to explore, research, and respond in the context of an improvisational conversation, an identifying aspect of a jazz ensemble. Her research works to excavate McClintock's legacy and aims to include Afrocentric methods in actor training. Her published essays are featured in *The Routledge Companion to African American Theatre & Performance, Text & Presentation*, and *Twentieth Century and Contemporary American Literature in Context*.

**John Fletcher** is Associate Professor of Theatre, Louisiana State University. He holds a PhD in Theatre Historiography from the University of Minnesota. His scholarly work has appeared in journals such as *Theatre Survey*, *Theatre Topics*, and *Laberinto* as well as in anthologies such as *Querying Difference in Theatre History*. He is the author of *Preaching to Convert: Evangelical Outreach and Performance Activism in a Secular Age* (University of Michigan Press, 2013).

**Scott Magelssen** is a Donald E. Petersen Fellow, Professor, Head of History, Theory, and Criticism, and Undergraduate Coordinator in the School of Drama. He holds a PhD in Theatre History, Theory, and Dramatic Literature from the University of Minnesota, and teaches Theatre History and Performance Studies. His most recent book *Performing Flight: From the Barnstormers to Space Tourism* was published by the University of Michigan Press in 2020. He is the author of *Simming: Participatory Performance and the Making of Meaning* (2014) and *Living History Museums* (2007), and co-editor of *Enacting History*

(2011), *Theatre Historiography: Critical Interventions* (2010), and *Querying Difference in Theatre History* (2007).

**Eliabeth A. Osborne** is Associate Professor of Theatre Studies at Florida State University. Her research focuses on the relationship between theatre and community, the future of graduate education, and the performance of history and cultural memory. Her first book, *Staging the People: Community and Identity in the Federal Theatre Project* (Palgrave, 2011), looks to decenter what we think we know about the Federal Theatre Project by focusing on case studies in the often-ignored regions outside of New York City. *Working in the Wings: New Perspectives on Theatre History and Labor* (co-edited with Christine Woodworth; Southern Illinois University Press, 2015) seeks to recover the frequently unseen labors of hidden theatrical workers and to challenge the ways that scholars think about labor, theatre history, and performance. She also co-authored the second edition of Pearson's all-digital and highly interactive introductory textbook, *Explore Theatre* (2020).

**Patricia Ybarra** is Professor of Theatre Arts and Performance Studies at Brown University. She is the author of *Performing Conquest: Five Centuries of Theater, History and Identity in Tlaxcala, Mexico* (Ann Arbor: University of Michigan, 2009), *Latinx Theatre in the Times of Neoliberalism* (Northwestern University Press, 2018), and co-editor with Lara Nielsen of *Theater and Neoliberalism: Performance Permutations* (Palgrave Macmillan, 2012; paperback 2014). She is the former President of the Association for Theatre in Higher Education. She is also a director, dramaturg and the former administrator of Richard Foreman's Ontological-Hysteric Theatre.