

**Doctoral Projects in Progress
in Theatre Arts, 2020**

Dr. Troy Matthew Lescher, *Editor/Researcher*
Gwynnevere Cristobal, *Editor*

This is the sixty-eighth annual report of dissertations in progress in theatre arts. The entries contained in this report were gathered from institutions offering a doctoral degree in theatre or related fields. The accuracy of this report depends largely on the cooperation of faculty members who submitted complete and timely information. By compiling this data, we seek to inform the greater theatre community of the diverse research projects currently underway across various universities and disciplines.

This report lists (in order) the doctoral student's name, dissertation title, institution, academic department, faculty supervisor(s), and projected year of completion. Dissertation topics are arranged in two parts: in Part I, topics are listed first geographically, and secondarily by time periods; and Part II provides additional divisions for those projects that are not easily classified within geographic or historical parameters, but conform to other emerging areas of contemporary research.

A request for submissions for the 2021 edition will be emailed in the Fall (2020). Please contact the 2020-2021 editor (troy.lescher@humboldt.edu) if your institution is not already receiving the annual call for submissions.

My fellow editor and I are grateful for the effort of those who have contributed to this annual report.

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Gwynnevere Cristobal is majoring in Psychology and minoring in Theatre Arts at Humboldt State University (California State University).

PART I

ARGENTINA

Markenson, C. Tova. Entrance Forbidden to the Yiddish Theatres: Performance, Prostitution, and Protest in Buenos Aires (1900-1930). Northwestern University. Theatre. Tracy C. Davis. 2020.

AUSTRALIA

Herburg, Melissa. Meaningful Audience Participation in Immersive Theatre. Queensland University of Technology. Creative Practice. Bree Hadley and David Megarrity. 2022.

Kwok, Joon-Yee. Designing for Wonder: An Approach to Promoting Intercultural Understanding through Socially Engaged and Community-Based Creative Practice. Queensland University of Technology. Creative Practice. Debra Cushing and Bree Hadley. 2022.

Maloney, Kristen. Principles of Theatre-Making for the Merging of Augmented Reality into Live Performance. Queensland University of Technology. Drama. David Megarrity. 2021.

Miller, Suzie. The Mathematics of Longing: The Interface of Science and Theatre Research by Translating Mathematical Theorems into a Playscript. Queensland University of Technology. Drama. Caroline Heim. 2020.

Rixon, Tessa. Designing Authentic Digital Performance: A Mixed Methods Study of Australian Theatre and Dance. Queensland University of Technology. Creative Practice. Steph Hutchinson, Joslin McKinney and Gene Moyle. 2022.

CANADA

Robbins, Sarah. Out of the Fringes: Equitable

Training Practices in a 'Multicultural' Toronto. University of Toronto. Centre for Drama, Theatre and Performance Studies. T. Nikki Cesare Schoztko. 2022.

CHINA

Chu, Po-Hsien. The Experimental Aesthetics of Global Sinophone Theatre: The Present, the Absent, and the Avant-Garde. University of Maryland. Theatre, Dance, and Performance Studies. James M. Harding. 2020.

Ma, Yan. Gendering Male *Dan*: Male Cross-Gender Performers and Performance of *Jingju* in the Post-Cultural Revolution Era. University of Hawai'i at Mānoa. Theatre and Dance. Elizabeth Wichmann-Walczak. 2020.

Zhang, Weilue. Lose Yourself: A Cross-Cultural Study of Audience Experience in Immersive Theatre. Queensland University of Technology. Creative Practice. Bree Hadley. 2021.

COSTA RICA

Salazar-Zeledón, Carlos. The Memory of the Islands: Cultural Negotiations and their Remains in [Post]Colonial Costa Rica. University of Washington. Drama. Scott Magelssen. 2021.

EAST AFRICA

Spowage, Poppy. Producing Performance, Producing Atmosphere: Looking Beyond Development in the Production of Art, Performance and Research in East Africa. Royal Holloway, University of London. Drama, Theatre and Dance. Helen Nicholson. 2020.

EGYPT

Hedges, Allison. Spoken Words, Embodied

Words: A New Approach to Ancient Egyptian Theatre. University of Maryland. Theatre, Dance, and Performance Studies. Franklin J. Hildy. 2020.

ENGLAND

Medieval / Renaissance

Gates, Sam. Robert Johnson, William Shakespeare and *The Tempest*: Song in a Culture of Change. University of Glasgow. Culture & Creative Arts. Victoria Price. 2025.

Twentieth Century

Robinson, Elise. The Performative Turn in the British Women's Suffrage Movement. University of Georgia. Theatre and Film Studies. Marla Carlson. 2021.

IRAN

Akhtari, Nazli. Performing Digital and Archival: An Inquiry into (Trans)National Iranian Media Landscapes. University of Toronto. Centre for Drama, Theatre and Performance Studies. VK Preston & Sarah Sharma. 2022.

Haeri, Q-Mars. In Search of the Popular: Erased Theatres of Tehran's Lalehzar Entertainment District in the 1950s and 60s. University of Maryland. Theatre, Dance, and Performance Studies. Franklin J. Hildy. 2020.

IRELAND

Grogan, Erin. Uncovering the Voices: Irish Female Playwrights during the Free State Years. Texas Tech University. Theatre and Dance. Andrew Gibb. 2019.

JAPAN

Lanki, Colleen. Vampires, Lovers, Memory

and Meat: Women's Bodies in the Theatre of Kishida Rio. University of British Columbia. Theatre and Film. Siyuan Liu. 2021.

MEXICO

Munoz, Juan Manuel Aldape. Choreotopias: Performance, State Violence, and the Near Past. University of California, Berkeley. Performance Studies. SanSan Kwan. 2020.

NIGERIA

Ameh, Elaigwu. Displaced: Aid, Performance, and the Survival of Internally Displaced Persons. Cornell University. Performing and Media Arts. Debra Castillo and Sara Warner. 2020.

PHILLIPINES

Gupa, Dennis. Sea Rituals, Climate Change, Applied Theatre: Indigenous Elders' Perspectives on Ecological Stewardship. University of Victoria. Theatre. Kirsten Sadeghi-Yekta. 2021.

POLAND

Bral, Alicja. Selfless Language: Acting Coordination Method Leading to Act of Speech. University of Kent. Drama. Paul Allain. 2022.

SCOTLAND

Cowan, Isla. Ecological Consciousness in Contemporary Scottish Theatre. University of Glasgow. Culture & Creative Arts. Carl Lavery. 2020.

Knotts, Jennifer. Play/writing Histories: Navigating the Personal, Public and Institutional Stories of Theatre Space. An Architextural Study of the Citizens Theatre.

University of Glasgow. Culture & Creative Arts. Graham Eatough, Deirdre Heddon and Victoria Price. 2021.

SINGAPORE

Nambiar, Aparna. *Choreographing the Creative Enterprise: The Transnational Reassembly of Traditional Dance in Singapore*. University of California, Berkeley. Performance Studies. Shannon Steen. 2021.

SOUTH KOREA

Choi, Bomi. *Multicultural Transformation, Korean Diaspora and Representation of Ethnic Otherness in Contemporary South Korean Theatre*. Royal Holloway, University of London. Drama, Theatre and Dance. Bryce Lease. 2021.

SPAIN

Grande, Alicia Hernández. *Disarticulated Bodies: Catalan Nationalism and Cultural Reconstruction, 1975-2017*. Northwestern University. Theatre. Dassia Posner. 2020.

SRI LANKA

Wijesiri, W.N.D.N. *Representation of Identities in Sinhala Theatre: From Pre-modern Folk Plays to Contemporary Theatre*. Queensland University of Technology. Drama. Bree Hadley and Leah King Smith. 2021.

USA

Twentieth Century

Crowley, Patrick. *The Life and Death of Living Stage: Towards a Rebirth of Radical Theatre in the United States*. University of Maryland. Theatre, Dance, and Performance Studies. James M. Harding. 2020.

Demmy, Tara Noelle. *The Making of a*

Soldier-Comedian: The Writers' War Board and the Soldier Sketch Writing Contest of WWII. University of Maryland. Theatre, Dance, and Performance Studies. Franklin J. Hildy. 2022.

Pearson-Bleyer, Jessica. *"I Enjoy Being a Girl": Women Writing in the Shadows of Rodgers and Hammerstein*. Tufts University. Theatre, Dance, and Performance Studies. Barbara Wallace Grossman. 2021.

Twentieth/ Twenty-first Century

Hedges, Miriam (Mimi). *Painted Ceilings in Scene Design: A Historical Trajectory of Women Designers*. University of Missouri. Theatre. M. Heather Carver. 2021.

Kane, Caitlin. *Acts of Witness: Confronting Epistemic Injustice through Research-Based Performance*. Cornell University. Performing and Media Arts. Sara Warner. 2021.

Kilburn, Jayme. *Facilitateur: Agency, Ethics, and Feminist Ideologies in the Rehearsal Room*. Cornell University. Performing and Media Arts. Sara Warner. 2020.

Stone-Lawrence, S. *"What It IS!": Negotiating Racial Identity from the Black Arts Movement to Post-Black Plays and Beyond*. Texas Tech University. Theatre and Dance. Andrew Gibb. 2020.

Twenty-first Century

Dailey, Zach. *Constructing Post-Recession American Regional Identity in the Works of Obama-Era Playwrights*. Texas Tech University. Theatre and Dance. Andrew Gibb. 2020.

Gerdsen, Jenna. *Huika'i Mo'ō 'ōlelo: Theatre in Hawai'i during the 21st Century*. University of Maryland. Theatre, Dance, and Performance Studies. Faedra Chatard Carpenter and Esther Kim Lee. 2020.

PART II

ACTING THEORY

- Atkins, Stephen. *The Crosspoints Acting System*. University of Kent. Drama. Paul Allain. 2021.
- Sloan, Dennis. *From la Carpa to the Classroom: The Chicano Theatre Movement and Actor Training in the United States*. Bowling Green State University. Theatre and Film. Jonathan Chambers. 2020.
- Strandberg-Long, Philippa. *Beyond Repetition: Investigating how Sanford Meisner's Training Process Diminishes Self-Consciousness and Enhances Spontaneity in Actors*. University of Kent. Drama. Nicola Shaughnessy. 2020.

AFRICAN-AMERICAN THEATRE & PERFORMANCE

- Gray, Les. *Moving Pain Home: Cultural Production and Performance Out of Black Trauma and Terror*. University of Maryland. Theatre, Dance, and Performance Studies. James M. Harding. 2020.
- Overton-Mann, Dwayne Keith. *His 'Grotesque Swagger'; or, The Black Joke, Morgan Benson, and the Blackground of America's Musical Comedy*. Northwestern University. Theatre. Susan Manning. 2020.
- Ridley, Leticia L. *Fleshy Matters: Fragmentary Performance and Hypervisible Renderings in Black Women's Popular Culture*. University of Maryland. Theatre, Dance, and Performance Studies. Faedra Chatard Carpenter. 2021.

CRITICISM & AUDIENCES

- Banks, Fiona. *Audience Engagement: How and Why do Audiences Engage with Shakespeare in Performance?* University of Kent. Drama. Helen Brooks. 2020.
- Holley, Kelley. *Experiencing Place: Dramaturgies of Site-specific Performance*.

University of Maryland. Theatre, Dance, and Performance Studies. Faedra Chatard Carpenter. 2021.

- Mealey, Scott. *Recollections of a Spectator: How Intent, Style, and Familiarity may effect Attitudinal Change in the Theatre Spectator*. University of Toronto. Centre for Drama, Theatre and Performance Studies. Kathleen Gallagher. 2020.
- Salisbury, Jenny. *Community-Engaged Theatre Audiences: The Seat of Interpretation*. University of Toronto. Centre for Drama, Theatre and Performance Studies. Barry Freeman. 2020.
- Shutt, Helen Elizabeth. *Play/writing Participation: Textual Strategies Towards Audience Co-Authorship in Performance*. University of Glasgow. Culture & Creative Arts. Elizabeth Tomlin. 2021.
- Storey, Scout. *Infinite Identities: Staging Fandom and Diversity in Geek Theatre*. University of Georgia. Theatre and Film Studies. John Patrick Bray. 2021.
- Vanderford, Dorothy C. *Presentist Analyses of Gender and Race in Four Contemporary Performances of *Antony and Cleopatra* and *The Duchess of Malfi**. University of Nevada, Las Vegas. English. Evelyn Gajowski. 2020.
- Windeyer, Richard. *Black Box Exposures: Enriching Public Engagement and Critique of Big Data through Intermedial Performance Strategies*. University of Toronto. Centre for Drama, Theatre and Performance Studies. Antje Budde. 2020.

DANCE STUDIES

- Whitehead, Simon. *Drifting Together in the Anthropocene: Towards a New Social Choreography*. University of Glasgow. Culture & Creative Arts. Carl Lavery. 2023.

EDUCATIONAL THEATRE

- Eleftherakis, Christa. *Examining*

International-Mindedness in the International Baccalaureate Theatre Program. University of Hawai'i at Mānoa. Theatre and Dance. Kirstin Pauka. 2020.

Phong, Rose Winter. Beyond the Audience: Crafting Effective Engagement Strategies for Students on the Spectrum in the Theatre Classroom. Texas Tech University. Theatre and Dance. Andrew Gibb. 2020.

FEMINIST THEATRE

Dyson, Gillian. The 'Feminine Un-canny': A Strategy for the Deconstruction of the Homely in Contemporary, Solo Feminist Performance Art. University of Glasgow. Culture & Creative Arts. Carl Lavery and Victoria Price. 2020.

Salame, Zeina. Carried in One Woman: Female Arab American Solo Performance. University of Oregon. Theatre Arts. Theresa May and Michael Malek Najjars. 2020.

GENDER STUDIES

Hall, Isla. Categorising Body Language into Genders. University of Kent. Drama. Helen Brooks and Nicola Shaughnessy. 2021.

Parsons, Semane. Gender Performativity on the Mid-Eighteenth Century Stage: An Exploration of Past Performance Texts towards an Understanding of the Performance of Gender on the Past and Present Stage. University of Kent. Drama. Helen Brooks. 2020.

Ricken, Daniel M. "What a Man": The Crisis of Masculinity on the American Musical Theatre Stage. Bowling Green State University. Theatre and Film. Lesa Lockford. 2020.

INDIVIDUAL PLAYWRIGHTS

Farias Calderon, Santiago. Crossing Borders: Translation, Translocation, and the Plays of

Edgar Chías. University of British Columbia. Theatre and Film Studies. Hallie Marshall. 2020.

Fitchett, Jonathan. Beyond Absurd: Beckett, Pinter and the Rediscovery of Language and Theatricality in Current and Future Writing for the British Stage. University of Kent. Drama. Shaun May. 2020.

Munson, Derek R. Lanford Wilson and the Microecology of Identity. University of Missouri. Theatre. David A. Crespy. 2020.

INTERDISCIPLINARY STUDIES

Gwillim, Christine L. Curating Performance: Programming and Placemaking in US Contemporary Performance Festivals. University of Texas at Austin. Theatre and Dance. Charlotte Canning. 2020.

Vorbeck, Collin. Event Schema Theory and the Evolving Dramaturgies of Dramatic Literature. Texas Tech University. Theatre and Dance. Andrew Gibb. 2021.

LATINX THEATRE & PERFORMANCE

Saltveit, Oglá Sanchez. The Latinx Theatre Commons: Feminist Decolonization in the Early Years of a Movement to Update the Narrative of the American Theatre. University of Oregon. Theatre Arts. Theresa May. 2020.

LITERARY ASPECTS

Danckert, Paula. The Role of the Dramaturg: Remaking Historiographies, Revisioning Relationships. University of Toronto. Centre for Drama, Theatre and Performance Studies. Jill Carter and Nancy Copeland. 2021.

Sammut, Carmelo. Explicit Readings: An Inquiry into Young Adults' Embodied Experience of Fictional Texts. University of Kent. Drama. Nicola Shaughnessy. 2020.

LGBTQIA+ THEATRE

- Butucea, Vlad. *Queer Digital Performance: Embodiment, Materiality, Ethics*. University of Glasgow. Culture & Creative Arts. Michael Bachmann and Stephen Greer. 2021.
- Cuskey, Lusie M. "The World Should Not Forsake You": Young Queer People of Faith in Contemporary Musical Theatre. University of Kansas. Theatre and Dance. Henry Bial. 2020.
- Foster, Annette. *Identity, Articulating All Women, Cis and Trans Nonbinary and Other People's Experience of Being Autistic Through Visual and Performance*. University of Kent. Drama. Nicola Shaughnessy. 2020.
- Greyson, John. *The Limits of Cultural Solidarity: Queer Bodies, Queer Screens, and the Cultural Boycott of Israel*. University of Toronto. Centre for Drama, Theatre and Performance Studies. Michael Cobb. 2020.
- Milliken, Conner. 'Queer Country': Co-authorship, Multiplicity, and Temporality in Autobiographical Performance. University of Glasgow. Culture & Creative Arts. Stephen Greer. 2021.

MANAGEMENT & ORGANIZATION

- Holton, Simon James. *Performance Producing Collectives and Artist Run Organizations in Times of Austerity*. University of Glasgow. Culture & Creative Arts. Stephen Greer & Dierdre Heddon. 2021.

MASS MEDIA & POPULAR ENTERTAINMENTS

- Gillespie, Tory. *Empathy and Intimacy in Stand-Up Comedy: How can the Performer*

Negotiate with an Audience in order to Encourage Empathy and Intimacy in Stand-Up Comedy? University of Kent. Drama. Oliver Double. 2020.

- Marks, Jennifer. *Smoothing History's Sharp Edges: History, Nostalgia, and the Cozy in Participatory Murder Mysteries*. University of Georgia. Theatre and Film Studies. Marla Carlson. 2021.
- Matias, Julia. *Negotiating Exoticism in Neo-Burlesque*. University of Toronto. Centre for Drama, Theatre and Performance Studies. Barry Freeman. 2022.
- Wilson, Ed. *What is 'Alternative'? Exploring Alterity in Contemporary British Stand-Up Comedy*. University of Kent. Drama. Oliver Double. 2021.

MULTINATIONAL

- Afolabi, Taiwo Okunola. "Internally Displaced or Internationally Displaced?" An Exploration of Participation and Ethics in Applied Theatre Projects in Africa and Beyond. University of Victoria. Theatre. Warwick Dobson. 2020.
- Babae, Mohamadreza. *Staging the Suitcase: Performance, Migration, and the Middle Eastern Diaspora in the United States*. Bowling Green State University. Theatre and Film. Angela Ahlgren. 2020.
- Barilar, Nicholas. *Dispersing and Displacing Censorship: Transnational Performances of Banned Irish Plays, 1957-64*. University of Pittsburgh. Theatre Arts. Michelle Granshaw. 2020.
- Brewster, Shelby. *Planetary Praxis: Performing Humanity Under Ecological Emergency*. University of Pittsburgh. Theatre Arts. Patrick McKelvey. 2020.
- Cole, Joshua Bastian. *A Plastic Medium: Theorizing the Prosthetic in Trans-Human Science Fiction and Speculative Visual Narratives*. Cornell University. Performing and Media Arts. Nick Salvato. 2020.

- Diokno, Giorelle. *Towards a Radical Subject: Performative Indigeneity and Coalitional Possibilities in Filipino Canadian Performance*. University of Toronto. Centre for Drama, Theatre and Performance Studies. T. Nikki Cesare Schoztko. 2022.
- Drees, Danielle. *Staging Sleep: Labor, Care, and Rest in Contemporary Performance*. Columbia University. *Theatre and Performance*. Jean Howard and W. B. Worthen. 2020.
- Gowans, Caitlin. *Unstable Human and Posthuman Identities in Royal Court Theatre Dramaturgies in the 2010's*. University of Toronto. Centre for Drama, Theatre & Performance Studies. Larry Switzky. 2023.
- Gron, Helene. *Migration and Home/lessness: Playwriting in a Globalised World*. University of Glasgow. *Culture & Creative Arts*. Michael Bachmann, Graham Eatough and Alison Phipps. 2020.
- Jakimiak, Agnieszka. *Theatre Under Suspicion: How Does Self-Censorship Shape Theatre Makers, Cultural Workers and Institutions of Performing Arts? Royal Holloway*, University of London. *Drama, Theatre and Dance*. Bryce Lease. 2022.
- Kovacs, Nicole F. *From the Cusp to the Pose: How the Pose in Theatrical Performance Illuminates and Engages Audience and Performer Co-presence, Perception, and Imagination*. University of Glasgow. *Culture & Creative Arts*. Michael Bachmann. 2021.
- Kluber, Warren. *Theatre of Operations / Operating Theatre: Medical Dramaturgies in Anti-War Plays, 1919-2019*. Columbia University. *Theatre and Performance*. W. B. Worthen. 2020.
- Lam, Cynthia. *From the Personal to the Collective: Contemporary Performances of Identity and Chinese Womanhood for Social Change*. Massey University. *English and Media Studies*. Rand Hazou. 2022.
- Lockley, Gianina K. *Distant Cousins: Explicating the Cultural Economies of the Detroit and Zimbabwe Jit*. University of Maryland. *Theatre, Dance, and Performance Studies*. Faedra Chatard Carpenter. 2021.
- Maagero, Lars Harald. *Producing the Canon in Contemporary Directors' Theatre*. University of Kent. *Drama*. Margherita Laera. 2020.
- Neuss, Carla. *Staging Mysteries: Transnational Medievalist Performance in the Twentieth Century*. University of California, Los Angeles. *Theater and Performance Studies*. Sean Metzger. 2021.
- Pesic, Julija. *Cultural Specificity, Global Dynamics: The Performance Art of Marina Abramović*. University of Toronto. Centre for Drama, Theatre and Performance Studies. Tamara Trojanowska. 2022.
- Purvis, Rosalie. *Intimate Acts of Translation*. Cornell University. *Performing and Media Arts*. Debra Castillo. 2020.
- Thorn, Shane. *The Eternally Resistant Feminine: Performances of Transcendence, Music, and Femininity in European Theatre, Ballet, and Opera 1780-1980*. University of Buffalo, SUNY. *Theatre and Dance*. Amy Graves Monroe. 2020.
- Trenchfield, Catherine. *'Brand Kneehigh': Globalisation and Cultural Exchange within Kneehigh Theatre Company*. Royal Holloway, University of London. *Drama, Theatre and Dance*. Libby Worth. 2020.

MOVEMENT

- Samur, Sebastian. *Rhythm in the Performing Body: An Examination of Three Collectives*. University of Toronto. Centre for Drama, Theatre and Performance Studies. Xing Fan and Tamara Trojanowska. 2020.

MUSIC & MUSICAL THEATRE

- Mandracchia, Christen. *The Broadwayfication of Disney: A Production History of Beauty and the Beast from Film to Stage*. University

of Maryland. Theatre, Dance, and Performance Studies. Franklin J. Hildy. 2021.

O'Shea, Farrah. Intimate Listening: New Music and the Politics of Performance. University of California, Los Angeles. Theater and Performance Studies. Sue-Ellen Case. 2020.

PERFORMANCE STUDIES

Aviles-Rodriguez, Guillermo. Set in Motion: Transit-Oriented Performance in Chicana/o Los Angeles. University of California, Los Angeles. Theatre, Film and Television. Suk-Young Kim. 2020.

Buddle, Tessa. Utopia on Tour: Exploring a Generative Relationship between Dramaturgy, Devising, Touring and Utopia. University of Glasgow. Culture & Creative Arts. Michael Bachmann and Deirdre Heddon. 2020.

Lunderman, Shelby. Cruel and Unusual Performance: (Re)producing Capital Punishment on the U.S. Stage. University of Washington. Drama. Scott Magelssen. 2020.

Martin, Montgomery. Performing Software: Developing Interface Metaphors and Interactive Dramaturgies. University of Toronto. Centre for Drama, Theatre and Performance Studies. Antje Budde. 2020.

Midtgard, Julia. Towards Neo-Mimesis: Challenging Binaries of Mimetic Practice in Postdramatic Theatre and the Contemporary Tragic. University of Glasgow. Culture & Creative Arts. Graham Eatough and Elizabeth Tomlin. 2022.

Reinhart, Michael. Towards a Systems-Based Understanding of Devised Theatre. University of Toronto. Centre for Drama, Theatre and Performance Studies. Stephen Johnson. 2020.

Scrimmer, Victoria. Beyond Resistance: Performing Protest in a Postdramatic Age. University of Maryland. Theatre, Dance, and Performance Studies. James M. Harding.

2020.

Stevens, Fraser. Cultural Camouflage/Suspicious Behaviour: Espionage as Performance Practice. University of Maryland. Theatre, Dance, and Performance Studies. James M. Harding. 2020.

Tamimi, Jenna. Performing the Past: Queer Temporality, Queer Desire. University of California, Los Angeles. Theater and Performance Studies. Michelle Carriger. 2020.

Thomas, LaRonika. Civic Dramaturgy: Cultural Space, Artistic Labor, and Performances of Urban Planning in 21st Century Chicago. University of Maryland. Theatre, Dance, and Performance Studies. James M. Harding. 2021.

Walker, Jonelle. Women in White: Performing White Femininity 1865 to the Present. University of Maryland. Theatre, Dance, and Performance Studies. James M. Harding. 2021.

White, Jonathan Barry. Investigating Concepts of Presence Through Uses of the Recorded Voice Onstage. University of Glasgow. Culture & Creative Arts. Carl Lavery. 2022.

Wilson, Francis Marion Moseley. (Un)Sanitising Death as Process: Bodies and Boundaries in Performing Taxidermy. University of Glasgow. Culture & Creative Arts. Minty Donald and Dierdre Heddon. 2020.

THEATRE ARCHITECTURE

DeGrow, David. Building the Theatre: Architecture, Mandate, Audience and the City. University of Toronto. Centre for Drama, Theatre and Performance Studies. Stephen Johnson. 2020.

THERAPY & REHABILITATION

Koumarianos, Myrto. Apprentice to the Self:

Research and Practice with the Open Program (Workcenter of Jerzy Grotowski and Thomas Richards). University of Toronto. Centre for Drama, Theatre and Performance Studies. Antje Budde. 2020.

THEATRE & SOCIAL CHANGE

- Aysal, Lara. Theatrical Adaptations: Co-production of Knowledge for Climate Change Adaptation Through Theatre. University of Victoria. Theatre. Kirsten Sadeghi-Yekta. 2022.
- Baker, Miyuki. How Do We Enact Change?: Performing Race and Class Reparations in East Oakland. University of California, Berkeley. Performance Studies. Brandi Catanese. 2021.
- Clive, Rachel. Geodiversity and Human Difference: Disability, Landscape Form and Process. University of Glasgow. Culture & Creative Arts. Deirdre Heddon. 2020.
- Senyszyn, Kasia. Scaling Access Resources for Amateur and Smaller Theatres. University of Kent. Drama. Shaun May. 2022.