3:00 PM-3:15 PM  
**Painted Faces: Exploring Theatrical Presentations of Perfect Beauty**  
Shelby Hess  
Faculty Advisor: Jim Al-Shamma, Ph.D.

Makeup has been used for centuries as a tool which men and women may use to change the face they present to the world. As theatre has developed as an art form, makeup has become a crucial component of any production. Actors now use it to ensure that the audience, from any distance, will see a perfect presentation of their character. This pursuit of perfection has always been the motive behind wearing makeup, and centuries ago images of perfection were vastly different from those that conform to our ideals today. On both the stage and the street, makeup reflected religious standards of beauty. From the careful placement of a bindi, to the powdered face of a Geisha, all the way to the towering wigs of England; men and women tried to embody their cultures’ ideas of angelic perfection. It then became the job of the actor to bring this perfection to a new level on the stage.

3:15 PM-3:30 PM  
**Across the Sea: A Comparison of American and British Performance Styles and Successes**  
Laramie Hearn  
Faculty Advisor: Brent Maddox, M.F.A.

It is a common misconception that British actors are simply better, taken as a whole, than their American counterparts, based on their high visibility in Hollywood films and at the Oscar awards. The assumption that British actor training is superior, based as it is on classical technique, bolsters this point of view. An examination of the practice and training of film actors in the US and Britain provides evidence that counters this misperception, and suggests that American actors are equal to those across the Atlantic.

3:30 PM-3:45 PM  
**The Life of Death of a Salesman: The Unraveling of the American Dream**  
EmElise Knapp  
Faculty Advisor: Jaclynn Jutting, M.F.A.

Arthur Miller’s *Death of a Salesman*, one of the greatest American plays, follows the anguished dream of a simple man, Willy Loman. The play questions the deceptive nature of the American Dream, the purpose of life, and the moral compass that exists within humankind. The American Dream, envisioned by many as a gilded lifestyle, has the capability to drive disillusioned and hopeless people to believe a better life exists for all. Miller questions the lengths to which people will go to achieve this elusive dream. Miller’s dramatic structure, vivid imagery, language, and
characterization reinforce the theme of the play, which concerns the distance between misplaced hope and its consequences. The play makes one question whom Willy was before the play begins and what kind of life is he leaving behind for his wife and children; his family no longer has a father or husband because of his own misplaced hope for a dream that was never going to be realized. Literature such as *Death of a Salesman* defines and preserves the reality of the lives of many people who have been led astray by the dusty, golden lining of a dream that is apparently unachievable.

3:45 PM-4:00 PM  
**Shakespeare: From Obscurity to Legend: The Transformation of Shakespeare’s Reputation during the Seventeenth and Eighteenth Centuries**  
Whitney Keen  
Faculty Advisor: Jim Al-Shamma, Ph.D.

Although William Shakespeare is known as “The Bard” today, he was generally unknown as a playwright until the early eighteenth century. He was not interested in preserving his plays, so his work was sustained through adapted performances rather than his own original scripts. As the Neoclassical period progressed, critics and audiences became more interested in the original works and Shakespeare as playwright; in this respect, the actors who performed his plays became the experts. With these actors as guides, the audience came to appreciate Shakespeare’s genius and to piece together what has become known as Shakespeare’s canon.

5:00 PM-5:15 PM  
**'Everything’s Coming up Roses!’ An Analysis of the Musical Gypsy and Its Leading Lady, Mama Rose**  
Zach Waters  
Faculty Advisor: Jaclynn Jutting, M.F.A.

Jule Styne and Stephen Sondheim’s *Gypsy* is one of the most beloved, and, according to *Playbill*, most revived musicals of all time. In looking at the script, it is easy to understand why. Not only are the music and story fascinating, but the musical features a polarizing leading lady, Mama Rose. Rose’s desires and actions propel the story forward to an ending worth seeing over and over. The story of this overbearing stage mother includes a warning against the dangers of “seized fame,” and the effects it can have on family and personal stability. This musical’s theme of “seized fame” remains relevant today. In a time of viral videos, social media, and reality television, *Gypsy* has succeeded in meeting the challenge faced by every traditional musical – that of remaining relevant in an ever-changing cultural landscape.
5:15 PM-5:30 PM
Awareness of and Recovery from Eating Disorders through Theatre
Amanda Bell
Faculty Advisor: Jim Al-Shamma, Ph.D.

Contemporary theatre is known for pushing boundaries and tackling difficult, controversial topics. Yet, why has no one seemed to be able to effectively tackle the issue of eating disorders using theatre as a platform? Augusto Boal, for example, was an advocate for using theatre to make a change. First and foremost, society must be aware of what defines an eating disorders for medical and social purposes. Eating disorders are universal and do not discriminate; women and men of all ages, races, and backgrounds are susceptible to them. Drama therapy is a viable option for battling eating disorders. Dramatic literature, and its production, is another means for educating about eating disorders. There is plenty of room for growth in this area around the themes of distorted body image and disordered eating. Although works do exist, most are of a low quality and hardly compelling. Mahatma Gandhi said, “Be the change you wish to see in the world.” Theatre artists have a responsibility to take part in this fight.