

*Triumph in My Song:  
18th & 19th Century African Atlantic  
Culture, History, & Performance*

*May 31 - June 2, 2012  
University of Maryland, College Park*

## GENERAL INFORMATION

### Parking

- Stadium Drive Garage, located across the street from the Clarice Smith Performing Arts Center, costs \$3/hour (\$15/day maximum) on Thursday and Friday. On Saturday, the daily rate is \$5.
- After 4pm on Thursday and Friday, and all day Saturday, free parking is available in Lot 1 (the large lot adjacent to the Center). Information on these options is also available here: [www.tinyurl.com/TIMS-PARKING](http://www.tinyurl.com/TIMS-PARKING).

### Dining

- Breakfast will be provided on Friday (7:45am-8:30am) and Saturday (8am-8:45am), as will mid-afternoon coffee breaks on both days.
- The Applause Café, which is located in the conference venue, will be open on Friday from 8am-2pm. Other campus food options are available in the nearby Stamp Student Union (see page 2 for the campus map), or the Mulligan Grill at the golf course (directly across University Boulevard).
- A list of nearby restaurants may be found on pages 12-13.

### Wi-Fi

- Passwords for wireless internet access are available at the information desk in the lobby. There are also computers in the Michelle Smith Performing Arts Library, accessible from the main lobby.

### Copying/Printing

- Pay for copy/print services will be available in the Michelle Smith Performing Arts Library, which will be open from 9am-9pm on Thursday and 9am-5pm on Friday. Cash only.

### Contact Person

- If you have an urgent question or are running late, please contact Heather Nathans at (617) 233-8951.

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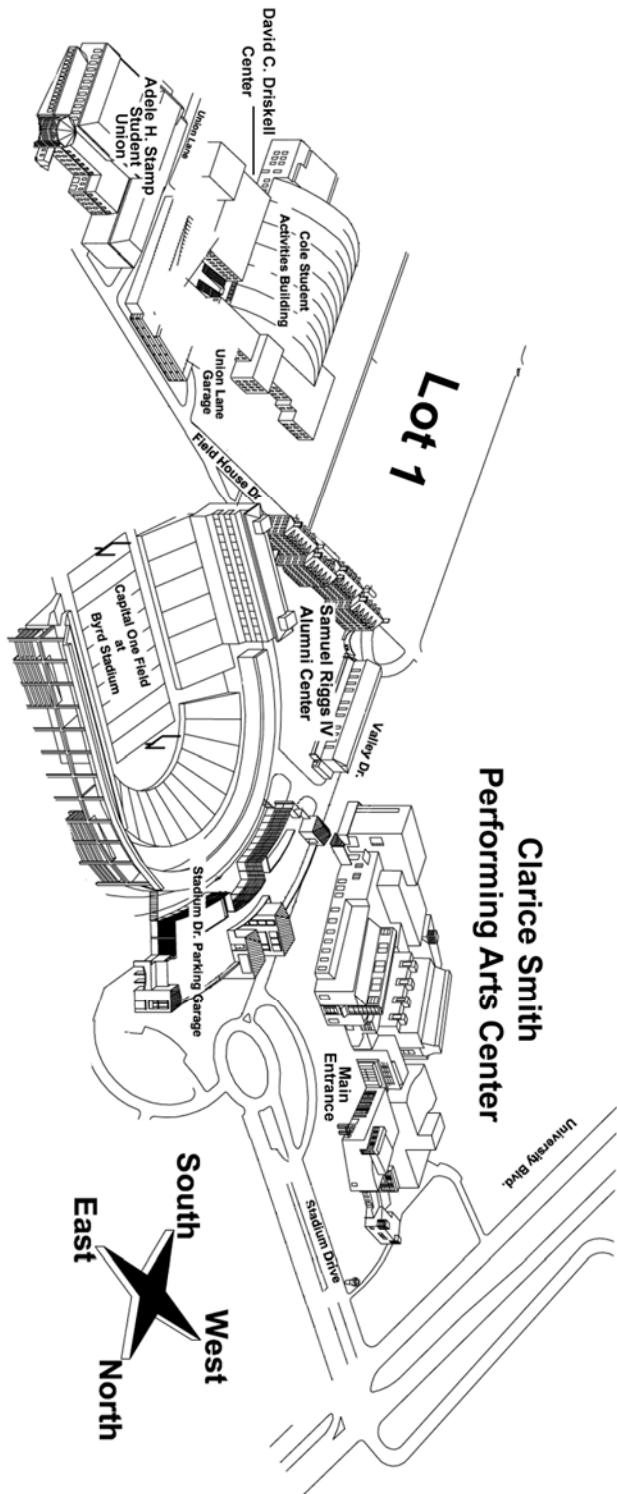
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# Campus Map



Cover image: David C. Driskell, "Woman in Interior", 2006 (Silkscreen, collage, and woodcut, 48/75 37" x 25 1/2", © 2012 David C. Driskell, Gift of Mrs. Alma L. Gildenhorn to the David C. Driskell Center Art Collection).

**MAY 31**

**Thursday**

**2:30 - Registration** (lobby of the Clarice Smith Performing Arts Center)

**4:30-4:45 - Welcome** (Kogod Theatre)

**5:00-6:30** **Concurrent Sessions**

**Session 1: Voices from the Past** (Room 3730)

Chair: **Peter Reed**, University of Mississippi

**Rebecca Bechtold**, "Swan of Africa': Hearing Race in Elizabeth Greenfield's Vocal Performance"

**Sydney H. Nathans**, "Alabama Griot: Oral History & Re-Scripting the Plantation Past"

**David G. Fletcher**, "The Blues Keep Moving, Keep Moving': The Musical Nonfiction of Post-Emancipation Slavery in America"

**Session 2: Form and Performance in Phillis Wheatley's Poetry** (Room 3736)

Chair: **Dwight McBride**, Northwestern University

Respondent: **Dwight McBride**, Northwestern University

**Katy Chiles**, "Phillis Wheatley's Periodical Performance"

**April Langley**, "Biblical Paraphrase & Racial Signifying: Civil Discourse in 18<sup>th</sup> Century Black Writers' Words"

**Caroline Wigginton**, "On Death's domain I fix my eyes': Consolation and Community in Phillis Wheatley's Funeral Elegies"

**JUNE 1**

**Friday**

**7:45-8:30am - Breakfast/Registration** (catered in the lobby of the Clarice Smith Performing Arts Center)

**8:30-9:00am - Welcome, introductions, and additional conference information** (Kogod Theatre)

**9:00-10:30** **Concurrent Sessions**

**Session 3: Claiming Spaces in African Atlantic Performance** (Room 3730)

Chair: **Richard Bell**, University of Maryland

**Christopher Apap**, "Not to be a Spectator, but a soldier': The Rise of War Rhetoric in Brown's Transatlantic Travel Writings"

**Abigail Cooper**, "The ABC Dirge: Religious Performance in Slave Refugee Camps of the Civil War"

**Ashon Crawley**, "Harriet Jacobs's Crawlspace and the Black Praise House"

**Session 4: The Power of the Word** (Room 3736)

Chair: **Douglas A. Jones, Jr.**, Princeton University

**Kathleen Howard**, "Antebellum Evangelical Creativity & its Legacy in the Work of Julia C. Collins and Frances E.W. Harper"

**Peter Reed**, "Racial Revolution and the Word"

**Steven Thomas**, "The Performance of Ethiopia in African-Atlantic Culture: A Transnational and Multiethnic Genealogy"

**Session 5: Claiming the Stage and Taking the Streets** (Room 3732) to

Chair: **Gay Gibson Cima**, Georgetown University

**Heather Cooper**, "The Oppressed Are Ever Their Best Representatives': William & Ellen Craft on the Antislavery Stage"

**Patricia A. Lott**, "Til it Begins to be Put Into Practice': Nineteenth Century Black Performance Culture and the Practice of Reiteration"

**John Beckman**, "Election Days, Pinkster Day, and the Performance of Democratic Pleasure"

**10:30-10:45 - Coffee break** (coffee and refreshments available at the Applause Café in the Clarice Smith Performing Arts Center)

**10:45-12:15 Concurrent Sessions**

**Session 6: Performing Histories, Identities, Memories** (Room 3736)and

Chair: **Sandra Richards**, Northwestern University

**Christy Clark-Pujara**, "In the Streets: Public Displays of African Heritage in Rhode Island, 1789-1821"

**Cecile Coquet-Mokoko**, "Before I'll be a Slave, I'll Be Dead in my Grave': Burying Rituals and Funeral Sermons in Antebellum African America"

**Robert Hanserd**, "Obayifo to Obeah: Priestly Power and Other Elements of Afro-Atlantic Akan Identity"

**Session 7: Performance** (Cafritz Foundation Theatre)

**"The Du Theatre of the Afro-Surinamese: Artistic Voice of the South American Slave"**

Coordinated by: **Kathryn Bentley**, Southern Illinois University Edwardsville

Featuring: **Jessica Bailey, Darell Geldorp, Sarah Goins, Charisa Kalk, Danitia Kalk, Curtis Lewis, Barry Moton, Lorenzo Simson, and Sharaina Turnage**

**Session 8: Smudging the Text: Print, Performance, and Racial Reciprocity** (Room 3730)

Chair: **Robin Bernstein**, Harvard University

**Anna Mae Duane**, "Ira Aldridge and Acts of Translation"

**Sarah Chinn**, "Ira Aldridge, The Black Doctor, and Theorizing Difference"

**Brigitte Fielder**, "Blackface Desdemona"

**10:45-12:15 (cont.) Concurrent Sessions**

**Session 9: Obeah in the Atlantic World: Performance, Modernity, and Selfhood** (Room 3732)

Chair: **Nicole Aljoe**, Northeastern University

**Kelly Wisecup**, "The Rites, Ceremonies, and Superstitions of Their Own Countries': Obeah, Performance, and Resistance"

**Elizabeth Maddock Dillon**, "Obeah, Performance, Assemblage"

**Toni Wall Jaudon**, "Setting Obi: Secularity and Affection in the Nineteenth-Century Caribbean"

**12:15-2:00 - Lunch break** (The Applause Café has lunch options, as does the Stamp Student Union food court, and Mulligan's Grill at the golf course. See page 12-13 for a list of nearby restaurants.)

**2:00-3:30 - Performance and discussion:** (Kogod Theatre)  
**Theater J and The Whipping Man**

Set in Richmond, Virginia in the days following Confederate General Robert E. Lee's surrender at Appomattox, playwright Matthew Lopez's *The Whipping Man* tells the story of two newly-freed slaves and the son of their former master, a Jewish Confederate soldier retreating to the burnt remains of his home. Attempting to come to terms with the disordered aftermath of the just-concluded War between the States, the three men celebrate a most unconventional Passover Seder, uncover a snarl of secrets, and examine what it really means to be free.

Following a performance of the play's final act, Dramaturg Andrew Barker will lead a discussion with the cast, designers, and Artistic Director.

**3:30-3:45 - Coffee break** (catered in the lobby of the Clarice Smith Performing Arts Center)

**3:45-5:15**

**Concurrent Sessions**

**Session 10: Dangerous Acts (Room 3730)**

Chair: **Ralph Bauer**, University of Maryland

**Caitlin Marshall**, "Unapproachable Novelties': Race and Disability in Blackface Minstrelsy"

**Carlos A. Jauregui**, "The Cannibal Rebel"

**Nicholas K. Mohlmann**, "Columbia's Laurels: Phillis Wheatley Performs America in 'To his Excellency George Washington'"

**Session 11: Making Memories into Myths (Room 3736)**

Chair: **Paula Hopkins**, Georgetown University

**William Pencak**, "Roland Hayes, Marion Anderson, and Paul Robeson: Making African-American Music Respectable"

**April Phillips**, "Behind the Scientific Scenes: Problems of Performance & Recovery in Eighteenth-Century African-American Science & Medicine"

**Britt Rusert**, "Experiments in Freedom: Resisting Antebellum Race Science on the Transatlantic Stage"

**Session 12: Irony, Satire, and Resistance (Room 3732)**

Chair: **Dennis Moore**, Florida State University

**Steffi Dippold**, "The Slave Sculpture That Never Was: Morgan Goodwyn and the Visual Archive of African-American Emancipation"

**Cassander Smith**, "Black African Women and the Challenges of Racial Performance in Richard Ligon's A True and Exact History of Barbados"

**Holly Brewer**, "Performing Resistance to Slavery Amidst Limits on Freedom of the Press and Speech: Widening our Historical Vision of the Debates over Slavery in the Early British Empire"

**5:30-6:30 - Cocktail reception at the David C. Driskell Center in the Cole Student Activities Building (see campus map on page 2)**

**8:00-8:45am - Breakfast/Registration (catered in the lobby of the Clarice Smith Performing Arts Center)**

**8:45-10:15**

**Concurrent Sessions**

**Session 13: Mediums of Exchange in African Atlantic Culture (Room 3736)**

Chair: **Psyche Williams-Forson**, University of Maryland

**Jurretta Jordan Heckscher**, "Singing the Country': African Ethnicity, American Regionalism, and the Historical Development of African-American Dance c.1700-1865 "

**April Masten**, "Shared Traditions: The Origins of Negro Jigging in Early America"

**Richard K. Merritt**, "Performing Resistance: The Martial Arts, Dances, and Combat Sports as Recorded in North American Slave Narratives"

**Leni Sorensen**, "Culinary Excellence as Performance: African-American Cooks in pre-Civil War America"

**Session 14: Performance (Cafritz Foundation Theatre)**

"The Use of Metatheatricality in Telescoping the Slave Past to the Present," featuring **Beth Turner, Renee Charlow, Kellita Wooten, Shanea Taylor, Roi Boyd**

**Session 15: The Archives of African Atlantic Performance (Room 3730)**

Chair: **Jessica Krenek**, University of Maryland

**Nicole Aljoe**, "Talkin' Books': Performing the Slave Narrative in the 18th-Century Caribbean"

**Alex W. Black**, "Archive, Repertoire, Prop? Mary Webb's The Christian Slave"

**Soyica Colbert**, "Tunnels to Ascent: Harriet Tubman's Political Practice as Performance"

**10:15-10:30 - Coffee break (catered in the lobby of the Clarice Smith Performing Arts Center)**

**10:30-12:00 - Colloquy on *Til Death or Distance Do Us Part: Love and Marriage in African America*** (Kogod Theatre)

Moderator: **Dennis Moore**, Florida State University  
**Frances Smith Foster**, Emory University  
**Tess Chakkalaka**, Bowdoin College  
**Mary Helen Washington**, University of Maryland

**12:00-1:30 - Lunch break** (See page 12-13 for a list of nearby restaurants. Mulligan's Grill will also be open. Pre-ordered lunches may pick them up at the registration table.)

**1:30-3:00 Concurrent Sessions**

**Session 16: Performance** (Cafritz Foundation Theatre)

*"(Dis)Embodied Voices,"* coordinated by **Valerie Joyce** and **Kimberley Fairbanks**.

**Session 17: The Uses of Plagiarism: as Performance** (Room 3730) **Clotel**

Chair: **Robert Levine**, University of Maryland  
 Respondent: **Ezra Greenspan**, Luther College  
**Lara Cohen**, "Notes from the State of Saint Domingue: The Practice of Citation in *Clotel*"  
**Dawn Coleman**, "Performing Religion: *Clotel's* Borrowed Robes"  
**Geoffrey Sanborn**, "Stuff White People Like: Audience Analysis in *William Wells Brown*"

**Session 18: Roundtable** (Room 3736)

*"Gleaning Africa in the Making of Caribbean Literary History"*  
 Chair: **Kristina Bross**, Purdue University  
**Kristina Bross**, Purdue University  
**Richard Frohock**, Oklahoma State University  
**Cassandra Smith**, University of Alabama  
**Kelly Wisecup**, University of North Texas

**3:15-4:45 Concurrent Sessions**

**Session 19: Ecstatic Performance at the Borders of Faith and Race** (Room 3730)

Chair: **Cassandra Smith**, University of Alabama  
**Rosemary Guruswamy**, "Spiritual Experience and the Compilation of the First African-American Hymnal"  
**Neil Meyer**, "Death Piety: Indian Converts and White Missionaries in Antebellum America"  
**Keely Byars-Nichols**, "Struck to the Ground: The Religious, Spiritual, and Cultural Transformation of John Marrant"  
**Joy A.J. Howard**, "Becoming the Other: Reading Shaker Gift Songs from Indian and Negro Spirits"

**Session 20: Embodiment, Mimicry, Resistance** (Room 3736) **and**

Chair: **Robin Bernstein**, Harvard University  
**Joanne Van der Woude**, "Wheatley on Winning and Losing: How Antiquity Speaks to Abolitionism"  
**Radclani Clytus**, "Visualizing in Black Print: The Brooklyn Correspondence of William J. Wilson, AKA Ethiop"  
**Sarah Lewis**, "'Pictures and Progress': Frederick Douglass, The Circassian Beauties, and American Racial Formation"

**4:45 - Close of conference** (Kogod Theatre)

# NEARBY RESTAURANTS

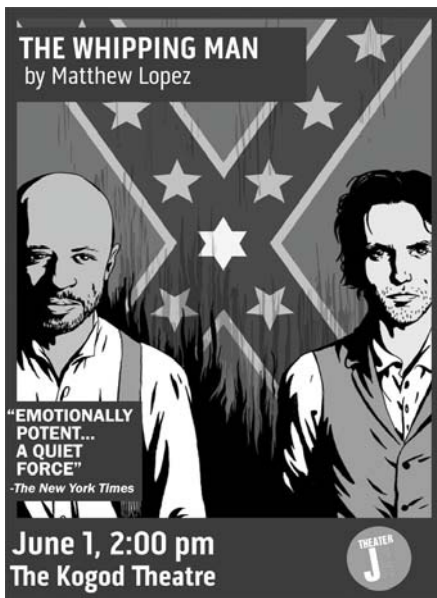
Unless otherwise noted, all addresses are College Park (20740)

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|--|---|
| <p><b>A. Azteca Restaurant and Cantina</b><br/>(Mexican) 9505<br/>Baltimore Ave</p>                            | <p><b>I. R. J. Bentley's (American)</b> 7323<br/>Baltimore Ave</p>                  |
| <p><b>B. Busboys &amp; Poets (American)</b> 5331<br/>Baltimore Ave, Hyattsville 20781</p>                      | <p><b>J. Seven Seas Chinese Restaurant</b><br/>(Chinese) 8503<br/>Baltimore Ave</p> |
| <p><b>C. Chipotle Mexican Grill (Mexican)</b><br/>7332 Baltimore Ave</p>                                       | <p><b>K. Tara Thai (Thai)</b> 5501<br/>Baltimore Ave, Hyattsville, 20781</p>        |
| <p><b>D. Cornerstone Grill (American)</b> 7325<br/>Baltimore Ave .</p>   | <p><b>L. Tiffin (Indian)</b> 1341<br/>University Blvd E, Takoma Park,<br/>20912</p> |
| <p><b>E. Franklin's Restaurant &amp; Brewery</b><br/>(American) 5123 Baltimore<br/>Ave, Hyattsville, 20781</p> |   |
| <p><b>F. Hanami Japanese (Japanese)</b><br/><b>Mosaic Café (Lebanese)</b> 8145<br/>Baltimore Ave</p>           |   |
| <p><b>G. Mulligan's Grill and Pub (American)</b><br/>University Blvd E &amp; Stadium Dr.</p>                   |   |
| <p><b>H. Plato's Diner (American)</b><br/>7150 Baltimore Ave</p>   |   |



An interactive version of this info may be found at:  
[www.tinyurl.com/TIMS-EATING](http://www.tinyurl.com/TIMS-EATING)  
or by scanning the QR code to the right.





*Directed by Jennifer L. Nelson*

*Featuring:  
Mark Hairston as John  
Alexander Strain as Caleb  
David Emerson Toney as Simon*

*Theater J's production of The Whipping Man ran from April 18th through May 20th, 2012.*

*The following is a summary of the first two acts of the play.*

*We are in Richmond, April 15th, 1865. The city fell to the Union army almost two weeks ago, followed a week later by the surrender of General Robert E. Lee at Appomattox. Yesterday, Abraham Lincoln was assassinated.*

*Confederate Captain Caleb DeLeon returned home two nights ago. He escaped from Petersburg during the chaotic aftermath of a successful Union siege, which put the rest of the Army of Northern Virginia on the march towards Appomattox. Caleb returned to his home gravely wounded, only to find two of his family's former slaves inhabiting the half-burned house. To save Caleb from dying on his mother's floor, Simon and John have amputated their former master's wounded leg.*

*Simon has insisted they have a Seder to celebrate Passover, which also happens to fall during this week (Caleb's parents raised their children and their slaves in the Jewish faith). When Caleb demurs, however, at the first mention of the Seder, the men begin interrogating each other with questions of slavery, family, and inheritance, leading to revelations of painful secrets.*

*~ Andrew Barker, Dramaturg*

## CALL FOR PAPERS

### Studies in 18th Century Culture 43

*Studies in Eighteenth-Century Culture* is an interdisciplinary hardbound annual volume published for the American Society for Eighteenth-Century Studies by the Johns Hopkins University Press. For the 2013-14 volume (43) the editors solicit revised versions of papers read at national and regional conferences of the American Society for Eighteenth-Century Studies and its affiliates during 2010-2012. They encourage theoretically informed, academically rigorous essays that reflect new directions for research in the field. Essays from previously under-represented disciplines are particularly welcome. Now digitized as part of Project Muse, SECC is included in the membership fees of Sponsors and Patrons of the Society, and is offered to all members at discount.

**Guidelines for Submission:** conference papers presented at regional and national meetings of ASECS and its affiliate societies between JULY 1, 2010 and JUNE 30, 2012 are eligible. Papers should be substantially revised from their conference version and use the Chicago Manual of Style for annotation. Submissions are normally written in English but may include other commonly-used modern European languages, and typically average 20 to 25 double-spaced pages in length. Contributions will be judged according to the highest standards of scholarship by blind review. Authors are thus asked to avoid identifying themselves throughout (any reference to one's own scholarship should be made in the third person). The editors of SECC cannot consider papers already submitted to other journals. The deadline for submission is August 21, 2012. Final decisions will be made by December 1, 2012. Electronic submission is preferred: [Timothy.Erwin@unlv.edu](mailto:Timothy.Erwin@unlv.edu). Submissions in hard copy may also be sent in triplicate to:

Prof. Timothy Erwin  
UNLV English Department Mail Stop: 5011 4505 Maryland Parkway  
Las Vegas, NV 89154-5011

### Conference Committee Members

Conference organizer: **Heather S. Nathans**

Committee Members: **Ralph Bauer, Richard Bell, Kristina Bross, Elsa Barkley Brown, Gay Gibson Cima, Elizabeth Dillon, Douglas A. Jones, Jr., Jessica Krenek, Dennis Moore, Peter Reed, Sandra Richards, Jonathan Shandell, Aaron Tobiason, and Psyche Williams-Forsen**

### Special Thanks

**The Clarice Smith Performing Arts Center, Camilla Schlegel, Sandy Jackson, Karen Sue Blandford, the University of Maryland Bookstore, Laura Stevens, Dorit Yaron, and our conference volunteers: Allan Davis, April Phillips Mohlmann, Ashley Towle, Drew Barker, Jonathan Senchyne, and Nick Molhmann**





# In Memoriam

*Jeffrey Hamilton Richards*

1948-2011

*Jeffrey Hamilton Richards passed away on Memorial Day, May 30, 2011, at age 62 after a hard-fought battle with brain cancer.*

*He was born on December 4, 1948, in Libertyville, Illinois, to Fenton Omar and Betty Quantz Richards, both deceased. He received his B.A. from Yale University and his Ph.D. from the University of North Carolina at Chapel Hill. An Eminent Professor of American Literature at Old Dominion University, he was a member of the English Department faculty for 19 years, serving two terms as department chair. His many published books and articles contributed substantially to the scholarship in his field. He was a loving brother, husband, and father, and a beloved mentor to both students and faculty at Old Dominion. A gentle, noble, and compassionate man, he treated the people and the world around him with deep care and respect; he valued justice and deplored pettiness. He loved spending time out of doors gardening and hiking. He strove to live a simple life, devoting his time to what was most important to him-his family, his teaching, and his writing.*

*He is survived by his wife of 33 years, Stephanie Kay Sugioka; his two children, Aaron Nicholas and Sarah Grace Richards; and his three sisters-Suzanne Richards Uczen, Sally Ann Anderson, and Polly Ann Rotunda-and their families.*

*~ Image and Obituary courtesy Old Dominion University*

***This conference was made possible through the generous support of:***

Society of   
Early Americanists

  
American Society for Theatre Research



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