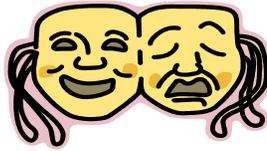


The Cast

Keith Dorwick	U. of Louisiana at Lafayette
Bob Mayberry	Cal. State U. Channel Islands
Paul Puccio	Bloomfield College
Joonna Trapp	Northwestern College



Cast Bios

Keith Dorwick is an associate professor in the English Department of the University of Louisiana at Lafayette. Co-editor of a new journal, *Technoculture* (<http://tcjournal.org>), he is also co-editor with Susan Lang and Janice Walker of *Tenure2000*, a special volume of *Computers and Composition*. With Jonathan Alexander, he is the editor of *Looking Both Ways: Bisexuality in the Media*, a special issue of the *Journal of Bisexuality*. With Kevin Moberly, he is the co-administrator of AcadianaMOO located at <http://acadianamoo.org> and co-editor of a special issue of *Interdisciplinary Humanities on Technoculture*. He is also the executive director of the Dancing Project with playwright John Patrick Bray which built a play out of the experiences of people affected by HIV in the Deep South. His current creative project is a mixed media theatre piece called *Nightfears*, to be followed by a documentary, *Queer Bayous*.

The voices in **Bob Mayberry's** head are responsible for the many unpublished and unproduced plays he's written, but they abdicate any responsibility for the conversations he has held over the years with former teachers and students. Bob directs the composition program at CSUCI, organizes a Fall Festival of Short Plays each year, and occasionally teaches playwriting. Next year he has a sabbatical to complete a cycle of 12 one-act plays about the Donner Party, that ill-fated wagon train trapped in the snows of the Sierra Nevadas in 1846-47. Bob has already begun hearing their ghostly voices in the crowded waiting room of his brain.

In **Paul Puccio's** other life, he has played such unpleasant characters as Joey (*Butley*), Robert (*Betrayal*), and T. Stedman Harder (*A Moon for the Misbegotten*); he also made comic turns as Pantalone (*Servant of Two Masters*) and Ernest Friedman (*Design for Living*). His directing credits include *The Importance of Being Earnest*, Tom Stoppard's *Dogg's Hamlet*, and scenes from Alan Ayckbourn's *The Norman Conquests*. He is an associate editor of *The Sondheim Review* and a Board Member of 4th Wall Theatre. When he is not reviewing musical theatre, he is an Associate Professor of English in New Jersey. The ghosts in his life are too numerous to list here, but he would like to thank them all for their obliging and/or irksome presence.

When **Joonna Trapp** dreams, she fancies that she is a chorus mini-diva at the Met. When that ghostly vision fades, she finds herself teaching rhetoric, writing, film, and occasionally team teaching with theatre colleagues as an Associate Professor at Northwestern College. She is the new editor of JAEPL and feverishly works on her archival project recovering the antebellum lyceum movement. No actress she — she is rather a theatre hanger-on, groupie, and fan. She has had singing/choral roles in Jeff Barker's *Kin*, *Oliver*, *Hello Dolly*, and a nondescript melodrama. Her daughter has fulfilled her dreams of stage life by going to grad school in stage management. Joonna hopes some day to be back stage with her daughter watching Frank Langella from the wings. Or his ghost, if it takes that long.

2009 CCCC, San Francisco, CA

Presents

By: Keith Dorwick, Bob Mayberry,
Paul Puccio, and Joonna Trapp

In Memoriam: A Performance Piece on Haunted Pasts



March 13, 2009

9:30 A.M.

Golden Gate 3, Lobby

In Memoriam: A Performance Piece on Haunted Pasts

Act One

Joanna Smitherman Trapp

"Ghostly women of Chicago: Memoria as Female Empowerment"

Act Two

Paul Puccio

"Ghosts in the Classroom: Memory and Pedagogy"

Act Three

Bob Mayberry

"Unremembered Memory: A Dialog with Forgotten Teachers"

Act Four

Keith Dorwick

"Remembered as Ghosts: Making Our Memories Visible through Performativity"

Presented for you today is an interwoven performance piece in which all four speakers and perhaps the audience participates simultaneously—one which will look at the ways in which we both inhabit and are inhabited by the memories of those who come before and after us, whether in the classroom or in the larger community beyond our walls. We explore ways in which memory, the lost canon of rhetoric, intersects with pedagogy, teaching, writing, and activism in the case of theatre/drama. This play of voices and memories will be one way in which we, and you the audience, will "rememory" ourselves both in our teaching and in the larger communities in which we live. We will perform our own memories of our classrooms, our teachers, our dead and invite the audience to do the same. At the same time, though, as we live in a sea of memories of our own, we also are the source for the memories of our students and our colleagues and community members, a pedagogy of memory that is powerful if often unremarked. How do we inhabit memory? And how do we learn to live with our own ghosts? As compositionists we do so by writing them, reinscribing them in texts, as we will in the play of voices that is the heart of this session.

Thinking about Memory

"To redefine memory as a strategic, contextualized process of interpretation requires a new version of classical rhetoric's fourth canon, memoria. A contemporary canon of memory that I call rememored knowing attends to the relationships among history, literacy, and invention to reconceive memory as a way to make knowledge."

Composition Studies, Spring 2004



**Produced for
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