



# **IRELAND & GLOBALIZATION**

**The American Conference For Irish Studies, West  
27th Annual Meeting | October 21 – 23, 2011  
San José State University, San José, California**



**SAN JOSÉ STATE  
UNIVERSITY**



**The 27th Annual American Conference for Irish Studies, West is sponsored by:**

American Conference for Irish Studies  
Winifred J. Walsh Estate  
San José & Dublin Sister City Program  
Fairmont Hotel, San José

At San José State University  
College of Social Sciences  
College of Humanities & the Arts  
MOSAIC Cross Cultural Center  
Department of Global Studies  
Department of Communication Studies  
Department of Radio TV Film & Theatre Arts  
Martin Luther King Jr. Library  
Special Collections and Archives  
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**Special Thank You**

Sheila Bienenfeld (Dean, College of Social Sciences)  
Karl Toepfer (Dean, College of Humanities & the Arts)  
Hyon Chu Yi-Baker and Valerie Redrico (MOSAIC Cross Cultural Center)  
Danelle Moon (Special Collections and Archives)  
Conor O'Mahony, Harry Powers, and Charlotte Powers (San José & Dublin Sister City Program)  
Stephanie Coopman (Chair, Department of Communication Studies)  
Ed Harris (Director, School of Music and Dance)  
Mike Conniff (Chair, Department of Global Studies)  
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**Conference Organizing Committee**

Chair: Matthew Spangler, Associate Professor of Performance Studies (San José State University)  
James P. Walsh (San José State University)  
Timothy O'Keefe (Santa Clara University)  
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**Officers, American Conference for Irish Studies, West**

President: Kendall Reid (Tacoma Community College)  
Treasurer: Jodi Chilson (Boise State University)

## CONFERENCE SCHEDULE

Friday, October 21, 2011



### REGISTRATION

1:00 pm – 5:00 pm

*Martin Luther King Jr. Library, Outside Room 225 (2nd floor)*

### PANEL SESSION 1

Panel 1 // James Joyce

3:00 pm – 4:15 pm

*Schiro Room, King Library, Room 550 (5th floor)*

Chair: Harry Powers  
(San José State University / San José & Dublin Sister City Program)

Paul Marchbanks (Cal Poly, San Luis Obispo)  
“The Great Sympathizer: Leopold Bloom’s Ambivalent Posture Towards the Disabled.”

Bradford Green (Salem State University)  
“Dogsbody”: Reincarnation, Animals and the Violence of Colonialism in *Ulysses*.”

Matthew Winters (Utah State University)  
“The Bard and the Irishman: A Study of Re-Appropriation and Sundering Within the Works of James Joyce.”

### WINE RECEPTION

4:30 pm – 5:30 pm

*King Library, Room 225*

### BANQUET

6:00pm

*Bella Mia Restaurant, 58 S. First Street*

Thomas Boylan (National University of Ireland, Galway)  
“Ireland’s Economic Crisis: Banks, Bandits, and Bailouts.”

Music by Cór Ainglí

Cor Aingli is an Irish language choir based in Santa Cruz, California. Founded in 2006 by Mary Mc Laughlin, who arranges the material and performs solos, the choir also includes Katie Loveless as conductor, Steve Coulter on the harp, and Owen Meehan on the flute.

[www.coraingli.com](http://www.coraingli.com)

**Saturday, October 22, 2011**

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**COFFEE**

9:00 am – 9:30 am

King Library, Room 225

**KEYNOTE PRESENTATION**

9:30 am – 10:30 am

King Library, Room 225

Patrick Lonergan (National University of Ireland, Galway)  
“Performance, Nation, Globalization: Imaging Ireland After the Celtic Tiger.”

**PANEL SESSIONS 2**

**Panel 1 // Adaptation: Novel to Stage, Stage to Stage, and Feet to Hands**

10:45 am – 12:00 pm

King Library, Room 225

Chair: Jodi Chilson (Boise State University)

Bisi Adigun (Trinity College, Dublin)  
“To Adapt or Not to Adapt: The Question of Originality in a Nigerian Rewrite of Two Irish Plays.”

Charlotte McIvor (Santa Clara University)  
“‘We Speak No Americano’: You Tube as Memory Machine of the Global(ized) Irish, or How Irish Hand-Dancing Took Over the World.”

Maria Szasz (University of New Mexico)  
“*Finian’s Rainbow* as Musical Adaptation and Social Critique.”

**Panel 2 // Education and Mobility**

10:45 am – 12:00 pm

Schiro Room, King Library, Room 550

Chair: Carlos Garcia (San José State University)

Noeleen Boylan (Galway – Mayo Institute of Technology)  
“Changing Face of Higher Education in Ireland.”

Catherine Duggan (Attorney at Law)  
“Social Mobility and Economic Independence in Celtic Ireland.”

John L. Murphy (DeVry University, Long Beach)  
“The promotion of an ‘Irish Zen Saint,’ Maura O’Halloran.”

**Panel 3 // Performing Ireland through Film**

10:45 – 12:00 pm

Hugh Gillis Hall, Room 231

Chair: Ann Owens Weekes (University of Arizona)

Shane Trayers (Macon State College)

“‘You Can’t Protect Your Women’: Sympathetic Irish Terrorists in Film 1980-1998.”

Jennifer Molidor (Kansas State University, Salina)

“Mothering The Tiger: Globalization and the Trans-national Representation of Irish Motherhood in Film.”

Jeanne Armstrong (Western Washington University)

“Descent to the Underworld and Rebirth in Neil Jordan’s *Ondine*.”

Drew Todd (San José State University)

“Adapting Patrick McCabe’s *The Butcher Boy*.”

**LUNCH (on your own)**

12:00 – 1:00 pm

**PANEL SESSIONS 3****Panel 1 // Roddy Doyle, Global Identities, and Considerations of Race**

1:00 pm – 2:15 pm

King Library, Room 225

Chair: Audrey S. Eyler (Pacific Lutheran University).

Eva White (Indiana University, Kokomo)

“From the Global in *The Deportees* to the Personal in *Bullfighting*: Roddy Doyle’s Continued Search for Irish Identity.”

Mindi R. McMann (University of California, Davis)

“Global North.”

Raina Celnik-Hickey (San Francisco State University)

“Roddy Doyle and the National Myth.”



## Panel 2 // The Irish and the Global Press

1:00 pm – 2:15 pm

Schiro Room, King Library, Room 550

Chair: James P. Walsh (San José State University).

Myles Dungan (Trinity College, Dublin)

“‘Ruffian Prints’ – Delivering ‘Hibernia’ from the Irish-American Press – an Aspect of British Government Censorship in Ireland in the 1880s.”

Cian T. McMahon (University of Nevada, Las Vegas)

“Caricaturing Race and Nation in the Irish-American Press, 1870-1880.”

Meghara Eichhorn-Hicks (University of Kansas)

“Performative Nationalism and Cultural Memory: *Playboy* after the Riots.”

Dave Ferman (University of Oklahoma)

“A Report and an Apology: Framing England’s Bloody Sunday *Mea Culpa*.”

## Panel 3 // Performance of Seamus Heaney’s *Beowulf*

1:00 pm – 2:15 pm

Hugh Gillis Hall, Room 231

Chair: Charlotte Headrick (Oregon State University)

Veteran Broadway actor Anthony Newfield will present selections from his one-person performance of Seamus Heaney’s *Beowulf*.

## PANEL SESSIONS 4

### Panel 1 // Performing Ireland on Stage and in Everyday Life

2:30 pm – 3:45 pm

King Library, Room 225

Chair: Charlotte Headrick (Oregon State University)

Catherine M. Eagan (Las Positas College)

“‘A Familiar Condescension’: Irish and African-American Oppression in the Plays of Dion Boucicault.”

Laura O’Connor (University of California, Irvine)

“Risky business in McPherson’s *The Seafarer*.”

Peter Weise (University of California, Davis)

“Charles Macklin’s ‘Original’ Irish Brogue.”

Sara Brady (Bronx Community College, City University of New York)

“Stopover: Shannon Airport as a Global Site of Performance.”

**Panel 2 // Poetry and Translation**

2:30 pm – 3:45 pm

Schiro Room, King Library, Room 550

Chair: John L. Murphy (DeVry University, Long Beach)

Peter Denman (National University of Ireland, Maynooth)  
“Translation and Internationalisation: The Case of Ciaran Carson.”

Marthine Sattris (University of California, Santa Barbara)  
“The Influence of State Funding on the Publication of Poetry in Ireland.”

Scott Raymoure (Bard College)  
“Yeats the Emersonian.”

**Panel 3 // Staged Reading of Bisi Adigun's *The Playboy of the Sunny South East***

2:30 pm – 3:45 pm

Hugh Gillis Hall, Room 231

Chair: David Terry (San José State University)

Bisi Adigun (Trinity College, Dublin) and San José State University Students  
will read selections from Adigun's play, *The Playboy of the Sunny South East*.

**KEYNOTE PRESENTATION**

4:00 pm – 4:50 pm

King Library, Room 225

John Scott (Irish Modern Dance Theatre, Dublin)  
“Dancing through Borders: The Making of Modern Dance with Refugees  
and Survivors of Torture in Multicultural Ireland.”

**PANEL SESSION 5****Panel 1 // Staged Reading from Gemma Whelan's *Fiona Stolen Child***

5:00 pm – 5:45 pm

Hugh Gillis Hall, Room 231

San Francisco Bay Area Actors will read selections from Gemma Whelan's novel *Fiona Stolen Child*.  
Q&A with Gemma Whelan to follow. Description of the novel: Fiona Clarke, an Irish writer living in  
New York, has been running away from her past since she left rural Cregora, Ireland, for boarding school.  
That past finds her, many years later, when her thinly veiled autobiographical novel is optioned for a movie.  
Working as the film's consultant, Fiona unearths deep secrets, relives childhood trauma, and connects  
with an estranged family thrust back into her life. As her history opens upon her, Fiona must stop running  
and confront her secret shame.

**OPTIONAL DINNER**

6:00 pm – 7:30 pm

*The Loft Restaurant, 90 S. Second Street*

**CONTEMPORARY DANCE THEATRE PERFORMANCE: SELKIE TIDES**

Choreographed by Sharon Took-Zozaya

8:00 pm

*Hal Todd Theatre, Hugh Gillis Hall, Room 103*

Inspired by Scottish and Irish tales of shape-shifting seals, *Selkie Tides* features live music with narration and traditional vocals by acclaimed Gaelic singer Mary McLaughlin, as well as original music by Mathew Schreiber. Performers include a rich cross section of the community, featuring both professional dancers and community dancers with and without disabilities, singers, musicians, and narrators. The performance explores themes common to archetypal Irish folk-lore about merrows and Scottish folklore about magical seal beings. It relates these timeless shape-shifting-stories to present day challenges experienced by able-bodied and disabled people across the globe.

**Sunday, October 23, 2011****COFFEE**

8:30 am – 9:00 am

*Hugh Gillis Hall, Room 231*

**PANEL SESSION 6****Panel 1 // Family Histories**

9:00 am – 10:15 am

*Hugh Gillis Hall, Room 231*

Chair: Rebecca Tracy (San Francisco Irish Literary and Historical Society)

Audrey S. Eyler (Pacific Lutheran University)

“‘Irish Ghosts in Evidence’ Illustrator-Painter Henry McCarter (1864-1942) and Family.”

Timothy J. O’Keefe (Santa Clara University)

“Reflections on My Father’s Life.”

James P. Walsh (San José State University)

“Almost Parallel Lives: Winifred and Mary.”

Rose Murphy (Santa Rose Junior College)

“Pushing into New Territory in 19th Century San Francisco: Kate Kennedy’s Fight for Teachers’ Rights.”



**PANEL SESSION 7**

**Panel 1 // Global Biographies**

*10:30 am – 11:45 am*

*Hugh Gillis Hall, Room 231*

Chair: Robert Tracy (University of California, Berkeley)

Tadhg Foley (National University of Ireland, Galway )  
"Missionary Positions: Ireland, Empire, and the Perversions  
of Max Arthur Macauliffe and U Dhammaloka."

Glen Gendzel (San José State University)  
"Irish Success and Failure in Nineteenth-Century San Francisco: The Case of  
Tom Maguire, Theatrical Impresario, 1849-1896."

Maureen O'Connor (University College Cork)  
"Margaret Cousins, Transnational Nationalist."

Julie Donovan (George Washington University)  
"Sydney Owenson, Lady Morgan and Global Ireland."

**BUSINESS MEETING**

*12:00 pm – 1:00 pm*

*Hugh Gillis Hall, Room 231*

## KEYNOTE & PERFORMER BIOS



- (1) **Dr. Patrick Lonergan** teaches at the National University of Ireland, Galway. He writes about theatre for many publications, including *The Irish Times* and *Irish Theatre Magazine* and is academic director of the Synge Summer School. He is a board member of *Irish Theatre Magazine*, and a theatre evaluator for the Irish Arts Council. He is the Vice-President of the International Association for the Study of Irish Literatures (IASIL) and an executive member of the Irish Society for Theatre Research and the Irish Theatrical Diaspora Project. His first book *Theatre and Globalization* won the Theatre Book Prize in 2009, and one of the ESSE Book Awards in 2010. He has lectured on Irish literature in many countries, including Austria, Canada, the Czech Republic, France, Italy, the U.S. and the U.K. Most recently, he was one of the keynote speakers at the 2010 IASIL conference.
  
- (2) **John Scott** was born in Dublin and is a graduate in English literature from University College Dublin. He trained at Irish National College of Dance and danced with Dublin City Ballet. He studied with Andy De Groat, Pablo Vela, Living Theatre, performed for Anna Sokolow, Yoshiko Chuma, and in Meredith Monk's Quarry. He is the founder of the Irish Modern Dance Theatre, and has served as its Artistic Director since 1991. John was awarded the Cultural prize by African Refugee Network of Ireland for his pioneering work with survivors of torture. He also created work for Blanca Arietta Comoanty (Spain) and for the Conservatoire Supérieur National pour la Musique et de la Danse (France). His film choreography includes *Admit One*, *Buail*, and *Eternal*. He is a founding board member of the Dublin Dance Festival and a guest Lecturer at University College Dublin.
  
- (3) **Thomas Boylan** is Professor Emeritus, Department of Economics at the National University of Ireland, Galway. Among his teaching fields is economic planning at the national and local levels. He has published widely in the areas of the Philosophy and Methodology of Economic Thought. In addition to his solo-published works, he has collaborated with his colleague Tadhg Foley to publish numerous works in economics and history. In addition to their shared articles and contributions to books, they have also co-edited the following 11 volumes: *Political Economy and Colonial Ireland*, *Irish Political Economy* (4 volumes), and *John Elliot Cairnes: Collected Works* (6 volumes). Over the years, he has been a consultant to numerous governmental, private, and educational bodies in Ireland, Africa, and within the European Union. He directed the research branch of NUI, Galway, and has held academic appointments in Portugal and the United States (Senior Fulbright Lecturer).
  
- (4) **Bisi Adigun** is a Yoruba man from western Nigeria. He lived and worked as an artist in the United Kingdom for three years before relocating to Ireland in 1996. He has since worked as a performing artist, an academic, and a co-presenter of the first three series of *Mono*, RTE's flagship intercultural television programme. He holds a B.A in Dramatic Arts (Obafemi Awolowo University, Nigeria; 1990), an M.A. in Drama Studies (University College Dublin; 1999), an M.A. in Film/Television (Dublin City University; 2002), and is currently a Ph.D. candidate in Drama Studies at Trinity College Dublin. Bisi is the founder and Artistic Director of Arambe Productions, Ireland's first African theatre company ([www.arambeproductions.com](http://www.arambeproductions.com)).

- (5) **Mary McLaughlin** was born and raised in Northern Ireland. She has been performing, teaching, writing, and recording original and traditional songs (in both English and Irish Gaelic) for over twenty years. Mary appears on over twelve recordings including the highly acclaimed releases *Celtic Voices* (Narada label), which climbed to #3 on the Billboard World Music charts, *Celtic Requiem* (Windham Hill label), *Crystal Shoe*, and *Daughter of Lir* (Rowan Records Music label). She was the featured singer on Michael Whalen's score for the PBS special *Lost Liners* in 2000. In 2002 Mary's instructional Book / CD set *Singing in Irish Gaelic* was published by Mel Bay. Her latest release *A Gaelic Christmas* placed in the 2009 international Indie *Just Plain Folks* awards. Mary is the founder and director of the twenty-five piece Gaelic choir *Cór Aingil* and in 2010 completed an MA in Chant and Ritual Song at the University of Limerick. Mary is currently based in Northern California where she works as an arts education coordinator and singing teacher.
- (6) **Anthony Newfield** is originally from the San Francisco Bay Area and now lives in New York City. His credits include the following. Broadway: *The Royal Family*, *Waiting for Godot*, *Tartuffe*. Recent theatre: Atticus in *To Kill a Mockingbird* (TheatreWorks), *A Woman of No Importance*, *Love's Labour's Lost*, *Orson's Shadow*, *Susan and God*, *Arcadia*, *The Play About the Baby*. He has worked with theatres around the country, including: Yale Rep, Mint, Alliance, Huntington, New Jersey Rep, Shakespeare Theatre of Washington, D.C. In Ireland, the Project and Gate Theatres: *The Normal Heart* (Ned Weeks), *Tom & Viv* (T.S. Eliot), *Peer Gynt* (Cotton et al.). Russia: *The Grapes of Wrath* (Jim Casey) at the Moscow Art Theatre. TV/film: *Diagnosis Murder*, *All My Children*, *One Life to Live*, *Miss Bertram's Awakening*, *Diminished Chords*, *I Melt With You*. Solo performances: *Beowulf* and *Steinbeck and the Land*. Most recent: reading of *The Illiad* at the Cathedral Church of St. John the Divine in New York City. His article about studying and working in Russia at the Moscow Art Theatre, "After the Orchard," was published in *American Theatre*. Anthony holds a B.A. from the University of California, Berkeley, and an M.F.A. from Carnegie Mellon University.
- (7) **Gemma Whelan** is an Irish-born theatre director and educator. After moving to the San Francisco Bay Area, she directed more than sixty stage productions and was founding Artistic Director of GemArt and Wilde Irish Productions. Gemma is also an award-winning screenwriter and film director. She graduated from Trinity College Dublin in English and French, and has graduate degrees from University of California, Berkeley in Theatre and San Francisco State University in Cinema. Her novel, *Fiona: Stolen Child*, was published in 2010. Gemma lives in Portland, Oregon.
- (8) **Sharon Took-Zozaya** is Artistic Director of Stamping Zebra Dance Theatre. She has shown her choreography across Scotland, the United States, and in Mexico, most recently receiving a grant for *Selkie Tides* from the Cultural Council of Santa Cruz County. She has choreographed, performed, and taught here and abroad in a wide variety of professional, university, and community contexts, working with both able-bodied and disabled dancers. A versatile dancer and choreographer, Sharon has performed solo and group works at the National Steinbeck Center, with Santa Cruz Chamber Orchestra, and in *Any Gesture Used* at the 418 Project. Her work has been selected for several Bay Area festivals, including Monterey Dance, Discourses Off the Wall, sjDANCECO ChoreoProject Awards, West Wave Festival, and the So Wat Now? Festival. She currently teaches dance at Cabrillo College and coordinates the Advanced Improv Lab at the 418 Project. She holds an M.F.A. in Performance and Choreography from Arizona State University, an M.S. in Kinesiology, and B.A. in Dance from UCLA.

# Main Campus



## BUILDING LOCATION

A Modular A	D3	KING Dr. Martin Luther King, Jr. Library	B1
ADM Administration	B2	MQH MacQuarrie Hall	D2
AQX Aquatics Center	D3	MD Morris Dudley Auditorium	B2
ART Art Building	C3	MUS Music Building	C3
ASH Associated Students House	D2	RYC Royce Hall	D3
B Modular B	D3	SCI Science Building	C1
BBC Baccardo Business Complex	C4	SPXC Spartan Complex Central	C2
BB Building BB	D4	SPXE Spartan Complex East	C2
BT Business Tower	C4	SPM Spartan Memorial	C1
CAR Career Center	B2	SSC Student Services Center	A4
CC Computer Center	B2	SU Student Union	B3
CCB Central Classroom Building	C2	SH Swoosley Hall	D2
CL Clark Hall	B2	TH Tower Hall	B2
CP Cooling Plant	C4	UPD University Police Department	D2
CVA Campus Village A	D4	WSH Washburn Hall	D3
CVB Campus Village B	D4	WSQ Washington Square Hall	C1
CVC Campus Village C	D4	YUH Yoshitiro Uchida Hall	C1
CYA Corporation Yard A	B4		
CYB Corporation Yard B	B4		
DC Dining Commons	D3		
DMH Dudley Moonhead Hall	B2		
DH Duncan Hall	D1		
DBH Dwight Bentel Hall	C2		
ENG Engineering Building	B3		
EC Event Center	C3		
FOB Faculty Offices	C2		
HB Health Building	C4		
HOV Hoover Hall	D3		
HGH Hugh Gillis Hall	B2		
IS Industrial Studies	B4		
IRC Instructional Resource Center	B2		
JWH Joe West Hall	D4		

<b>Other locations</b>	
ASP AS Print Shop	D3
BK Bookstore	B3
CH Concert Hall	C3
UT University Theater	B2
<b>Parking Garages</b>	
North garage at Tenth Street	A4
West garage at Fourth Street	D1
South garage at Seventh Street	D2
<b>Food/Coffee</b>	
CVB	D4
KING	B1
MQH	D2
SU	B3
<b>ATM</b>	
ATM	B4
EC	C3
KING	B1

