ASTR/TLA

2018 Annual Conference

San Diego, CA

Arousal: Theatre, Performance, Embodiment

November 15–18, 2018

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Save the Date!

ASTR/TLA 2019 Annual Conference:
"Theatre's Many Publics"

November 7–10, 2019 | Arlington, Virginia
Renaissance Arlington Capital View Hotel

A Note from the 2018 Program Chairs

Welcome to San Diego for ASTR's 62nd meeting, "Arousal: Theatre, Performance, Embodiment." When we decided to collaborate on a proposal for the 2018 conference, we sought a theme with the potential to disrupt the stiffness and decorum of academic conferences, something we had each wanted at different times and in different ways. Arousal, we thought, had that potential. Staging a critical dialogue around themes of arousal provides rich and varied landscapes for scholarly inquiry, foregrounding bodies and practices of embodiment and compelling us to voice what often goes unspoken. As the #metoo and #timesup movements grew, our theme took on new relevance and urgency, challenging us to interrogate the sometimes violent and disempowering impact of arousal on the systems, structures, and institutions in which we live. As we write this note in late August 2018, the ripple effects of Nimrod Reitman's suit against NYU and Avital Ronell demand a reconsideration of power, arousal, authority, and sexuality in the academy itself.

Asking ASTR members to contemplate arousal as a force that drives social, political, and economic behaviors, we hope, provides a challenge to rethink and reimagine how we engage in our research and scholarship. To this end, we created a program that acknowledges the contradictions inherent in traditional conference conventions and hotel spaces, co-designed to discipline our bodies and limit their exposure to urban sights, smells, and noises as well as natural light and air. The 2018 conference programming encourages attendees to engage with one another and local communities outside the carpeted confines of the Westin. A series of Off-Site Working Sessions will convene at several different locations throughout San Diego before reconvening at the hotel to process and reflect on their experiences. The conference committee has also offered some suggestions for local performances and performative encounters happening in the city during our time here. And yoga sessions will take place every morning on an outdoor terrace. We hope this programming, as well as the conference theme and the enticement of California in November, allows us all to engage our whole bodies, including our minds.

Because none of the three of us hail from or live on the West Coast, we have organized this event as outsiders, as cultural tourists and scholars. San Diego offers an exciting opportunity for exploration. From the beach to the pier to the border to the gaslight district where our hotel sits, we hope attendees take some time to consider the location, to be present in the spaces we occupy, to acknowledge the histories of these spaces, and to consider the challenges these spaces present to different bodies and different identities. Know that what arouses you in San Diego might stifle or threaten others within the same proximity.

Pulling together this conference was not easy, prompting us to reflect on the nature and significance of conference organizing. We have had the privilege to work with a terrific conference committee. Their work is evident in nearly every aspect of this conference, including the incredible offerings we chose from almost 200 plenary and 130 working session proposals. Having experienced the sheer amount of labor it takes to put on this conference, we would be remiss not to thank the past program chairs for their herculean efforts in establishing the structures from which we benefitted and to preemptively thank next year's program chairs for the task they have assumed. We also wish to thank VP for Conferences, Jill Stevenson for her fierce advocacy and labor as well as individuals from the Ewald staff who provided valuable logistical support, especially Mei Li Brown for her work on communications and her enthusiastic creativity in designing our logo.

This year's conference may look and feel a little different. In addition to disruptions to space and place as well as theme, we disrupted the structure. We were struck by the incredibly high number of submissions we received. As a result, we curated five separate plenaries and a series of seven concurrent panels from those plenary submissions to run alongside the nearly 50 working sessions. Due to the robust nature of the field conversations and the variety of important topics covered therein, we dispensed with the official State of the Profession plenary. As the ASTR membership continues to expand and diversify, and as the political moment calls for a variety of different critical conversations, we determined that no single State of the Profession panel can address everything that needs to be said nor include all the voices that need to be heard. We thank Paige McGinley and Gad Guterman for their magnificent work putting these sessions together.

We hope you find this conference arousing, and we look forward to engaging with you in the city of San Diego!

Chase Bringardner, Christin Essin, and Kirsten Pullen
2018 Conference Program Chairs, ASTR

A Note from the VP for Conferences

Welcome to San Diego and to four days of intellectually arousing working sessions, panels, plenary papers, and performances. The 2018 Program Chairs—Kirsten Pullen, Christin Essin, and Chase Bringardner—have worked tirelessly to create a program that engages an array of emerging research in our field, while also offering you time to socialize and reconnect with one another. In addition, through their funded off-site working sessions, they have encouraged attendees to take their scholarship and conversations outside the hotel and into the spaces around the city. I'm excited to hear about the rich discussions that this innovative structure prompts. Thanks to Christin, Chase, and Kirsten, and to the members of their Program Committee, for their detailed work over this last year.

This is my final year serving as your Vice President for Conferences. Over these three years I've been honored to work alongside so many dedicated members whose work has resulted in initiatives like the José Esteban Muñoz Targeted Research Working Sessions, a more purposeful approach to accessibility with financial support to provide accommodations, and new conference procedures that keep us aware of and committed to ASTR's explicit charge to promote, support, and feature work by, about, and with under-represented groups. We have also continued our efforts to hear directly from members at the conference through the "Tell Me" booth. Thanks to Noe Montez and Ginny Anderson for once again organizing this year's booth. Please stop by to talk with members of ASTR's Executive Committee about how we can better serve you.

During these three years we have also transformed the career sessions into Field Conversations in order to acknowledge the range of topics these sessions cover and to give the organizers more flexibility in their curation. This work was led and realized by Gad Guterman and Paige McGinley, who are completing their third and final year as the Field Conversation coordinators. I hope you take a moment to thank them for their incredible work and dedication to organizing sessions that respond directly to your needs.

This conference functions through the work of ASTR's Officers and EC members, TLA representatives, Program Committee, Committee on Conferences, and many other volunteers. Thanks to all of you. Thanks also to the Ewald staff, in particular Briana Baker, who took over as Meeting Manager in early August and immediately wowed me with her diligence, and to Mei Li Brown, our extraordinary Communication Specialist who is always one step ahead. And thanks to everyone who has offered me support and encouragement while serving in this role.

Finally, I'm thrilled to hand things over to Jimmy Noriega, your new VP for Conferences. Jimmy's experience on the EC and as a 2017 Program Chair, coupled with his sincere commitment to ASTR's mission, make him extraordinarily qualified to serve our members and to support the 2019, 2020, and 2021 conferences.

Best wishes for a dynamic conference here in San Diego.

Jill Stevenson
Vice President for Conferences, ASTR

ASTR
American Society for Theatre Research

President's Welcome

Dear ASTR Members,

How fantastic it is to spend a weekend with you in San Diego, a charming city with eternal blue sky and beautiful waves, land of rich histories of indigenous Nations, and border town of vibrant intercultural and transnational happenings! As we listen, debate, marvel or lament at the conference, one thing we can be certain is that we will be in the state of constant intellectual and artistic arousal.

Or, does the arousal we enjoy this weekend serve as an escape from the overstimulation in our daily lives? Bad news, fake news, hashtagged news, racism, sexism, xenophobia… We might just want to shut our eyes and close our ears because we feel frustrated and helpless about the stymied situation. We might become nonchalant and immune to stimuli.

Unfortunately, not everyone is privileged to take a Zen attitude toward the current environment. For many, border-crossing is not metaphorical but physical, political, and heart-breaking. For many, MeToo or TimesUp is not just a fashionable slogan on social media but a historic moment culminated from long-term struggles. For many, diversity and inclusivity are not trendy administrative jargons but a basic human right.

At this challenging moment of history, it is extremely important for us not to lose heart. Throughout history, anti-theatrical prejudice has banned many performances and players but never stopped theatre. Theatre survives and thrives because we transform oppression into arousal, arousal into power. I find such resilience and inspiration among ASTR members: despite the dwindling academic support and hostility toward arts and humanities, we continue to stand firm for what we believe. We are at the third year of the José Esteban Muñoz Targeted Research Working Sessions, with all three groups present this weekend. We continue to welcome international attendees to Transnational Encounters and grow transnational scholarship. We continue to empower, diversify, and improve the welfare and accommodation for our members. Despite everything, our members continue to decolonize our research fields and cultivate minoritarian knowledge by creating an inclusive ASTR.

I have been very privileged to have wonderful support from the officers and executive committee members, staff, and countless volunteers for the past three years. Special thanks also go to the Program Chairs, the Conference Committee, and the Vice President for Conferences for their tireless work to make the magic happen this weekend. I am completing my term of the presidency this weekend, but I will forever remember your dedication and endeavor to advance the goal of our Society. Your inspiration remains in my heart.

Dear Members, I wish you the best in San Diego this weekend and in your future endeavors. Let's not forget the power of arousal!

Peace and love,

Daphne Lei
President, ASTR

The American Society for Theatre Research (ASTR) is a space to share scholarship and a home for networking within the profession.

Schedule at a Glance

Thursday, November 15

8:00 am – 2:00 pm

ASTR Executive Committee Meeting

Location: Harbor A & B

12:00 pm – 7:00 pm

Registration Desk Open

Location: California Ballroom Foyer

2:00 pm – 3:00 pm

Transnational Encounters Reception

Location: President's Suite

3:00 pm – 5:00 pm

Exhibit Hall Move In

Location: San Diego Ballroom

3:00 pm – 5:00 pm

Concurrent Panel 1

CP1. Abjection, Disidentification, and Queer Becomings
Location: Santa Fe

3:00 pm – 5:00 pm

Working Sessions 1 – 7

WS1. Change as an Arousing State: Continuing the conversation about *Theatre, Performance, and Change*
Location: Harbor B

WS2. Arousing the Bodies of Pre-1850 Performance
Location: Plaza B

WS3. Arousing Curiosities: Knowledge, Embodiment, and the Science Performance
Location: Plaza C

WS4. Arousing the Senses: Sonic and Digital Dimensions in Performance
Location: Harbor A

WS5. New Research in Minoritarian Performance Proposal/Grant Writing Workshop (Muñoz)
Location: Sierra A

WS6. Performing "Jobs": Leadership in Performing Arts
Location: Plaza A

WS7. Shakespearean Performance Research Group
Location: Sierra B

5:15 pm – 5:30 pm

Conference Welcome

Location: Garden Terrace

5:30 pm – 7:15 pm

Plenary Session 1

PS1. Queer Arousals
Location: Garden Terrace

7:30 pm – 8:30 pm

Opening Reception / Exhibit Hall Open

Location: San Diego Ballroom

8:30 pm – 10:00 pm

MIGHTY REAL' : Drinks, DJ, Drag, & Go-Go Dancers

Location: Garden Terrace

9:30 pm – 10:30 pm

GSC Opening Night Reception

Location: Off-site, Trailer Park after Dark (835 Fifth Ave)

Friday, November 16

7:00 am – 8:00 am

Yoga and Meditation with Gwendolyn Alker

Location: Garden Terrace

7:00 am – 8:00 pm

Registration Desk Open

Location: California Ballroom Foyer

7:30 am – 9:30 am

Light Breakfast

Location: San Diego Ballroom

8:00 am – 9:00 am

GSC Sponsored Mentorship Breakfast

Location: Balboa

9:00 am – 5:00 pm

Exhibit Hall Open *(closed 1:15 pm – 2:30 pm for lunch)*

Location: San Diego Ballroom

9:00 am – 11:00 am

Concurrent Panels 2 – 3

CP2. Arousing Protest
Location: California Ballroom

CP3. Nationalist Arousals
Location: Santa Fe

9:00 am – 11:00 am

Working Sessions 8 – 15

WS8. Amusement Parks, Tourism, and Performed Selves
Location: Habor A

WS9. Animal Engagements: Arousal, Affect, Empathy, Spectacle
Location: Harbor B

WS10. Arousal and Medieval Performance
Location: Plaza B

WS11. Arousing Generosity
Location: Plaza A

WS12. Impacting Audiences: Spectatorship, Embodiment, and Change
Location: Coronado

WS13. Neurodiversity and Performance Training at Do Ho Suh's Fallen Star
Location: Sierra A

WS14. queer nightlife performance: flesh, pleasure, and power at night (Muñoz)
Location: Sierra B

WS15. Women Writers and the "Erotics" of Dramatic Theory and Criticism
Location: Plaza C

11:15 am – 1:00 pm

Plenary Session 2

PS2. Arousing Histories
Location: California Ballroom

1:00 pm – 1:30 pm

Box Lunch Pick-up*

Location: Santa Fe Foyer
**For Career Session Panelists and Pre-Paid Orders*

1:15 pm – 2:30 pm

Field Conversations 1 – 8

FC1. Diversity, Equity, and Inclusion in Season and Curricular Planning
Location: Harbor A

FC2. Publishing Books: From Proposal to Press
Location: Harbor B

FC3. Working with and within Immigration Bureaucracies: International Scholars/Students/Artists
Location: Sierra A

FC4. Applying for Grants and Fellowships
Location: Sierra B

FC5. Care for Yourself and Others: Navigating a Culture of Overwork
Location: Coronado

FC6. Sex and Sexuality in the Classroom and Rehearsal Studio
Location: Plaza A

FC7. Navigating Primary Sources in Archives and Online Tools *(co-sponsored by the Theatre Library Association)*
Location: Plaza B

FC8. MeToo, TimesUp, and Academia *(co-sponsored by the Empowerment Committee)*
Location: Plaza C

2:45 pm – 4:30 pm

Plenary Session 3

PS3. Popular, Populist and Public Arousals
Location: California Ballroom

4:00 pm – 5:00 pm

GSC-Sponsored Snacks for Graduate Students

Location: Santa Fe Foyer

4:45 pm – 6:45 pm

Concurrent Panel 4

CP4. Embodied Arousal
Location: California Ballroom

4:45 pm – 7:45 pm

Working Sessions 16 – 24

WS16. Arab Arousal: Embodying Arab Identity in Performance
Location: Harbor A

WS17. Arousal and Precarious Labor in Burlesque: Methods, Archives, and Ethical Scholarship
Location: Sierra B

Schedule at a Glance

WS18. Cognitive and Affective Intersections in the Arousals of Performance
Location: Coronado

WS19. Disidentifying Borders: Coalitional Futurity and Migration (Muñoz)
Location: Plaza A

WS20. Ecology & Performance
Location: Plaza B

WS21. "Other Erotics:" Performance Studies in/from the Global South Working Group
Location: Balboa

WS22. Puppetry and Material Performance
Location: Harbor B

WS23. Theater in the Age of Pervasive Media
Location: Sierra A

WS24. Violent Incitements: Affect/Effect and Arousal
Location: Plaza C

7:45 pm – 9:30 pm

Dinner *(own your own)*

8:00 pm – 9:00 pm

Graduate Student Caucus Meeting

Location: Balboa

8:30 pm – 9:30 pm

Emerging Scholars Reception

Location: Coronado

9:30 pm – 11:30 pm

Performance

Wonder Woman: Arousal Unbound
Location: California Ballroom

Saturday, November 17, 2018

7:00 am – 8:00 am

Yoga and Meditation with Gwendolyn Alker

Location: Garden Terrace

7:00 am – 7:00 pm

Registration Desk Open

Location: California Ballroom Foyer

7:30 am – 9:30 am

Light Breakfast

Location: San Diego Ballroom

8:00 am – 9:00 am

Field Conversation 9

FC9. Mid-Career and Senior Faculty Breakfast
(co-sponsored by the Committee on Mentoring)
Location: Balboa

9:00 am – 5:00 pm

Exhibit Hall Open *(closed 1:00 pm – 3:30 pm for awards luncheon and annual meeting)*

Location: San Diego Ballroom

9:00 am – 10:45 am

Plenary Session 4

PS4. Affective Arousals
Location: California Ballroom

11:00 am – 1:00 pm

Concurrent Panels 5 – 6

CP5. (C)arousals and Arousals of Race
Location: Santa Fe

CP6. Undoing Arousal
Location: Coronado

11:00 am – 1:00 pm

Field Conversation 10

FC10. Alt-Ac: Preparing our Students for Contingent Positions and Employment Outside the Academy
(co-sponsored by the Committee on Mentoring)
Location: Harbor A

11:00 am – 1:00 pm

Working Sessions 25 – 31

WS25. About Face: The Material History of Pleasure in Stage Makeup
Location: Plaza A

WS26. Archived Arousal?
Location: Sierra B

WS27. Arousing Activism: Revolutionary Impulses in Middle East Performance
Location: Harbor B

WS28. The Pedagogy of Extraordinary Bodies
Location: Plaza C

WS29. Prick Up the Ears: Listening to the Subalterns' Sonic Revolutions
Location: Balboa

WS30. Sense and Sensuality: Food, Theatre, and the Question of Commensality
Location: Sierra A

WS31. Stimulating Transfeminisms
Location: Plaza B

1:00 pm – 3:30 pm

Awards Luncheon, Annual Meeting, and Bingo Card Drawing

Location: California Ballroom

3:30 pm – 4:30 pm

GSC Coffee/Tea Break

Location: President's Suite

3:45 pm – 5:30 pm

Concurrent Panel 7

CP7. Mapping Arousal
Location: Santa Fe

3:45 pm – 5:30 pm

Field Conversation 11

FC11. Success on the Tenure Track
Location: Harbor A

3:45 pm – 5:30 pm

Working Sessions 32 – 38

WS32. Crowded Spaces
Location: Harbor B

WS33. Drive and Desire for Perfection: The Arousing Effects of Sport, Physical Culture, and Performance
Location: Plaza B

WS34. Monstrous Arousal: The Erotics of Fear
Location: Plaza C

WS35. Moving San Diego: Sites, Senses, and Bodies
Location: Sierra A

WS36. Performance and/as Arousal in Global Asia
Location: Sierra B

WS37. Rousing the (Theatrical) Worker: Labor Conditions, Uprisings, and Unionization in American Theatre and Drama from the 19th Century to the Present
Location: Plaza A

WS38. "Staying Woke": Authorship, Circulation, and Critique of American Blackness in Performance
Location: Balboa

5:00 pm – 6:00 pm

Exhibit Hall Move Out

Location: San Diego Ballroom

5:45 pm – 7:45 pm

Plenary Session 5

PS5. Activist Arousals
Location: California Ballroom

8:00 pm – 9:30 pm

***Theatre Survey* Reception**

Location: Santa Fe

Sunday, November 18, 2018

7:00 am – 8:00 am

Yoga and Meditation with Gwendolyn Alker

Location: Garden Terrace

7:00 am – 1:30 pm

Registration Desk Open

Location: California Ballroom Foyer

7:30 am – 9:30 am

Light Breakfast

Location: Santa Fe

8:30 am – 10:15 am

TLA Plenary Session 6

PS6. The Thrill of Performing Arts Research
Location: San Diego Ballroom

Schedule at a Glance

10:30 am – 12:30 pm

Field Conversation 12

FC12. Writing Strategies for Graduate Students
Location: San Diego Ballroom

10:30 am – 1:30 pm

Working Sessions 39 – 45

WS39. Between Orientalism and Orientation: Rethinking Arousal through East Asian Performance
Location: California Ballroom 1

WS40. Blurring the Lines in the Sand: Border Actions and Investigations
Location: Sierra B

WS41. Impotent Performance
Location: Plaza B

WS42. Indigenous Research in the Americas: Rousing Resistance, Withholding Arousal
Location: Plaza A

WS43. Oceanic Politics and a Black Radical Performance Aesthetic
Location: Sierra A

WS44. Theatre and Performance vs. the Crisis in the Humanities: Arousing the "Mobile Critical Paradigm"
Location:Plaza C

WS45. Video Games and Theater Studies: Arousing the Audience, Arousing the Discipline
Location: California Ballroom 2

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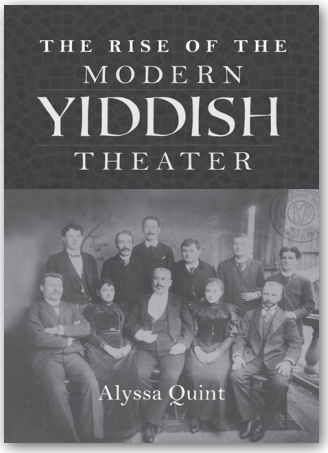

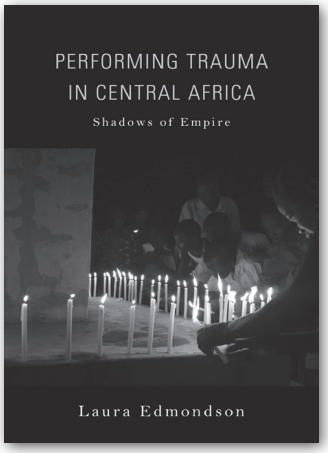

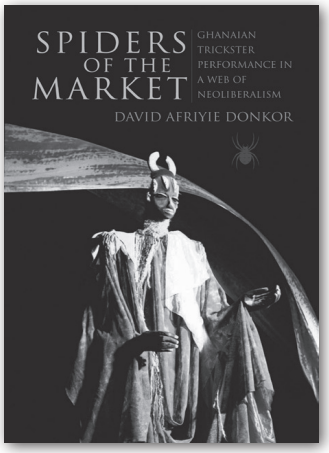

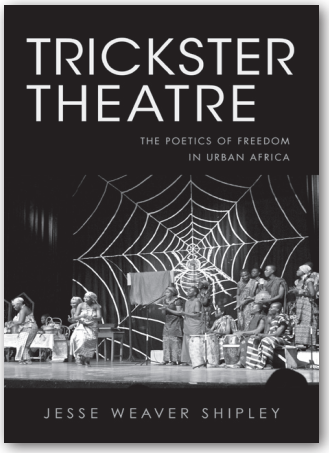

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ATAP, Embodied Participation, Social Spaces, Values Statement

Embodied Participation

Our goals for ASTR 2018 included facilitating embodied participation with the conference site, each other, and ourselves. We solicited proposals for off-site working sessions so that conference attendees could closely engage with San Diego and developed a list of possible off-site performances.

In the hotel, we offer a quiet space on the 3rd floor, adjacent to the Balboa meeting room. Use this space to recharge, take a breath, find some peace in the midst of what can be an overwhelming conference. The quiet space will only available on Friday and Saturday.

Every morning, we offer yoga and meditation on the Garden Terrace. Before immersing yourself in a day of scholarship, conversation, and intense listening, stretch your mind and your body. Bring your own mat, if possible, or a towel from your room.

Embodiment isn't always peaceful or solitary. The queer nightlife working group, one of three Muñoz sessions, will once again host a dance party following the opening night reception. Join us for dancing and a cash bar.

American Theatre Archive Project

an ASTR outreach initiative

Help preserve the legacy of today's American theatre!

1. Download and read our archiving manual.
2. Talk to your local theatres about legacy.
3. Get involved. Join ATAP. It's free!

www.americantheatrearchiveproject.org

Social Spaces

The conference is not simply a place to share scholarship, but also to network and reconnect with people across our profession. Socializing is an important part of our conference experience. As you plan social events with fellow attendees, please be mindful that not everyone may be comfortable meeting at a bar or participating in social events that center around alcohol consumption. As you plan small and large gatherings we therefore encourage you to consider using the many public, social spaces that this year's conference hotel offers. In particular, the Garden Terrace is a large, outdoor space that extends off the exhibit hall. This space, as well as the Harbor Terrace, is available for attendees to enjoy throughout the conference.

Values Statement

At this critical juncture of history, when racism, sexism, xenophobia, homophobia, ableism, and other forms of hate and violence run rampant, ASTR feels compelled to remember and mark the traumatic vestiges of colonization, slavery, and destructive practices of gender violence and inequity. At our annual conference, ASTR strives to cultivate a safe but brave, equitable environment in which our art and scholarship can blossom.

As a step toward our shared commitment to practice equity and inclusion, ASTR acknowledges the traditional Native lands on which we stand. ASTR members and guests gather today on the occupied territory of the Kumeyaay, Luiseño, Cahuilla, and Cupeño peoples as well as other Native nations of San Diego County who have stewarded this land for generations. This public acknowledgment is a small gesture, part of a larger project of decolonization and reconciliation. ASTR declares its support of indigenous voices and scholarship as well as building relationships with Native communities.

Please join in embracing these values and denouncing any discriminatory and abusive behaviors at the conference. Let us use this space to continue to rise up, speak up, resist, and heal the abuses upon our humanity.

In solidarity,
ASTR Executive Committee, 2018 Program Chairs, & 2018 Program Committee Members

Registration Desk, Exhibit Hall, T-Shirt & Tote Bag Station Hours

Registration Desk

Thursday, November 15
When: 12:00 pm – 7:00 pm
Where: California Foyer

Friday, November 16
When: 7:00 am – 8:00 pm
Where: California Foyer

Saturday, November 17
When: 7:00 am – 7:00 pm
Where: California Foyer

Sunday, November 18
When: 7:00 am – 1:30 pm
Where: California Foyer

Exhibit Hall

Thursday, November 15
When: 7:30 pm – 8:30 pm
Where: San Diego Ballroom

Friday, November 16
When: 9:00 am – 5:00 pm *(closed 1:15 pm – 2:30 pm for lunch)*
Where: San Diego Ballroom

Saturday, November 17
When: 9:00 am – 5:00 pm *(closed 1:00 pm – 3:30 pm for awards luncheon and annual meeting)*
Where: San Diego Ballroom

T-Shirt and Tote Bag Station

For all your ASTR 2018 souvenir needs, make sure you check out the T-shirt and Tote Bag portable printing station! Throughout the conference, we will host The Silk Screen Machine, a San Diego start-up, who will have their printing station open for business. **While supplies last, visit our T-shirt and Totes station for all your ASTR 2018 swag! All proceeds to benefit student and contingent faculty funding for ASTR 2019 in Arlington! $12 totes and $15 t-shirts, but further donations encouraged!** So get aroused and buy a bunch! They will make terrible holiday gifts!! But it's all about supporting ASTR's mission, so go crazy!

Thursday, November 15
When: 2:00 pm – 6:00 pm
Where: Pacifica Foyer

When: 7:30 pm – 8:00 pm
Where: Exhibit Hall, San Diego Ballroom

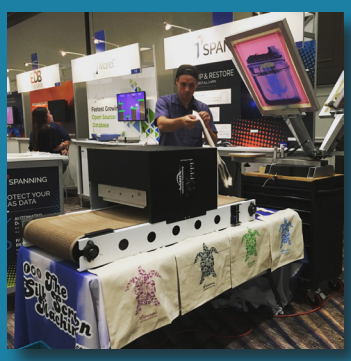
Friday, November 16
When: 11:00 – 3:00 pm
Where: Exhibit Hall, San Diego Ballroom

Saturday, November 17
When: 3:00 – 5:00 pm
Where: Exhibit Hall, San Diego Ballroom

The Silk Screen Machine
The Silk Screen Machine has screen printed live for thousands of events all over the country and is expanding its reach globally. Learn more about our onsite T-shirt and Tote Bag printer by connecting with them on social media!

Website: www.thesilkscreenmachine.com
Email: staff@thesilkscreenmachine.com
Contact: Troy D., founder and owner

Facebook: @TheSilkScreenMachine
Twitter: @SilkScreenTruck
Instagram: silkscrenmachine
YouTube: The Silk Screen Machine



Featured Off-Site Working Sessions

The 2018 Conference Committee awarded funding for seven working sessions designed to provide attendees with opportunities to enliven their scholarship by taking a variety of excursions to San Diego locations; they will discuss these experiences at the following working session times.

Friday, November 16, 9:00 am – 11:00 am

Amusement Parks, Tourism, and Performed Selves
Location: Harbor A
Convenors: Jennifer Kokai, Weber University; Ryan Claycomb, West Virginia University

Animal Engagements: Arousal, Affect, Empathy, Spectacle
Location: Harbor B
Convenors: Marla Carlson, University of Georgia; Kim Marra, University of Iowa; Jen Parker-Starbuck, Royal Holloway University of London

Neurodiversity and Performance Training at Do Ho Suh's Fallen Star
Location: Sierra A
Convenors: Hans Vermy, California State University, San Marcos; Judy Bauerlein, California State University, San Marcos; Sam Ginn, Autism Educator; Mary L. Beebe, Curator of Fallen Star; Sam Mitchell

Friday, November 16, 4:45 pm – 7:45 pm

Arousal and Precarious Labor in Burlesque: Methods, Archives, and Ethical Scholarship
Location: Sierra B
Convenors: Beth Hartman, University of Minnesota, Elizabeth Wellman, Oregon State University; Kalle Westerling, CUNY Graduate Center

Violent Incitements: Affect/Effect and Arousal
Location: Plaza C
Convenors: Mary Karen Dahl, Florida State University; Deborah Kochman, Florida State University; Victoria Thoms, Coventry University

Saturday, November 17, 11:00 am – 1:00 pm

Sense and Sensuality: Food, Theatre, and the Question of Commensality
Location: Sierra A
Convenors: Joshua Abrams, Royal Central School of Speech and Drama; Ann Folino White, Michigan State University

Saturday, November 17, 3:45 pm – 5:30 pm

Moving San Diego: Sites, Senses, and Bodies
Location: Sierra A
Convenors: Susan Bennett, University of Calgary; Kristin Hunt, Arizona State University

Sunday, November 18, 10:30 am – 1:30 pm

Blurring the Lines in the Sand: Border Actions and Investigations
Location: Sierra B
Convenors: Kevin Byrne, University of Arizona; Ana Martínez, Independent Scholar
Website: https://blurringlinessand.wordpress.com

Tell Me Booth

Help make ASTR the organization you want it to be! Share your thoughts and experiences with a member of the ASTR Membership Committee or Executive Committee through the 2018 Tell Me Booth, a table located in the book exhibit - look for the balloons.

- How is ASTR working for/serving you as an individual member?
- How do you define your ASTR membership? Does that definition change in years you do not attend the conference?
- How can ASTR advocate for the work that you do at your home institution?
- How can ASTR support its members at all stages of their careers?
- What are your ideas for growing and enriching its membership?

Your input informs future initiatives and legislation designed to make ASTR as effective, inclusive, and accessible as possible. If you have any questions or additional ideas you'd like to share in confidence, please don't hesitate to contact Membership Committee Co-Chairs Ginny Anderson (virginia.anderson@conncoll.edu) or Noe Montez (noe.montez@tufts.edu).

Stay Connected!

Please help us archive and promote the exciting scholarship, arousing conversations, embodied participations, and motivating mentorship at ASTR/TLA 2018: Arousal—Theatre, Performance, Embodiment.

Follow ASTR on social media and use **#ASTR2018** to share your conference experience!

ASTR (public group) **@ASTRtweets** **flickr astrphotos**

Downtown San Diego Recommendations

D.J. Hopkins, Conference Committee

Welcome to San Diego. I've lived here for 25 years, to my surprise. The city is an archipelago of neighborhoods, often disconnected due to natural geography and the built environment of SoCal car country. Downtown is one San Diego neighborhood among many, and not really representative.

The following is my own idiosyncratic listing: Downtown locations that I like to visit and recommendations that I would want if I were visiting a new city for a conference. The list is not exhaustive; the emphasis is on the essentials — a bottle of water, a quick lunch, lots of coffee — and local / small businesses.

San Diego is a foodie town, though I don't include many cloth-napkin restaurants here. If you're looking for a great meal, you might visit this website, which lists quality restaurants at a range of prices: https://sandiego.eater.com/maps/38-best-restaurants-in-san-diego.

Ubiquitous electric scooters and rental bikes (both dockless and docked) might facilitate a trip around Downtown for some visitors. BYO helmet.

If you want to explore San Diego without a car: Little Italy is one trolley stop up the Green Line from Santa Fe Depot: dining, drinking, shopping. Old Town is four stops north on the Green Line from Santa Fe Depot: historical sites, touristy attractions, restaurants. Try Old Town Mexican Café for good carnitas and arguably the best tortillas in San Diego. If you get tired of theatre and performance, check out the San Diego Museum of Contemporary Art (SDMCA) next to the Santa Fe Depot.

It's easy to forget that San Diego is a real city with real urban challenges. **The conference committee reminds you to stay alert while you explore the Downtown area and travel in groups at night.**

Downtown San Diego Recommendations

Breakfast

San Diegans love breakfast and brunch. Here's a sample of nearby options.

Broken Yolk. (355 Sixth Ave.) A popular local chain serving traditional breakfast favorites.

Donut Bar. (631 B St.) Nationally famous. Following a recent renovation, it's no longer a hole in the wall and there is seating. Check their social media for daily menu. If they are serving their version of the cronut — the CroBar — please bring me one!

The Mission. (1250 J St.) Popular East Village destination for breakfast and lunch.

Richard Walker's Pancake House. (520 Front St.) Come for the pancakes, stay for the exceptional Children's Museum around the corner.

Spill the Beans. (555 Market St.) Good breakfast sandwiches. Bagels and other baked goods made on location. My 10-year-old on their bagels: "Pretty tasty, unless you're expecting a *bagel*…" Bagel purists will be disappointed. There's a Brueggers Bagels west of the conference hotel on Broadway.

Pizza

Biga. (531 Broadway) "Fast-casual" Italian. Biga has a sign in the window that says "Best Pizza in San Diego." As we say in California, "Yeah, no," though it's among the best pizza Downtown. Neapolitan style.

Basic. (410 Tenth Ave.) Thin crust pizza with both conventional and eccentric toppings, beer, wine, and full bar in an industrial loft setting.

Salvucci's. (935 J St.) Neapolitan pizza, salads, and other Italian-American fare.

If you want to explore:
Buona Forchetta. (3001 Beech St.) The *actual* perennial candidate for the best pizza in San Diego, certainly the best Neapolitan Pizza in town. South Park location = cute neighborhood.

URBN. (3085 University Ave.) Thin crust, coal-fired pizza in North Park (the Brooklyn of San Diego).

Markets

Because you want to avoid hotel prices for bottled water, snacks, and the toiletries you forgot. You'll find 7-11 and CVS locations all around Downtown. Here are some other options.

Jimbo's. (92 Horton Plaza) Whole Foods-ish grocery store in the mall behind the conference hotel.

Krisp Beverages + Natural Foods. (1036 7th Ave.) Small urban grocery store. Grab and go food, groceries, beer, wine.

Ralph's. (101 G St.) Full-size grocery store.

Coffee

San Diego's coffee culture is a whole thing. If you want familiar dark roast coffee, there are a dozen Starbucks locations Downtown; Specialty's [sic] serves Peet's. If you're looking for a craft coffee place, here are some good options, mostly local.

Bean Bar. (1068 K St.) When their A Team is on, Bean Bar serves the best avocado toast in town. (Don't sneer — avocado toast is good.)

Coava Coffee. (400 W. Broadway) San Diego branch of Portland coffee establishment.

Copa Vida. (655 W. Broadway; 905 J St.) Coffee, teas, and a limited menu for breakfast and lunch. Two locations Downtown, one just west of the conference hotel.

James Coffee. (531 Broadway) This popular local coffee company has a pop-up shop inside Biga.
Spill the Beans. (555 Market St.) Serving local Dark Horse coffee.

West Bean. (240 Broadway) Tiny outpost of local chain. This spartan spot has none of the food options of their airy marble and glass HQ in Bankers Hill, but they still serve good coffee.

Sandwiches, Salads, Etc.

Harvest. (Tenth and J) Grab and go lunches downstairs, seating and bar upstairs.

Neighborhood. (777 G St.) Burgers and a large selection of local craft beers.

Specialty's [sic] Café and Bakery. (101 W. Broadway) It's corporate not local, but it's got sandwiches, salads, Peet's coffee, and good cookies at reasonable prices. Bonuses: close to conference hotel, lots of seating, Wi-Fi.

Sushi 2 (aka Sushi Deli). (135 Broadway) A Downtown institution. Good food at a good price. Food and drink specials during Saturday happy hour / late lunch 12-4pm.

Tender Greens. (110 W. Broadway) A contemporary take on the cafeteria.

Tacos

It's San Diego. Order the fish tacos.

Lola 55. (1290 F St.) Tacos and other Cal-Mex dishes at good prices. Lots of seating, incl. a lounge area and a bar. I see no reason to disagree with the following assessment:

> "I cannot definitively rule out the possibility that somewhere, on some street corner in San Diego, there are tacos as good as the ones [at Lola 55]. I also can't rule out the technical possibility I'll win the lottery today, but I certainly wouldn't want to bet on it. At the end of the day, it's simply a far better bet that *there are no tacos in town better than those at Lola 55*…" (emphasis added). —Michael A. Gardiner, *SanDiego Citybeat*

Oscar's Mexican Seafood. (927 J St.) Fish tacos. It's like the brick and mortar expression of a San Diego food truck.

Puesto. (789 W. Harbor Dr. #7079) SoCal Mexican restaurant. Reliable quality and service.

If you want to explore:
Las Cuatro Milpas. (1857 Logan Ave.) Serving homey, unpretentious Mexican food in Barrio Logan (south east of Downtown) since 1933. Expect a line.

Bars (and a couple restaurants)

San Diego has a wealth of welcoming bars, and drinking is the primary Gaslamp pastime. Here are a just few of many options. NOTE: San Diego is the craft beer capital of the United States. Try a local IPA.

Dobson's Bar and Restaurant. (956 Broadway Circle) A San Diego classic.

The Field. (544 Fifth Ave.) Irish Pub.

Havana 1920. (548 Fifth Ave.) Cuban cuisine and rum-based cocktails.

Neighborhood. (777 G St.) Burgers and a large selection of local craft beers.

Tivoli Bar. (505 Sixth Ave.) The oldest "saloon" in San Diego. Paradigmatic Gaslamp dive.

Top of the Hyatt. (1 Market Place) Great view. Smart-casual dress code.

Trailer Park After Dark. (835 Fifth Ave.) Subterranean dive bar.

The conference committee encourages our ASTR friends and colleagues to drink responsibly. If you feel that you need support with a drinking problem, you can talk to someone 24 hours a day at this number: 619-265-8762 (AA San Diego). Other resources at this link: http://www.aasandiego.org/.

Little Italy

Kind of an extension of Downtown, on a more human scale. A short trolley ride from Santa Fe Depot.

All the best ice cream places near Downtown are in Little Italy.

Extraordinary Desserts. (1430 Union St.) "But," you ask, "are the desserts actually *extraordinary*?" Yes.

iDessert. (1608 India St.) There's a sci-fi vibe to this ice cream factory. The soft serve is unremarkable, but iDessert is about toppings and spectacle. Order a Las Vegas Bowl. Don't ask, just order it...

Pappalecco. (1602 State St.) A nice stop for gelato and panini.

Salt and Straw. (1670 India St.) A candidate for best ice cream parlor in San Diego. Traditional flavors (rich vanilla, roasted strawberry), innovative ones (avocado ice cream with Oaxacan fudge), and adventurous experiments (grass ice cream with chocolate-covered crickets and worms).

Additional Little Italy destinations include some highly regarded San Diego restaurants.

Born and Raised. (1909 India St.) Popular steak house. Impressive interior design.

Burger Lounge. (1608 India St.) Local chain serves good burgers, fries, salads.

Ironside Fish and Oyster. (1654 India St.) Reliable spot for quality seafood. Call ahead for tables that can seat a crowd.

Civico 1845. (1845 India St.) Menu emphasizes Southern Italian cuisine. Try the cheese plate.

Lofty Coffee. (444. W. Cedar St.) One of my favorites. Limited food menu, open air location.

Prepkitchen. (1660 India St.) Upgraded comfort food, including good fish tacos. Full bar.

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A Welcome Note from the Mayor of San Diego

KEVIN L. FAULCONER

MAYOR

WELCOME TO

The 2018 American Society for Theatre Research Conference

September 7, 2018

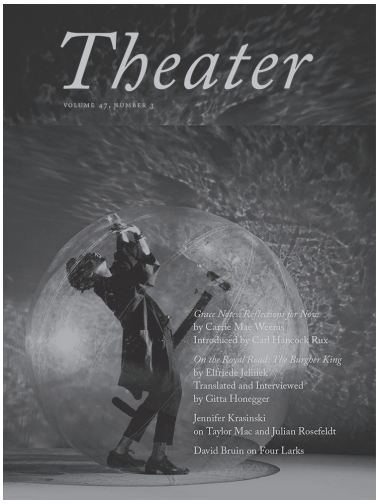
On behalf of the citizens of San Diego, it is my pleasure to welcome you to the 2018 American Society for Theatre Research Conference.

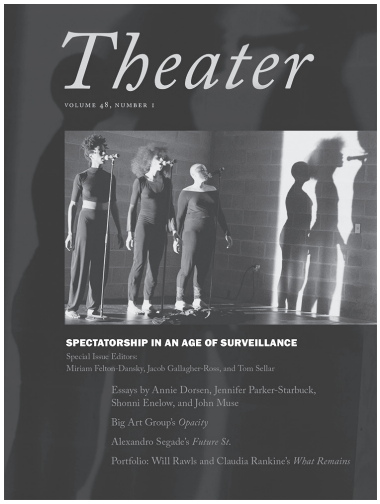
The American Society for Theatre Research is one of the most prestigious academic organizations for scholars of theatre and the performing arts. ASTR prides itself on fostering theatre and the performing arts through scholarships for theatre performance, both historical and contemporary. The presence of theatre and performance arts in the city of San Diego is very important for both culture and entertainment and we welcome open-minded, hardworking organizations like ASTR to our city.

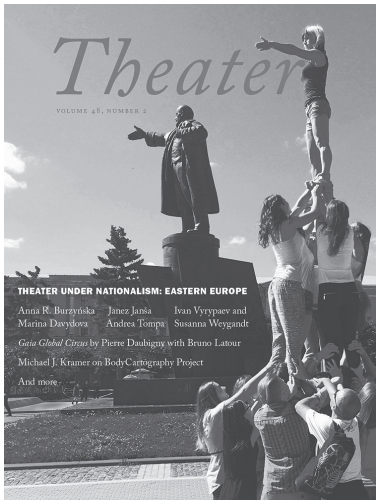
Please accept my warmest wishes for an enjoyable event in San Diego and thank you for supporting ASTR.

Best personal regards,

Kevin L. Faulconer
Mayor







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Full Schedule

Thursday, November 15

8:00 am – 2:00 pm

ASTR Executive Committee Meeting

Location: Harbor A & B

12:00 pm – 7:00 pm

Registration Desk Open

Location: California Ballroom Foyer

2:00 pm – 3:00 pm

Transnational Encounters Reception

Location: President's Suite

3:00 pm – 5:00 pm

Exhibit Hall Move In

Location: San Diego Ballroom

3:00 pm – 5:00 pm

Concurrent Panel 1

CP1. Abjection, Disidentification, and Queer Becomings

Location: Santa Fe
Chair: Rosemary Malague, University of Pennsylvania

Panelists:
Patrick Anderson, University of California, San Diego
"To Be Undone"

Joseph Appleton, University of Sydney
"Queer Corporealities: Bodies that Ache"

Marc Arthur, New York University
"Finding Pleasure in HIV/AIDS: Supernatural Performances of Abjection and Stigmatization"

3:00 pm – 5:00 pm

Working Sessions 1 – 7

WS1. Change as an Arousing State: Continuing the Conversation about *Theatre, Performance, and Change*

Location: Harbor B
Convenors: Stephani Etheridge Woodson, Arizona State University; Tamara Underiner, Arizona State University

Participants:
Deniz Basar, Concordia University
Puppetry as a Pedagogical Tool of Ethics and Politics for Adults: A Reflection on Pedro Reyes' *Manufacturing Mischief* (2018)

Gad Guterman, Webster University
The Theatrical Life of a Supreme Court Justice

Karen Jean Martinson, Chicago State University
"And I say who has ever ever seen this place?": Feeling Change in the Performances of El Vez, The Mexican Elvis

Caro Novella Centellas, University of California, Davis
Rehearsal as Method

Jon D. Rossini, University of California, Davis
@change...

3:00 pm – 5:00 pm

WS2. Arousing the Bodies of Pre-1850 Performance

Location: Plaza B
Convenors: Julia Fawcett, University of California-Berkeley; VK Preston, University of Toronto; Kristina Straub, Carnegie Mellon University

Participants:
Mattie Burkert, Utah State University
Nobody's Business: Queering the Credit Economy

Angelina Del Balzo, University of California, Los Angeles
"Outliv'd My Liking": Shakespeare's Deformed Women and Colley Cibber's Richard III

Laura Engel, Duquesne University
Madame Tussaud's Embodied Installations: Waxworks, Self-Portraiture, and Sapphic Space

Sarah Hancock, Carnegie Mellon University
The Language of Flower Crowns in Garrick's *Florizel and Perdita*

Kellen Hoxworth, Dartmouth College
Scriptive Blackface and Eighteenth-Century Minstrelsy

Noémie Ndiaye, Carnegie Mellon University
Arousing Black Women from Restoration Drama

Daniel O'Quinn, University of Guelph
Siddons's Arousal

Chelsea Phillips, Villanova University
Pregnancy and the 18th Century Stage

Lisa Quoresimo, University of California, Davis
The Creation of the Sonic Gender Binary: Shifting Bodies and Voices in the Pre-1830 Heroic Male

Jennifer Row, University of Minnesota
The Dancing and the Maimed: Disability and Institutionalized Bodies in Early Modern France

Matthew Shifflett, University of Mississippi
Genteel Gavottes: Building the 'Phenomenal Body' in the Eighteenth Century Atlantic World

Satoko Shimazaki, University of Southern California
Stage Body, Stage Gender: Kabuki Actors and Print Identity in Early Modern Japan (1600-1868)

Jane Wessel, Austin Peay State University
"My other folk's heads": Reproducible Bodies and Literary Property on the 18th-Century Stage

Seth Williams, Barnard College of Columbia University
Equivocal Bodies: Dance, Gesture, and the Queer Faith of Early Modern Jesuits

Seth Wilson, University of Georgia
Celebrity, Race, and Gender: Anne Bracegirdle in Behn's *The Widdow Ranter*

3:00 pm – 5:00 pm

WS3. Arousing Curiosities: Knowledge, Embodiment, and the Science Performance

Location: Plaza C
Convenors: Vivian Appler, College of Charleston; Meredith Conti, University at Buffalo, SUNY

Participants:
Virginia Anderson, Connecticut College
A Profile in Synergy: Theatre and the Early AIDS Research of Dr. Jeffrey Laurence

Vivian Appler, Knowing with(out) Others: The Hybrid Epistemologies of Cavendish and Harding

Andy Babinski, Louisiana State University, Baton Rouge
Using Science with Artistic Integrity: The Logical Manipulations and Rhetoric in *Inherit the Wind*

Roberta Barker, Dalhousie University
"Love isn't in the Materia Medica": Eugene O'Neill's Sentimental Science

Shelby Brewster, University of Pittsburgh
"We Are Nature:" Anthropocenic Museological Performance

Meredith Conti. The University at Buffalo, SUNY
Of Smells and Victorian Operating Theatres

Natalia Duong, University of California, Berkeley
Chemical Diasporas: Kinship, Debility, and Performance

Liz Fairchild, University of Oregon
Being Dead: Die-in Protest Performance as an Arousal for Change

Derek Gingrich, York University
Theatrical World as Cognition

Kathe Gray, York University
Worlding the Insensible: Soundsinging as an Act of Radical Imagination

Barbara Wallace Grossman, Tufts University
Overcoming "the stigma of intelligence": Women of Science Who Mapped the Future

Bryan Markovitz, Brown University
Politics is the New Aura: The Technoscientific Remaking of Cultural Heritage

Laura McGuire, University of Hawaii at Manoa
Interiority, Virtual Reality, and the Early Modernist Theater: Technologies of Embodiment and Disembodiment in Frederick Kiesler's Stage and Cinema Designs

Bella Poynton, The University at Buffalo, SUNY
The Robot Theatre Project's *Sayonara* as Android Theatre: The Uncanny and Cyborg Anthropology in Performance

Aileen Robinson, Stanford University
"Where Curiosity Takes You": Theatricality and Spectatorship at San Francisco's Exploratorium

Marlis Schweitzer, York University
The Strange Case of the Infant Sappho: Phrenology, Somnambulism, and a Musical Prodigy

Katherine Swimm, Tufts University
"Their residence comfortable": Theatre in the Surrey County Lunatic Asylum, 1830-1880

Claudia Villegas-Silva, Arizona State University
Embodiment and the Post-Human in Contemporary Latin American Theater and Performance

Sanja Vodovnik, University of Toronto
Companionchip: Human-robot Interactions in Science Fiction Theatre

Graydon Wetzler, University of California, San Diego
HOME Arousals

3:00 pm – 5:00 pm

WS4. Arousing the Senses: Sonic and Digital Dimensions in Performance

Location: Harbor A
Convenors: Stephanie Lim, University of California-Irvine; Vicki Hoskins, University of Pittsburgh; Laura London Waringer, Florida State University

Participants:
Joyelle Ball, Stonehill College
Raising the Dead: Liveness, Theatricality, and Queer Survival in *KindaTV's* Webseries

Emily Clark, Marymount Manhattan College
Broadway Celebrities, Misnomer No More: The Internet as Bridge Between Audiences and Broadway Stars

Miyoko Conley, University of California, Berkeley
Designing a K-pop Audience: Interactivity and Digital Media in *KPOP the Musical*

Areum Jeong, Asia Culture Research Institute
The *Deokhu* Code: Performing Affective K-Pop Fandom (P)labor

Emily Klein, Saint Mary's College of California
Seductive Movements: Lessons from *Lysistrata* and Spike Lee's *Chi-Raq* on Immersive Theatre and the Cinema of Resistance

Lilianne Lugo Herrera, University of Miami
Virtual Bodies and Archives in Caridad Svich's *Antigone Arkhe*

Talley Murphy, Brown University
Search-Lights

Bradley Rogers, Duke University
The Amplification of the Critic

Shane Vincent Sedlemyer, Indiana University of Pennsylvania
Living Up to Its Title: *Mean Girls* and the Use of Social Media and Technology to Arouse Audiences

Nahuel Telleria, Yale School of Drama
Affective Metatheatricality in Federico León's *Ideas*

3:00 pm – 5:00 pm

WS5. New Research in Minoritarian Performance Proposal/Grant Writing Workshop (Muñoz)

Location: Sierra A
Convenors: Soyica Diggs Colbert, Georgetown University; Douglas Jones, Rutgers University; Shane Vogel, University of Indiana

Participants:
Nicholas Fesette, Emory University
Cagecraft: Theatre and Performance in Carceral America

Amy Huang, Brown University
Performing Privacy: Race, Gender and Sexuality in Nineteenth-Century Theatre

Christine Mok, University of Rhode Island
Disorientations: Performance, Failure, and Form in Asian America

Grace Kessler Overbeke, Northwestern University
The Forgotten Pioneer: Jean Carroll, the First Jewish Female Standup Comedian

Zachary Price, Texas A&M University
Black Dragons: Afro Asian Performance and the Martial Arts Imagination

Christofer Rodelo, Harvard University
Exhibiting Black and Brown: Latinx Performance and Literature in the Transnational Nineteenth Century

SAJ, New York University
Liberal Antiracisms, the Broadway Class, and Racial Capitalism at the Turn of the Millennium

Kathleen Schaag, Georgia Institute of Technology
Conceptual Theatre: Race, Gender, and Dematerialization

Kristen Wright, Cornell University
Adrienne Kennedy's Cinema

3:00 pm – 5:00 pm

WS6. Performing "Jobs": Leadership in Performing Arts

Location: Plaza A
Convenors: Li-Min Lin, Guangdong University of Foreign Studies; Kathy (Ruoran) Li, Playwrights Foundation

Participants:
Paul Bonin-Rodriguez, The University of Texas at Austin
Linking, Scaling Up, and Hubbing: Aspirational Network Organizing for Performing Artists

Elizabeth Coen, Independent Scholar
A Booming Year for Broadway Producers: How the Success of *Hamilton* Signals the Erosion of the Public Sphere

Li-Min Lin, Guangdong University of Foreign Studies
A Strange Case of Leadership: Performing "Jobs" in China's Performing Arts Business

Sarah Saddler, University of Minnesota
Performing Management: Corporate Arousal in Global India

Sarah Wilbur, Duke University
Funding Bodies: Choreographic Management in Dance at the National Endowment for the Arts (NEA)

3:00 pm – 5:00 pm

WS7. Shakespearean Performance Research Group

Location: Sierra B
Convenors: Catherine Burriss, California State University-Channel Islands; Amy Cook, Stonybrook University; Louise Geddes, Adelphi University; Cary Mazer, University of Pennsylvania; Don Weingust; W.B. Worthen, Barnard College

Participants:
Eric Brinkman, The Ohio State University
"I hold the world but as the world": The Effects of the Arousal of "Democratic" Populism at Shakespeare's Globe

Thomas Cartelli, Muhlenberg College
The Problem/Politics of Spectacle and Spectatorship

Joel Castellaw, San Diego State University
Hauntings and Hamlet: An Exploration of Performance, Memory, Loss, and Grief

Matthieu Chapman, University of Houston
Rewriting Shakespeare: Black Bodies, Cultural Capital, and the Capacity for Affect

Sonia Desai, University of California, Irvine
Desire, *Twelfth Night*, and Original Practices

Joy Brooke Fairfield, Rhodes College
"Like green timber, warp, warp:" Queer Femme Spousals on the Elizabethan Stage

Matt Kozusko, Ursinus College
Silvia as Affective Object

Kristin Leahey, Boston University and Seattle Repertory Theatre
MACBETH: Erica Schmidt's Interpretation of "the Wild Girls"

Cason Murphy, Iowa State University
Below the (Bible) Belt: Arousal, "Appropriateness," and *A Midsummer Night's Dream* in the American Academic South

Thomas Oldham, Colby College
Barbarous Arousal: The Violent Provocation of Lucy Bailey's Titus Andronicus

Sunghee Pak, University of Wisconsin-Madison
Revealing the Present through a Metadrama: Discussing Othello in Murray Carlin's *Not Now, Sweet Desdemona*

Valerie Clayman Pye, Long Island University
Shakespeare's Globe: the Provocative Arousal of the Spectator

Jennifer Rich, Hofstra University
Raising the Ghost: Speculative Arousal in *Hamlet*

Lisa Robinson, St. John's University
Fetishization or Dramatization: Enacting Nature on the Shakespearean Stage

Hesam Sharifian, Tufts University
Aroused by Visual Ephemera: The Curious Case of the American Tallis Shakespeare

Donovan Sherman, Seton Hall University
Arousing Indifference and Indifferent Arousal in Early Modern Stoicism

Stephanie Shirilan, Syracuse University
Breathing Matters: Pneumatic Community and Performance in Shakespeare

Shane Wood, University of California, Irvine
Theatrical Healing and Healing Theatre: An Analysis of Early Modern Theatrical Depictions of Cures for Madness in Shakespeare's Plays

5:15 pm – 5:30 pm

Conference Welcome

Location: Garden Terrace
Conference Chairs: Chase Bringardner, Christin Essin, & Kirsten Pullen

5:30 pm – 7:15 pm

Plenary Session 1

PS1. Queer Arousals

Location: Garden Terrace
Chair: Kirsten Pullen, University of Illinois at Urbana-Champagn

Panelists:
Sissi Liu, Brown University
Taylor Mac Wearing Surprises: 24 Decades of Queer Arousal in Machine Dazzle's Design Dramaturgy

Broderick D.V. Chow, Brunel University London
Idle Training: Scenes of Pleasure at Muscle Beach, 1934-1958

Leon Hilton, Brown University
Performing Arousal/Performing Refusal: Queer Theatricality in Ron Athey + Rozz Williams' "Premature Ejaculation

7:30 pm – 8:30 pm

Opening Reception / Exhibit Hall Open

Location: San Diego Ballroom

8:30 pm – 10:00 pm

MIGHTY REAL' : Drinks, DJ, Drag, & Go-Go Dancers

Location: Garden Terrace

9:30 pm – 10:30 pm

GSC Opening Night Reception

Location: Off-site, Trailer Park after Dark (835 Fifth Ave)

Friday, November 16

7:00 am – 8:00 am

Yoga and Meditation with Gwendolyn Alker

Location: Garden Terrace

7:00 am – 8:00 pm

Registration Desk Open

Location: California Ballroom Foyer

7:30 am – 9:30 am

Light Breakfast

Location: San Diego Ballroom

8:00 am – 9:00 am

GSC Sponsored Mentorship Breakfast

Location: Balboa

9:00 am – 5:00 pm

Exhibit Hall Open *(closed 1:15 pm – 2:30 pm for lunch)*

Location: San Diego Ballroom

9:00 am – 11:00 am

Concurrent Panels 2 – 3

CP2. Arousing Protest

Location: California Ballroom
Chair: Karen Jean Martinson, Chicago State University

Panelists:
Laura Farrell-Wortman, University of Arizona
Arousing Equity: 'Waking the Feminists' as a Case Study in Collective Action in Theatre

Vivek V. Narayan, Stanford University
Care, Caste, and Gender: A performance ethnography of the Dalit Women's Society in Kerala, south India

Bryan Schmidt, University of Minnesota
"The Settler Colonial Politics of 'Festive Arousal': A Performance Genealogy"

9:00 am – 11:00 am

CP3. Nationalist Arousals

Location: Santa Fe
Chair: E.J. Westlake, University of Michigan

Panelists:
Eleanor Owicki, Indiana University
"Staging a New Nationalism: Performance and the Arousal of Northern Irish Identification"

Bretton White, Colby College
"Cabaret and Capitalism: New Theatrical Strategies in Cuba"

Heather Nathans, Tufts University
"Sugar Stained with Blood: Abolitionism, Joy, and Anger on the French Revolutionary Stage"

Alesha Claveria, University of California, Santa Barbara
"Resistance, Reclamation, Humor, and Healing"

9:00 am – 11:00 am

Working Sessions 8 – 15

WS8. Amusement Parks, Tourism, and Performed Selves

Location: Harbor A
Convenors: Jennifer Kokai, Weber University; Ryan Claycomb, West Virginia University

Participants:
Shiraz Biggie, The Graduate Center, CUNY
Agency at the Sea: The Park Goer's not so Unique Experience

T. Nikki Cesare Schotzko, University of Toronto
12, or so, Rules for Spectatorship at the Destination of the Dead: Finding Amusement Somewhere between Jordan Peterson and Westworld

Sara Christian, Louisiana State University
Theme or Scream: How Thrill Ride Shaming is Visible at Amusement Parks

Ryan Claycomb, West Virginia University
Theme Park Dadding: Scrambling the Affective Arrangements of American Masculinity

Jennifer Kokai, Weber University
Dressed for Fun: Clothing and Affiliation at Amusement Parks

Eero Laine, University at Buffalo, SUNY
Amusement Park Characters: The Work and Performance of Costumes and Uniforms

Elizabeth Laurie, Northwestern University
You Become a Detective: Performing the Detective in Belmont Park's Escapology Escape Rooms

Sarah Lewis Cappellari, University of California, Los Angeles
Performances in Escapology

Grant Tyler Peterson, Brunel University
Grotesque Arousal in Banksy's Dystopic Dismaland and English Performance Grammars of Self-Deprecation

9:00 am – 11:00 am

WS9. Animal Engagements: Arousal, Affect, Empathy, Spectacle

Location: Harbor B
Convenors: Marla Carlson, University of Georgia; Kim Marra, University of Iowa; Jen Parker-Starbuck, Royal Holloway University of London

Participants:
Nazli Akhtari, University of Toronto
Bleeding to Death as Spectacle: Animal Partners in Re-enactments of Ashura

Laura Cull Ó Maoilearca, University of Surrey
Interspecies Empathy &/as Radical Equality: An encounter between Sheep Pig Goat and Non-Philosophy

Dominic Dongilli, University of Iowa
Pleasure & Peril: Affective Potentials with Zoo-Housed Great Apes

Amy E. Hughes, Brooklyn College, CUNY
Inventing Man's Best Friend: The Dogs (and Dog Plays) of Edwin Blanchard

Victoria Lantz, Sam Houston State University
What Goes Bump in the Night: Spectacle, Darkness, and Arousing Entertainments in Animal Parks

Marin Laufenberg, Eastern Washington University
"Basic Penguinology": Blurring the Animal/Human Divide through the Grotesque in Alejandro Acobino's *Continente viril*

Sean Metzger, University of California, Berkeley
The Panda's Political Performance

Katherine Mezur, University of California, Berkeley
Panda Heaven: An Introduction to the Visual and Performative Representation of Intraspecies Arousal through Caring, Devotion, Hospitality, and the Artificial Breeding of the Beijing Zoo Giant Pandas

Lisa Moravec, Royal Holloway, University of London
Zoo Time: A Comparison between Dressaged and Wild Equines at Spectacular Manèges

Daniel O'Neill, University of California, Berkeley
Performing Knut

Malin Palani, Independent Scholar
Does the Animal Live?!: Arousing Concern, Desiring Ignorance in Spectacles of Animal Death and Survival

Ariel Sibert, Yale School of Drama
"Speak": Canine Voices in Performance

Alison Urban, University of California, San Diego
The San Diego Zoo: A Wild Simulacrum

Ante Ursic, University of California, Davis
Approaching Limitrophy— Beastialities in Baro d'Evel Cirk's *Bestias*

Michael Valdez, University of Minnesota, Twin Cities
Meeting the Polar Bear in Chantal Bilodeau's *Sila*: Puppets, Performers, and Good Grief

Scott Venters, University of Washington
Arousing the Empathic Gendered Subject: Transpecies Domesticity and Sentient Spectacles in the Early Enlightenment

Hana Worthen, Barnard College, Columbia University
Sealing Memory: For Max

9:00 am – 11:00 am

WS10. Arousal and Medieval Performance

Location: Plaza B
Convenors: Susannah Crowder, John Jay College of Criminal Justice; Jacqueline Jenkins, University of Calgary

Participants:
Alexandra Atiya, University of Toronto
Arousal, Irony, and Opposition in Medieval English Crucifixion Scenes

Sarah Brazil, University of Geneva
Arousing Audiences through Humour in Early English Drama

Susannah Crowder, John Jay College, CUNY
Ruffled Feathers: Parrots and Performance in the Fourteenth Century

Christian DuComb, Colgate University
Dramaturgical Arousal and the Wakefield *Second Shepherds'* Play

Jacqueline Jenkins, University of Calgary
Affective Presence and 'Contagious' Emotion in the Northampton *Abraham and Isaac*

Emily Kuntz, Columbia University
Setting the Stage for Conversion in the Digby Mary Magdalene

Thomas Meacham, Independent Scholar
Arousing the Warrior-Priest: Japanese No Drama and the Performance of Salvific Beauty

Matthew Sergi, University of Toronto
A Morning Sweat: Queer Arousal in Early English Morality Plays

Jenn Stephenson, Queen's University, Kingston
Fear and the Exchange of Immaterial Labor in 'Haunted Houses' of Solo Immersive Theatre: *Everyman*

Christopher Swift, New York City College of Technology
Arousing Tears: Spectacles of Lament and Resistance

Dana Tanner-Kennedy, Yale School of Drama
Woke Medievalism on the 21st Century American Stage

9:00 am – 11:00 am

WS11. Arousing Generosity

Location: Plaza A
Convenors: Spatula & Barcode: Laurie Beth Clark and Michael Peterson, University of Wisconsin-Madison

Participants:
Lisa Aikman, University of Toronto
From "Giving Voice" to "Arousing Action": Challenging the Gift Economy in Documentary Theatre Dramaturgies

Duskin Drum, University of Tyumen
Salmon Woman and her Children

Andrew Kimbrough, Oklahoma State University
RoundUP Theatre's Performances of Generosity

Christian Nagler, University of California, Berkeley
Simming Subsistence: Basic Income Experiments and Economic Performativity

Kristin O'Malley, University of Pittsburgh
Pass the the Collection Basket: The (In)Visibility of Performing Generosities in "Late Nite Catechism"

Kristin Perkins, University of Texas, Austin
Dead Gay Mormons Matter: Advocacy, Generosity, and Representations of Violence

Olga Sanchez Saltveit, University of Oregon
Generosity in Common: TENAZ and the LTC

Shane Thorn, University at Buffalo, SUNY
Taking and Reshaping: Billie Whitelaw, Lisa Dwan, and the Legacy of Beckett Performance

9:00 am – 11:00 am

WS12. Impacting Audiences: Spectatorship, Embodiment, and Change

Location: Coronado
Convenors: Dani Snyder-Young, Northeastern University; Matt Omasta, Utah State University

Participants:
George Belliveau, University of British Columbia
Audience Impact on Research-based Play about Military Veterans

Christopher Corbo, Rutgers University
"Harlem" as Melodrama

Melissa Huerta, Denison University
Collective-Consciousness in Latinx Theater Companies: Teatro Luna and Teatro Público de Cleveland

Signy Lynch, York University
Direct Audience Address in Cliff Cardinal's 'Huff': Overturning the Settler Gaze

Holly Maples, Brunel University London
Touching Past Lives: Sensorial Spectatorship, Arousal and Heritage Performance Audiences

Scott Mealey, University of Toronto
New Feelings, New Thinking: Touchstones for Recognizing and Arousing Audience-centric Theatrical Impacts

Farrah O'Shea, University of California, Los Angeles
Virtuosic Intimacy as Arousal in David Lang's *Whisper Opera*

Julia M. Ritter, Rutgers University
Choreographed Embodiment Impacts Spectator Participation and Evokes Fandom Creativity in Punchdrunk's *Sleep No More*

Ricardo Rocha, University of California Irvine and San Diego (joint program)
Building and Dismantling Illusions with American Latinidad—A study of Belasco's "The Rose of the Rancho" (1907)

Hanife Schulte, Tufts University
Spectatorship as Performance: Becoming an Aroused Performer in the Performance of *Brazen*

Claire Syler, University of Missouri
Prioritizing Black Interpretation, of the Inevitability of Educating White Audiences

Sarah Thompson, Independent Scholar
Drawing from Me Many Tears: Talthybius and the Spectatorship of Trauma-Tragedy

Tiffany Trent, University of Chicago
Spectating Safely in Village Venues

Eric Villiers, Arizona State University
It's Alive, or Is It?: Exploring Initial Encounters Between Person and Mask

9:00 am – 11:00 am

WS13. Neurodiversity and Performance Training at Do Ho Suh's Fallen Star

Location: Sierra A
Convenors: Hans Vermy, California State University, San Marcos; Judy Bauerlein, California State University, San Marcos; Sam Ginn, Autism Educator; Mary L. Beebe, Curator of Fallen Star; Sam Mitchell

Participants:
Becky Gold, New York University
Anything But Neutral: Reimagining Traditional Theatre Training Methodologies for Neurodiverse Students

Nicola Olsen, Arizona State University
High School Drama Pedagogy: A Teacher-Student Transaction from Supportive to Brave Space

9:00 am – 11:00 am

WS14. queer nightlife performance: flesh, pleasure, and power at night (Muñoz)

Location: Sierra B
Convenors: Kemi Adeyemi, University of Washington; Ramón H. Rivera-Servera, Northwestern University; Kareem Khubchandani, Tufts University

Participants:
Dhiren Borisa, Jawaharlal Nehru University
Ephemeral Geographies of Gay Men Dancing in Delhi: Mapping Caste and Class Anxieties in Seeking Desires

Julian Carter, California College of the Ars
on crawling

Karen Jaime, Cornell University
Clit Club at Mother: Lesbian Erotic Pleasure and Sexual Practice in 1990s NYC

Chelsea Grimmer, The University of Washington
Cellular Connections: The Queer Nightlife of LaWhore Vagistan's Global Anti-Colonial, Anti-Racist Poetics

Siri Gurudev, University of Texas at Austin
La fulminante: fuck the power

Carina Guzman, University of Toronto
Arousing Greater Machistán: A Translocal Archive of Queer Magic

Denise (Deni) Li, University of California, Irvine
Sex on Shrooms: Psychedelic Arousal, Disidentifications, and Queer-Feminist Futurity

James McMaster, New York University
What's a Slaysian?

Alaina Monts, University of Texas at Austin
Theatricality and Kink: on Xandra Ibarra (and unnamed white porn stars who think their pussies will save the world)

J. Lorenzo Perillo, University of Illinois at Chicago
Titos of Manila: A Queer of Color and Feminist Analysis of Filipino Hip-Hop Spaces

Jennifer Thompson, Cuny Graduate Center
"Power in Party": the Fiestas Spandex and the Chilean democratic transition

Enzo Vasquez Toral, Northwestern University
La Familia Galán's Folkloric Drag: Rethinking the Dance Floor of the Fiesta

9:00 am – 11:00 am

WS15. Women Writers and the "Erotics" of Dramatic Theory and Criticism

Location: Plaza C
Convenors: Catherine Burroughs, Cornell University; J. Ellen Gainor, Cornell University

Participants:
Kate Bredeson, Reed College
Judith Malina's Diaries as Dramatic Theory and Criticism

Lindsay Cummings, University of Connecticut
Cherrie Moraga's "Irrevocable Promise": Theatre for Hungry Women

Lauren Eriks Cline, University of Michigan
Feminine Precarity and A Performance History in Letters

Lisa A. Freeman, University of Illinois at Chicago
Arousing Performances/Arousing Criticism: Elizabeth Inchbald 's "Remarks" on Shakespeare

Benjamin Gillespie, CUNY Graduate Center
Exercising Care: The Performance Protocols of Lois Weaver

Juliet Guzzetta, Michigan State University
Divine Events, on Stage and in Life

Rosemary Malague, University of Pennsylvania
Dame Harriet Walter: Feminist Actor

Lauren McCue, Independent Scholar
Hrotsvit's Dramatic Theory: A Plurality of Voices

Shelley Orr, San Diego State University
Marguerite Duras Questions Realistic Representation and Reframes the Purpose of Theatre in her General Remarks that Preface INDIA SONG

Kate Pierson, Florida State University
Piecing Together Ann Jellicoe's Community Plays

Meenakshi Ponnuswami, Bucknell University
The Dramatic Theory of Alice Childress

Jennifer Schmidt, Yale School of Drama
On Solo Performance: May Isabel Fisk and Cornelia Otis Skinner

Rachel Watson, New York University
Hélène Cixous' Dramatic Theory: Theater and the Hospitality of Unselfing

Full Schedule – Friday, November 16

11:15 am – 1:00 pm

Plenary Session 2

PS2. Arousing Histories

Location: California Ballroom
Chair: Christin Essin, Vanderbilt University
Panelists:

Brian Eugenio Herrera, Princeton University
The Tawdry, Terrifying but Totally True History of the Casting Couch

Thomas Postlewait, University of Washington
The Temptations of Anecdotes in the Writing of Theatre History

Nadine George-Graves, University of California, San Diego
Working Black and Blue on the Vaudeville Stage

Rebecca Ormiston, Stanford University
"Strange Sights:" Performances of Race and Pleasure in New Orleans' Quadroon Balls, 1825-1850

1:00 pm – 1:30 pm

Box Lunch Pick-up*

Location: Santa Fe Foyer
**For Career Session Panelists and Pre-Paid Orders*

1:15 pm – 2:30 pm

Field Conversations 1 – 8

FC1. Diversity, Equity, and Inclusion in Season and Curricular Planning

Location: Harbor A
Moderators: Renée Alexander Craft, University of North Carolina at Chapel Hill; Christiana Molldrem Harkulich, Miami University of Ohio; Claudia Orenstein, Hunter College and the Graduate Center, CUNY; Tamara Underiner, Arizona State University

Description:
Many departments of theatre and performance studies are striving to become more diverse, equitable, and inclusive. This session addresses two key components of that mission: production seasons and curricular planning. Panelists will focus on strategies for achieving diversity, equity, and inclusion, as well as on possible pitfalls despite best intentions. The place of theatre and performance departments within larger campus and local communities, strategies for advocacy within one's home department, and the place of academic theatre in campus dialogue may also be discussed. Please come with questions; there will be plenty of time for conversation.

Field Conversations Welcome Note

Greetings, ASTR Participants! We are pleased to offer a broad variety of Field Conversations this year, which you will find listed throughout the program of events. In addition, we are also pleased to continue to offer "Pop-Up" conversations. These conversations are designed to be lively and informal; as such, they will take place in a common gathering space of the conference hotel, rather than in a meeting room. Please stay alert throughout the conference for announcements about the time and location of our two pop-ups: "Teaching and Research at Small Liberal Arts Colleges" hosted by Christopher Grobe, and "Theatre in Peril at Public Universities" hosted by Charlotte Canning. Finally, we have once again collaborated with the Graduate Student Council to offer a series of mock interviews for those on the job market. We thank the GSC for coordinating these important activities and to the faculty members who have volunteered their time to serve as interviewers.

Gad Guterman, Webster University
Paige McGinley, Washington University in St. Louis

1:15 pm – 2:30 pm

FC2. Publishing Books: From Proposal to Press

Location: Harbor B
Moderators: Patrick Anderson, University of California, San Diego; Debra Caplan, Baruch College, CUNY; LeAnn Fields, University of Michigan Press; Nicholas Ridout, Queen Mary, University of London; Elizabeth W. Son, Northwestern University; Patricia Ybarra, Brown University

Description:
This session will feature experienced authors, acquisition editors, and series editors who will share their tips for each stage of the book publication process, including securing a contract, responding to readers' reports, revising, copy-editing, and final tasks. Please come with questions; there will be plenty of time for conversation.

1:15 pm – 2:30 pm

FC3. Working with and within Immigration Bureaucracies: International Scholars/Students/Artists

Location: Sierra A
Moderators: Rayya El Zein, University of Pennsylvania; Mario LaMothe, University of Illinois at Chicago; Chia-Yen Lin, Director, Office of International Students and Scholars, University of San Diego; Jimmy A. Noriega, The College of Wooster; Analola Santana, Dartmouth College; Hesam Sharifian, Tufts University

Description:
Last year, some members of ASTR were denied entry into the United States. They were not able to join us for the conference in Atlanta. This session is, in part, a response to that sad reality. Although we cannot offer specific legal advice regarding individual immigration concerns, we hope to deepen a conversation about work that involves an increasingly challenging immigration bureaucracy. How can we best navigate these challenges? How can we circumvent certain obstacles? What can we do to facilitate work with international scholars, students, and artists? Finally, how do immigration restrictions alter our current scholarship and creative work? These are some of the questions our panelists will consider. Please come with questions; there will be plenty of time for conversation.

1:15 pm – 2:30 pm

FC4. Applying for Grants and Fellowships

Location: Sierra B
Moderators: Sarah Bay-Cheng, Bowdoin College; Kate Bredeson, Reed College; Amy E. Hughes, Brooklyn College (CUNY)

Description:
Grants and fellowships can be a major boon, offering time, resources, and space to work on scholarly and creative projects. Yet theatre and performance studies scholars are often underrepresented in grants awarded in the humanities. This session hopes to encourage scholars to apply for suitable grants and fellowships and to offer practical advice for identifying opportunities, articulating a project's significance to non-specialists, seeking assistance, choosing recommenders, and working with one's home institution. Our panelists have received grants, fellowships, and residencies from the National Endowment for the Humanities, the Fulbright Scholar Program, the Rockefeller Foundation, the New York Public Library, and more. Please come with questions; there will be plenty of time for conversation.

1:15 pm – 2:30 pm

FC5. Care for Yourself and Others: Navigating a Culture of Overwork

Location: Coronado
Moderators: Brandi Wilkins Catanese, University of California, Berkeley; Christian DuComb, Colgate University; Elise Morrison, Yale University; Sara Taylor, Webster University

Description:
This session addresses the challenges faced and strategies developed by folks living full lives who are making space not only for the demands of scholarly and professional work, but also for elder care, parenting, artistic work, activism, passionate hobbies, and more. Rather than emphasizing how to achieve "balance," we recognize that meeting such multiple demands necessitates strategies for self-care. Such strategies as well as ideas for institutional change and equity will be discussed. Please come with questions; there will be plenty of time for conversation.

1:15 pm – 2:30 pm

FC6. Sex and Sexuality in the Classroom and Rehearsal Studio

Location: Plaza A
Moderators: Chelsea Pace, University of Maryland, Baltimore County; Jaclyn Pryor, Reed College; Kirsten Pullen, University of Illinois at Urbana-Champaign; Rebecca Rugg, Purchase College

Description:
Given the conference theme of "Arousal" and the urgency around #MeToo and related conversations, we have convened this conversation in order to focus on issues of sex and sexuality in the rehearsal room and classroom. The session will address a number of topics: best practices for directing intimate scenes with student performers, strategies for creating a more inclusive climate for all genders, and addressing sexual harassment and patriarchy in theatre programs. Please come with questions; there will be plenty of time for conversation.

Full Schedule – Friday, November 16

1:15 pm – 2:30 pm

FC7. Navigating Primary Sources in Archives and Online Tools *(co-sponsored by the Theatre Library Association)*

Location: Plaza B
Moderators: Susan Brady, Yale University; Michelle Liu Carriger, University of California, Los Angeles; Leahkim Gannet, University of California, Santa Barbara; Wade Hollingshaus, Brigham Young University; Diana King, University of California, Los Angeles

Description:
This forum for sharing and discussion among librarians, archivists, scholars, and instructors will address best practices, tools, and tips for locating, accessing, and contextualizing primary source materials. Panelists will cover a range of approaches, including online tools and techniques, instructional design and tutorials, navigating the vocabulary and content arrangement in physical archives, identifying more diverse and culturally inclusive sources, and more.

1:15 pm – 2:30 pm

FC8. MeToo, TimesUp, and Academia *(co-sponsored by the Empowerment Committee)*

Location: Plaza C
Moderators: John Armijo, University of California, San Diego; Jessica Rentto, San Diego State University; Daphne Lei, University of California, Irvine

Description:
MeToo and TimesUp are not just hashtagged trending words on social media; gender-based bias and harassment are also deeply rooted in academia. The Empowerment Committee wishes to address these important issues during this session. The panel will start with a brief introduction by the Committee and proceed with a presentation and discussion on laws, policies, best practices, and advice focused on ending gender-based discrimination and harassment in academia. ASTR president Daphne Lei joins Jessica Rentto, Associate Vice President of Administration and Title IX Coordinator at San Diego State University, and John Armijo, Director of the Office of the Ombuds at the University of California, San Diego for the discussion. Please come with questions; there will be plenty of time for dialogue.

2:45 pm – 4:30 pm

Plenary Session 3

PS3. Popular, Populist and Public Arousals

Location: California Ballroom
Chair: Chase Bringardner, Auburn University

Panelists:
Lindsay Goss, Temple University
Sex and Solidarity: Jane Fonda's Role in the GI Resistance

Charlotte Canning, University of Texas, Austin
HemisFair-ic Arousal: Texas Performs the US/Latin American Economic Policy of the Other 1968

Angela Marino, University of California, Berkeley
Populist Arousals: Performance and Populism To Take Down the Wall

Derek Miller, Harvard University
On Performance Management or, Notes from the SM

4:00 pm – 5:00 pm

GSC-Sponsored Snacks for Graduate Students

Location: Santa Fe Foyer

4:45 pm – 6:45 pm

Concurrent Panel 4

CP4. Embodied Arousal

Location: California Ballroom
Chair: Aaron Thomas, Florida State University

Panelists:
Paige Johnson (Barnard College), "Under Stage Lights: The Affective Visibility of Waria Divas in Indonesia"

Ariel Nereson (State University of New York, Buffalo), "Head in Trousers: Prosecuting Arousal in the Trial of The Pleasure Man"

Aparna Dharwadker (University of Wisconsin), "From Brothel to Theatre: Prostitutes, Performers, Performances"

Jisha Menon (Stanford University), Arousing Dissent: Naked Actors in Manipur

4:45 pm – 7:45 pm

Working Sessions 16 – 24

WS16. Arab Arousal: Embodying Arab Identity in Performance

Location: Harbor A
Covenors: Hala Baki, University of California, Santa Barbara; George Potter, Valparaiso University; Samer Al-Saber, Florida State University

Participants:
Samer Al-Saber, Stanford University
Relevant Scholarship: Key Middle-Eastern Words At Work

Roaa Ali, University of Manchester
Moving Forward: Arab American Dramatic strategies to Countering Stereotypes

Marisa M. Andrews, University of Pittsburgh
There Are Many Precious Fields: Exploring the Palestinian/Israeli Conflict with U.S. American Undergraduate Students

Hala Baki, University of California, Santa Barbara
Art of Negotiation: Arab American Playwriting and its Support Structures

Marina Bergenstock, Beloit College
Taking up Space: Oslo on Broadway

Gary English, University of Connecticut; AlQuds Bard College, Abu Dis, Palestine
Case Study in Research Practice in Palestinian Theatre: Post 1967 vs. Post 1948 Perspectives - Arab Identity as a Challenge to Christian Zionism

Misha Hadar, University of Minnesota
Com(passionate) Attachment: The Muslim, Arabs, and Refugees We Desire

Anna Holman, University of California at Santa Barbara
Arousing the Algerian Arab Identity Amidst Linguistic and Cultural Conflict

Yasmine Jahanmir, American University of Kuwait
Globalization LIVE! : Arab Performance as Corporate Goodwill

Gerald Pitchford, University of Texas at Austin
Performing Post-nostalgia: Programming Nationalism Through Imagined Memory

George Potter, Valporaiso University
Chic Sheiks: National Identity and Global Marketing in Jordanian Cinema

Kris Salata, Florida State University
Marie Keyrouz's Carnal Prayer

Keren Zaiontz, Queen's University
Socially-Engaged Performances of Forcible Displacement

4:45 pm – 7:45 pm

WS17. Arousal and Precarious Labor in Burlesque: Methods, Archives, and Ethical Scholarship

Location: Sierra B
Covenors: Beth Hartman, University of Minnesota; Elizabeth Wellman, Oregon State University; Kalle Westerling, CUNY Graduate Center

Participants:
Casely Coan, University of Arizona
Punk Sensibilities and Super(s)hero Personas: Queered Erotic Desire/s as Rhetorical Re/negotiation in Burlesque Performance

Laura Dougherty, Hamline University
Burlesque, Community, and Place

Elisabeth Fallica, University of Maryland
Making Pasties, Stripping with Power, and Forging Connections: Participant Observation at the New York School of Burlesque

Julia Havard, University of California, Berkeley
sparkly ethical queer burlesque performer and researcher seeks same

Marcus Johnson, University of Washington
Suga, Spice & Everything Nice: The Embodiment of Black Burlesque Performers

Scott Magelssen and Hannah Probst, University of Washington; Nicole Henriksen, Independent Scholar/Artist
Arousal and Precarious Pedagogy

Julia Matias, University of Toronto
Tracing Colonialism Through Costuming: Mixing Methods to Examine "Exotic" Otherness in (Neo)Burlesque Performance

Amber Muller, University of California, Davis
"Not what you were expecting, right?": Politics of Visibility and Sexual Economy in Confessions of a Sex Worker

Amanda Olmstead, University of Pittsburgh
Zumanity: Performing Utopia, Performing Fetish

Max Hunter, Independent Scholar
Queer Bodies, Queer Eyes: Queerlesque and the Subversion of the Gaze

4:45 pm – 7:45 pm

WS18. Cognitive and Affective Intersections in the Arousals of Performance

Location: Coronado
Covenors: Carla Neuss, University of California, Los Angeles; Scott Knowles, Southern Utah University; John Lutterbie, Stony Brook University

Participants:
Cohen Ambrose, Community College of Baltimore County
Shocked to Aliveness': The Aesthetic Arousal of the Feeling-Knowing Body in Susan Glaspell's *The Verge*

Rhonda Blair, Southern Methodist University
In the Blood: Arousal, Cognitive Science, and Affect Theory

Scott Harman, University of Wisconsin-Madison
Affective Reconstructions: The Arousal(s) of Emotion/Memory in the so-called "Method"

Kelley Feeman, Miami University
Embodying Life: Connecting the Non-Human to Human through Puppetry

Yelena Gluzman, University of California, San Diego
Analyzing the Analyst

Sarah Hoover, Center for Drama, Theatre & Performance at NUI Galway
Virtual Bleeds Aroused in Actual Bodies: Affective Encounters with Menstruation in the Larp *Mentioning the Unmentionables*

Warren Kluber, Columbia University
"The Spectator Will Go the Theatre as He Goes to the Surgeon:" Cognitive and Affective Perspectives on Theatre-as-Medicine

Scott Knowles, Southern Utah University
The Performative Body: Affect, Emotion Science, and Performance

Sarah Lucie, The Graduate Center, CUNY
Accessing Affective Stimuli in Ryoji Ikeda's SUPERCODEX

Mark Pizzato, University of North Carolina-Charlotte
The Neuroscience of Arousal between Actor, Character, and Spectator

Daniel Sack, University of Massachusetts, Amherst
S(t)imulating Tears

Elliott Turley, The University of Texas at Austin
Epic Laughter in the Theatre

Àine Josephine Tyrrell, Stanford University
Performing Control: Counter-Terrorism as an Embodied Practice of Reassurance for Publics Consumed by Fear

4:45 pm – 7:45 pm

WS19. Disidentifying Borders: Coalitional Futurity and Migration (Muñoz)

Location: Plaza A
Covenors: Dominika Laster, University of New Mexico; Amy L. Brandzel, University of New Mexico; Hillary Cooperman, Rollins College

Participants:
Andrew Brown, Western Washington University
Cross-Atlantic Coalitions: Imagining the Future of Transnational Asylum Politics

Hilary Cooperman, Rollins College
Shrinking Space through Shame: The Strip-Search as an Israeli Performance of Sovereignty over Palestinian Bodies and Land

Giorelle Diokno, University of Toronto
'Lost Indios': Dramaturgies of Filipino Indigenous Figures in Filipino Canadian Performance

Jess Dorrance, University of California, Berkeley
On Abstraction and Settler-Colonial White Supremacy: Sheena Hoszko's Architectures of Confinement

Rayya El Zein, University of Pennsylvania
Sounding Occupation, Listening to Palestine

Dominika Laster, University of New Mexico
Mobilizng Resistance: Indigenous Sovereignty, Migration, and Coalitional Futurities

Qianru Li, University of California, Irvine
Immersive Performance and Audience's Agency: Within These Walls

Kyra Smith, Louisiana State University
An Indecent Utopia: Queerness and Transnationality in Paula Vogel's *Indecent*

Joshua Truett, Ohio State University
Muxes, Vela Fiestas, and Queer Mobility: Festival Performance and the Making of Indigenous Resistance

4:45 pm – 7:45 pm

WS20. Ecology & Performance

Location: Plaza B
Covenors: Angenette Spalink, Texas A&M University; Jonah Winn-Lenetsky, Institute of American Indian Arts; Lisa Woynarski, University of Reading

Participants:
Chris Bell, University of Minnesota
Water is Medicine, Water is Life: Making Kin with Emily Johnson and the White Earth Land Recovery Project

Charli Brissey, University of Michigan
Queerly Inhuman: A Materialist Approach to Gender, Desire, and Transformative Resistance

Juan Camilo Cajigas, University of California, Davis
Emanations

Rosemary Candelario, Texas Woman's University
Arousal of the Body: Butoh, Ecology, Ethnography

Joe Carson, Rice University
The Archive of Post-Harvey Houston

Ashley Chang, Yale School of Drama
Ecofetishism: Fuckin' with Plants

Marnie Glazier and Jennifer Grohol, Hartnell College
Arousing Environmental and Educational Equity

Antonia (Tonia) Krueger, Eckerd College
Rising Seas Give Rise to a New Aesthetic: Inuit Cultural Dramaturgy and Climate Change Performances

Petra Kuppers, University of Michigan
Drifting Erotics of Non-Realist Sitedness

Lia Wen-Ching Liang, National Taiwan Normal University
Mediating the Anthropocene on the Taipei Stage: *What's The Colour of Cloud?* (2016), *Taipei Notes* (2017), and *1984* (2017)

Theresa May, University of Oregon
Rape, Sovereignty and Land in Mary Kathryn Nagle's *Sliver of a Full Moon*

Lucas Olscamp, York University
Erotic Plastic: Recontexualizing a Toxic Relationship to the Non-Human Substance

Kelli Shermeyer, University of Virginia
More-than-Human Actors in Wole Soyinka and Caryl Churchill

Angenette Spalink, Texas A&M University
Choreographing Desire: Staging Polymorphous Eroticism in the Anthropocene

Sarah Standing, New York City College of Technology, CUNY
Despair, Hope, Despair, Hope (?) in *Saving the Whales*

Cory Tamler, The Graduate Center, CUNY and Jennie Hahn, University of Maine
Following the River: The In Kinship Archives and Performance Lab

Brenda Varda, Independent Scholar
Engaging Ecological Responsibility Through Performance

Clara Wilch, University of California, Los Angeles
How Might It Feel To Care About Climate Change?

Jonah Winn-Lenetsky, Institute of American Indian Arts
Three Rivers: Arousing Laughter and Anger through an Indigenous Approach to Performing Threatened Rivers

Lisa Woynarski, University of Reading
Performing Intersectional Ecologies

4:45 pm – 7:45 pm

WS21. "Other Erotics:" Performance Studies in/from the Global South Working Group

Location: Balboa
Covenors: David Donkor, Texas A&M University; Ryan Hartigan, Cornish College of the Arts; Vivek Narayan, Stanford University; Sharvari Sastry, University of Chicago; Joshua Williams, New York University Tisch School of the Arts

Participants:
Jason Bush, San Jose State University
Spectacular Indigeneity: The Peruvian Scissors Dance on the Global Stage

Gibson Cima, Northern Illinois University
Mpumelelo Paul Grootboom: Colonial Desire and the Post-Apartheid South African Playwright

David Donkor, Texas A&M University
Shalai Tue!: Sex, Soft Power, and Sino-African Relations in a Ghanaian TV Ad

Laura Edmondson, Dartmouth College
Faustin Linyekula and the Aesthetics of Enclosure

Babasinmisola Fadirepo, Louisiana State University
Arousing 'Difference:' Non-Naturalist Theatre and African Performance Traditions in Derek Walcott's *Dream on Monkey Mountain*

Julia Goldstein, Baruch College
Desperate to Fight: Twenty-First Century Women Protagonists in East African Theatre

Ryan Hartigan, Cornish College of the Arts
'The Picturesque Indigenes': Māori Agency and the Denial of Colonial Desire

Mario LaMothe, University of Illinois at Chicago
Voodoo Performances of Haitian Bodies

Shu-Jung Lee, National Chiao Tung University
Recovery or Reclamation of the 'Original Rheatre?': Comparison Between Arousal of the Insider and Audience

Megan Lewis, University of Massachusetts, Amherst
Exciting for (a) Change: Male Artists Wrestle with Whiteness

Rishika Mehrishi, Stanford University
Performing Ferocious Entanglements: The Contested Bulls of Jallikattu

Shayoni Mitra, Barnard College
Contesting Capital

April Sizemore-Barber, Georgetown University
Virtual Gestures and Decolonial Genders: Trans(form)ing South African Protest Repertoires

Joshua Williams, New York University Tisch School of the Arts
Angels and Apes: The White Savior Feminisms of Dian Fossey and Jane Goodall

Geoffrey Wilson, Ohio State University
Conflicting Celebrations: The Intersections of Arousal and Violence in *Los incontados*

Full Schedule – Friday, November 16

4:45 pm – 7:45 pm

WS22. Puppetry and Material Performance

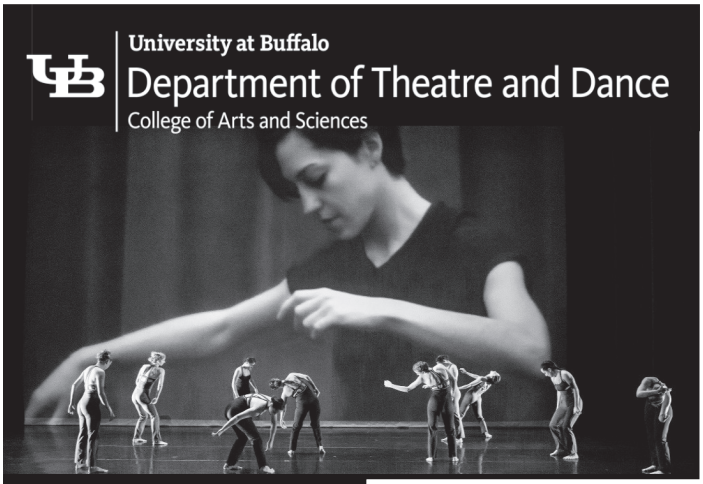
Location: Harbor B
Covenors: Alissa Mello, Independent Scholar; Claudia Orenstein, Hunter College/The Graduate Center, CUNY; Dassia N. Posner, Northwestern University; Lawrence Switzky, University of Toronto

Participants:
Morgan Anderson, York University
The Arousing Potential of Juggling in Plastic Boom's *Water on Mars*

Ted Anyebe, Benue State University
Arousing the Spiritual in Corporeal Performances: A Study of *Oboche* and *Analoo Masquerade* Embodiment

Salma Mohseni Ardehali, University of Tehran
Different Aspects of the Relationship between the Puppet and Puppeteer

Pia Banzhaf, Michigan State University
What Cognition Can Tell Us About the Potential of Harnessing the Power of Co-Presence



Dennis Beck, James Madison University
Becoming Object: Reverse Puppetry on a New Generation of Czech Stages

John Bell, University of Connecticut / Ballard Institute and Museum of Puppetry
Happenings, Street Parades, and Puppetry: Reinventing Processional Theater in the 60s

Dawn Tracey Brandes, Dalhousie University
Material Performance and Ethical Spectatorship

Liu Chun, Southeast University, Nanjing
The Wearable Puppets: Take North Sichuan Giant Panda Puppets for an Instance

Tim Cusack, Hunter College, CUNY
Traversing the Uncanny Valley: Westworld and Puppetry Poetics

Kathy Foley, University of California, Santa Cruz
Puppetry and Intangible Cultural Heritage

Adam Houghton & Rick Curtiss, Brigham Young University
The Power of Pure Form and Puppetry

Mayumi Imari, University of São Paulo, Brazil
Mamulengo Variations in Sao Paulo: Tradition and Innovation in Brazilian Larger than Life Puppets

Kyounghye Kwon, University of North Georgia
Aroused for Social Justice: Hong Dongji's Masculinity, Irreverence, and Catharsis in Kkokdugaksi Noreum

Gabriel Levine, York University
Materializing Treaty: Jumblies Theatre's Talking Treaties Spectacle

Alissa Mello, Independent Scholar
Toward a Theory of Trans-embodiment

Sonia Norris, University of Toronto
(Re)Membering the Success of Survival Through the Body of the Puppet

Claudia Orenstein, Hunter College/The Graduate Center, CUNY
Thai Nang Yai and the Ritual Puppet

Hazel Rickard, University of Minnesota
Reviving Faust: Response-Ability and Magic in Puppet Theatre

Mark Sanders, New York University
The Pleasure of Self-Deception: William Kentridge and Puppetry

Nicole Sheriko, Rutgers University
Performing Objects and Rhetorical Performances: Puppet Theater and Reformation Iconoclasm

Lawrence Switzky, University of Toronto
Puppetry without a Puppeteer: Animating Algorithmic Performance in Gob Squad's *My Square Lady*

Blair Thomas, The School of the Art Institute of Chicago
The Stage Puppet's Presence

Denise Rogers Valenzuela, York University
Practicing the We: being singular plural through Bread and Puppet's *Population*

4:45 pm – 7:45 pm

WS23. Theater in the Age of Pervasive Media

Location: Sierra A
Covenors: Martin Harries, University of California, Irvine; Nicholas Ridout, Queen Mary University of London;

Participants:
Sebastián Calderon Bentín, New York University
Beyond Trump: Volatility and its Discontents

Douglas Eacho, Stanford University
A Theater Performs Itself: Valuing Liveness in the Age of the Algorithm

Jacob Gallagher-Ross, University of Toronto, Mississauga
Interface Theater: Pervasive Media, Transductive Performance

Kelsey Jacobson, University of Toronto/Queen's University
The Virtual Audience: Digital Co-Presence and the Complexity of Truth-Telling in rhiannaboi95's Youtube Theatricalization

Stefka Mihaylova, University of Washington Seattle
Engaging Affective Publics: The Case of Forced Entertainment

John Muse, University of Chicago
The Stage and Other Social Media: Mickle Maher's *Song About Him*

Paul Rae, University of Melbourne
Data Ex Machina, or, Pervasive Medea

Roberta Sabbath, University of Nevada, Las Vegas
1 October 2017 Las Vegas Tragedy Life and Death: Social Media and Greek Chorus in the Performance of Civic Duty

Matt Stone, Stanford University
The 'Live' Mic: Virtual Assistants and Hegemonic Theaters of Audition

Andrew Starner, University of Pennsylvania
New Approaches to Theatre Literacy

Sarah Townsend, Pennsylvania State University
Re-creating the Aura of Opera in the Amazon in the Digital Age

Hans Vermy, California State University, San Marcos
Performing Use and Abuse of Media Apps; or Algorithms Killed the Video Star

Guy Zimmerman, California Institute of the Arts
Mimetic Desire in the Age of Social Media

4:45 pm – 7:45 pm

WS24. Violent Incitements: Affect/Effect and Arousal

Location: Plaza C
Covenors: Mary Karen Dahl, Florida State University; Deborah Kochman, Florida State University; Victoria Thoms, Coventry University

Participants:
Jim Ball, Texas A&M University, Department of Performance Studies
Watching Violence from a Safe Distance

Victoria Fortuna, Reed College
Choreographing Violence: Performance and the Politics of Exile in Fernando Solanas's Tangos: *El exilio de Gardel* (1985)

Deborah Kochman, Florida State University
Terrible Rage and a Cup of Tea: Age(ing), Violence, and Human Suffering in Churchill's Escaped Alone

Haddy Kreie, Drury University
Sacrifice and Violence: Arousing the Sense of Self

Nova Myhill, New College of Florida
Traitors, Martyrs, Witnesses: Fragmentation, Affect, and the Rhetoric of State Violence

Katherine Nigh, Independent Scholar
The Exotic Other in the Lugar de la Memoria, Tolerencia y Inclusion

Colin Poole, Coventry University UK
Antiblack Violence, Whiteness and Choreographic Practice

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Northwestern

Kim Richards, University of California-Berkeley
Anthropocene (An)Aesthetics and the Stage Management of An Accident

Matthew Roberts, University of Illinois at Urbana Champaign
Ajax in America, or Catharsis in the Time of Terrorism

Rebecca Rovit, University of Kansas
Arousing Austria's "Victim Pride": Memorializing Cultural Violence in Vienna and Thomas Bernhard's Heldenplatz

Lisa Wilson, Coventry University
Violence as a Conflict of Memory: New Beginnings (2013) and Impossible Bodies

Kathryn Van Winkle, The University of Texas at Austin
"Would You Die for Ireland?": Political Violence and Blood Sacrifice in the Centenary Commemorations of Ireland's 1916 Rising

7:45 pm – 9:30 pm

Dinner *(own your own)*

8:00 pm – 9:00 pm

Graduate Student Caucus Meeting

Location: Balboa

8:30 pm – 9:30 pm

Emerging Scholars Reception

Location: Coronado

9:30 pm – 11:30 pm

Performance

Wonder Women: Arousal Unbound

Location: California Ballroom
Performers: Tessa Carr, Auburn University; Heather Carver, University of Missouri; Heather May, Hobart and Williams Smith College

Description:
How is illness embodied and performed? How can the diagnosis, treatment, and management of disease arouse a theatrical event. In this performance, three scholar artists—who did not meet until this conference—perform autoethnographic narratives of their experiences as medicalized but aroused bodies.

In "Adrenaline Junkie," Tessa Carr positions personal narrative and fragments of reconstructed memories in dialogue with a history of clinical hysteria, the forerunner of modern trauma studies. When people learned she carried the adrenal load of 100 average people, they asked if she could lift cars. Instead Carr reports how that level of arousal fragments into trauma, interpolating her into the trope of the "hysterical woman" during her three-year illness.

Heather May's "Rearranging the Furniture" is an auto/biographical diagnosis of a disease plaguing the theatre and the performer: lack of vision. Incited by a round of visits to doctors that left May feeling unmoored, "Rearranging the Furniture" is an attempt to hold ground that feels increasingly unstable and to learn to love the ties that bind.

"Booby Hatch: A Hysterical Musical(e)" is an auto/biographical performance of a breast cancer survivor about desire: desire to be on stage; desire to have a voice, a body, a presence; and desire to be desired in the academy. Through the lens of childhood longing, middle school belonging, and desire to sing and dance on stage, Heather Carver explores the messiness of personal desires in relation to the social expectations and people (school musical theater directors) who oppress us. Booby Hatch critiques the medicalization of women's bodies in survival, desire, and the politics of visibility.

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Full Schedule

Saturday, November 17

7:00 am – 8:00 am

Yoga and Meditation with Gwendolyn Alker

Location: Garden Terrace

7:00 am – 7:00 pm

Registration Desk Open

Location: California Ballroom Foyer

7:30 am – 9:30 am

Light Breakfast

Location: San Diego Ballroom

8:00 am – 9:00 am

Field Conversation 9

FC9. Mid-Career and Senior Faculty Breakfast *(co-sponsored by the Committee on Mentoring)*

Location: Balboa
Moderators: Henry Bial, University of Kansas; Jean Graham-Jones, The Graduate Center, City University of New York; Tiffany Ana López, Arizona State University; Joanne Tompkins, Australian Research Council

Description:
Advancing through the academic ranks requires strategy to manage the many opportunities and demands. Leading scholars will reflect on various challenges then welcome conversation in a Q&A session. Mid-career faculty and their mentors are encouraged to attend. ASTR's coffee and breakfast offerings will be available prior to the start of the session.

9:00 am – 5:00 pm

Exhibit Hall Open *(closed 1:00 pm – 3:30 pm for awards luncheon and annual meeting)*

Location: San Diego Ballroom

9:00 am – 10:45 am

Plenary Session 4

PS4. Affective Arousals

Location: California Ballroom
Chair: D.J. Hopkins, San Diego State University

Panelists:
Carla Neuss, University of California, Los Angeles
The Apocalypse Will Be Staged: Affective Efficacy and the Arousals of Performance in Scriabin's Mysterium

Andrew Sofer, Boston College
Inside the Wonder-Machine: Arousing Emotion in Shakespeare's *The Tempest*

La Donna L. Forsgren, University of Notre Dame
Arousing the Masses: Black Women Remember the Black Arts Movement

11:00 am – 1:00 pm

Concurrent Panels 5 – 6

CP5. (C)arousals and Arousals of Race

Location: Santa Fe
Chair: Megan Sanborn Jones

Panelists:
Jasmine Mahmoud, Seattle University
"Rousing the Black Quotidian in Post-Bankrupt Detroit: Maya Stovall's 'Liquor Store Theatre'"

Chloe Rae Edmonson, City University of New York
"Uptown (C)arousals: Slumming, Intoxication, and Inequality in Prohibition-Era Harlem"

Claire Conceison, Massachusetts Institute of Technology
"Charged Up: Arousing Sport Performances in San Diego and Beyond"

Iván A. Ramos, University of Maryland, College Park
"Unruly Laughter: On Xandra Ibarra's Nude Laughing and the Arousal of Race"

11:00 am – 1:00 pm

CP6. Undoing Arousal

Location: Coronado
Chair: James Peck, Muhlenberg College

Panelists:
Eric Kaufman, Ohio State University
"Embodiment, Emotion, Employment: Sexual Harassment in Theatrical Dance Work"

Dan Venning, Union College
"From The Alley to Long Wharf: #MeToo and the American Theatre"

Lindsay Livingston, Brigham Young University
"Sovereign Subjects: Performance and Anti-Blackness in US American Gun Culture"

Takeo Rivera, Boston University
"Arousal and Undoing: Asian American Theater and the Cultural Politics of Masochism"

11:00 am – 1:00 pm

Field Conversation 10

FC10. Alt-Ac: Preparing our Students for Contingent Positions and Employment Outside the Academy *(co-sponsored by the Committee on Mentoring)*

Location: Harbor A
Moderators: Tracy Davis, Northwestern University; Noe Montez, Tufts University; Grace Kessler Overbeke, Northwestern University; Leah Garland, Food & Water Watch

Description:
Doctoral training in the arts leads to many fulfilling careers, but how can academics best advise students about opportunities and preparation? A panel will present a variety of perspectives. Please come with questions; there will be plenty of time for conversation.

11:00 am – 1:00 pm

Working Sessions 25 – 31

WS25. About Face: The Material History of Pleasure in Stage Makeup

Location: Plaza A
Covenors: Jane Barnette, University of Kansas; Esther Kim Lee, University of Maryland; Martine Kei Green-Rogers, SUNY New Paltz

Participants:
Eleanor Blackman, Case Western Reserve University
Unpacking the Makeup Case of Dorothy Paxton

Zachary Dorsey, James Madison University
Learning to Read: The Pleasures of Makeup at Drag Queen Story Hours

Hyewon Kim, University of Michigan Ann Arbor
Material Transposition: A Materialist Approach to Marking Musical Identity

Mads Leigh-Faire, American Conservatory Theater
Whose Drag Is Valid? - Identity and Makeup Politics

Mary McAvoy, Arizona State University
Cults of Ordinary Beauty: The Politics of Amateur Cosmetic Performances in the YouTube Era

Chuyun Oh, San Diego State University
The Pleasure of Mimicry: Male K-pop Idols Makeup Tutorials on YouTube

Tina Post, University of Chicago
Lina Iris Viktor & Blackface in Contemporary Performance Photography

Iris H. Tuan, National Chiao Tung University
Arousal by Face and Identity Transformation in Global Asia: Jekyll & Hyde & So On

11:00 am – 1:00 pm

WS26. Archived Arousal?

Location: Sierra B
Covenors: Dorothy Chansky, Texas Tech University; Terry Dean, James Madison University; Valleri Robinson, University of Illinois

Participants:
Angela Ahlgren, Bowling Green State University
Entangled Limbs and Hybrid Aesthetics: Arousal and Sublimation in the Balanchine Archive

Debra Caplan, Baruch College
'Emotional Style': Reading the Reception History of Molly Picon

Jonathan Chambers, Bowling Green State University
Misremembering Indecent

Eileen Curley, Marist College
The Shame of the Amateur Kiss

Natalie Dollison, University of Minnesota--Twin Cities
From Sun People to Lesedi: The Elasticity and Endurance of South Africa's Cultural Villages

Maria Ignatieva, Ohio State University, Lima
Estonian Precedent

Lisa Merrill, Hofstra University; Theresa Saxon, University of Central Lancashire
How Archives Re-tell the Story: Piecing Together Newly-Discovered Promptbooks and Playbills of *The Octoroon*

Rachel Moss, Northwestern University
Dispirited Dybbuk: the First Polish Dybbuk, a Dream or a Dud?

Charles O'Malley, Yale University
Arousal of Body and Spirit in "Crimes Against Nature"

Eleanor Roberts, University of Roehampton
Performance and Prostitution: The Magazine Actions of Cosey Fanni Tutti

Cindy Rosenthal, Hofstra University
Between the Yellowed Sheets! - or Arousal Aplenty in Pirandello at the Living Theatre, 1959

Lawrence Smith, University of Arkansas at Little Rock
Manda Björling as Miss Julie: Arousal, Embodiment, and the Archive

Sunny Stalter-Pace, Auburn University
Gertrude Hoffmann Copying Angna Enters

Aniko Szucs, Haverford College
Arousing Performances, Arousing Files: Biased Readings of the Underground Experience in the Soviet Bloc

Full Schedule – Saturday, November 17

11:00 am – 1:00 pm

WS27. Arousing Activism: Revolutionary Impulses in Middle East Performance

Location: Harbor B
Covenors: Ali-Reza Mirsajadi, Tufts University; James Al-Shamma, Belmont University

Participants:
Talin Abadiandogidargh, California State University, Northridge
The Middle Eastern Play on the Move: Understanding Mobility in Diasporic Cultural Productions and the Passage towards a Transcultural American Stage

James Al-Shamma, Belmont University
Confronting the Barbarian: Trauma, Lamentation, and Resiliency in the Iraqi Theatrical Response to the 2003 Invasion and Ensuing Occupation

Marvin Carlson, Graduate Center, CUNY
Sa'dallah Wannous's *Evening Party for the Fifth of June* as a Model of Revolutionary Theatre

Q-mars Haeri, University of Maryland
The Unbearable Lightness of Theatre: The Activist Potential of Popular Performances in 20th Century Tehran

Ali Pour Issa, University of Washington
Arousal of Political Action in Counter-Public of Iranian's "Happy"

Fatemeh Madani Sarbarani, Arizona State University
Tomb Dwellers: Counter-censorship Strategies among Theatre Artists in Iran

Rebekah Maggor, Cornell University
The Body of the Snake: Depictions of Entrenched Power Structures in Contemporary Egyptian Drama

Ali-Reza Mirsajadi, Tufts University
Revisiting *Hedda Gabler*: Censorship, Ephemera, and Absence on the Iranian Stage

Marjan Moosavi, University of Toronto
Monsters and Monstrance on the Iranian Stage, What Is There for Demonstration?

Meghan Quinlan, Independent Scholar
Against a Wall: Artistic Citizenship and Dance Production in Israel/Palestine

Megan Stahl, Boston College
Crossing Borders, Pushing Boundaries: The Interactive Performances of Leila Buck

11:00 am – 1:00 pm

WS28. The Pedagogy of Extraordinary Bodies

Location: Plaza C
Covenors: Jessica Brater, Montclair University; Michelle Liu Carriger, University of California-Los Angeles; La Donna Forsgren, University of Notre Dame

Participants:
Mikaela Berry, University of Texas at Austin
Touch- To Be Queer, Black, and Unapologetically Soft

Matt Cornish, Ohio University
Measuring Syllabi

Lynn Deboeck, University of Utah
Activating Body and Mind with Liveness

Michelle Granshaw, University of Pittsburgh
Embodied Learning in the Theatre History Classroom

Kyna Hamill, Boston University
Ambitious History in the Classroom: Theatre from the Greeks to the Nineteenth Century

Ellen Mareneck, Bronx Community College, City University of New York
Teaching Acting at BCC: From Shakespeare to SZA

Patrick McKelvey, University of Pittsburgh
Disability, Accessible Pedagogy, and Theatre History

Elise Morrison, Yale University
Adaptation as Historiography

Heidi Nees, Bowling Green State University
(Present)ing the Past: Immediacy and Impact in the Theatre History Classroom

Glenn Odom, Roehampton University
Extraordinary Writing / Extraordinary Bodies

Stefani Tsai, California State University, Stanislaus
An Extraordinary Body of Dramatic Criticism: Choosing and Analyzing the Right Theater History Writing Assignments

Rachel Wolfe, Utica College
Balancing Space and Time: The Challenges of Integrating World Theatre into the Mainline Curriculum

11:00 am – 1:00 pm

WS29. Prick Up the Ears: Listening to the Subalterns' Sonic Revolutions

Location: Balboa
Covenors: Caitlin Marshall, University of Maryland; Marci McMahon, University of Texas-Rio Grande Valley; Patricia Herrera, Richmond University

Participants:
Masi Asare, Northwestern University
Exercises in Vocal Color: Black Women Singers as Broadway's Voice Teachers

Avishek Ganguly, Rhode Island School of Design and Diya Das, Bryant University
'Voice Work': Sonic Performances in Indian International Call Centers

Katelyn Hale Wood, University of Virginia
Sonic Intimacies: Archiving Cross-Racial and Queer Resonance

Eva Heppelman, University of California, Los Angeles
The Point of Speech: Haitian Pwen as a Lyrical Message

Patricia Herrera, Richmond University and Marci McMahon, University of Texas-Rio Grande Valley
Sonic Coalition in Lin Manuel-Miranda's *In The Heights*

Lindsay Brandon Hunter, University at Buffalo, SUNY
Staging Listening: The Revolutions of the Wooster Group's *The B-Side*

Elias Krell, Vassar College
Little Girls, Big Words: Sexuality, Trauma, and the Sounds of Feminist, Queer, & Trans of Color Activism

Caitlin Marshall, University of Maryland
Listening to the Sonic Subaltern: Sound Methods for Performance Studies

Maryam Parhizkar, Yale University
"This Song is Sound of Enlightenment": Sun Ra's Proselytization of Counter-Universal Listening

Jade Power Sotomayor, University of Washington, Bothell
Corporeal Sounding: Listening to Bomba dance, Listening to Puertorriquenxs

Dylan Robinson, Queen's University
Settler Colonial Listening Logics | Indigenous Listening Sovereignty

Eleanor Russell, Northwestern University
Standing Up the Avant-Garde: Richard Pryor on Record

11:00 am – 1:00 pm

WS30. Sense and Sensuality: Food, Theatre, and the Question of Commensality

Location: Sierra A
Covenors: Joshua Abrams, Royal Central School of Speech and Drama; Ann Folino White, Michigan State University

Participants:
Joshua Abrams, Royal Central School of Speech and Drama
Table for Two: Performances of Intimacy and the Restaurant Kitchen

Jeff Casey, Norwich University
First We Eat, Then We Write: A Case Study in Food-Based and Embodied Writing Pedagogy

Ann Folino White, Michigan State University
Theatrical Taste: Showbiz Cookbooks and Gender Politics in the U.S.

Sophie Lally, Tecnicas Rudas
Cannibalistic Furniture: Neglect and Nourishment in Sarah Cameron's Red Chair

Jenny Lawson, The University of Leeds
The Arousing Potential of Cake in Culinary Feminist Performance Practice

Irem Seçil Reel Sen, Tufts University
Ornate Worlding: Visuality, Materiality, and Excess in Turkish Food Cultures

11:00 am – 1:00 pm

WS31. Stimulating Transfeminisms

Location: Plaza B
Covenors: Sarah Bess Rowen, Villanova University; Rye Gentleman, University of Minnesota; Amy Meyer, Tufts University; Janet Werther, The Graduate Center, CUNY

Participants:
Rye Gentleman, University of Minnesota
Trans/materiality

Amy Meyer, Tufts University
Transfeminisms and the Acrobatic Body

Jess O'Rear, University of Texas at Austin
Trans Identity & Performing Personal Narratives

Kara Raphaeli, University of California, San Diego
Transgender Bibliography

Sarah Bess Rowen, Villanova University
She and They: Towards Transfeminisms

Annie Sansonetti, New York University
The Composition of Transgender Childhood through Performance

Janet Werther, The Graduate Center, CUNY
Dyke Dramas: Transmogrifying the Legacy of 'Women's' Writing

Anna Winget, University of California, Irvine
Arousing Resistance in DarkMatter's Healing of Failure

1:00 pm – 3:30 pm

Awards Luncheon, Annual Meeting, and Bingo Card Drawing

Location: California Ballroom

3:30 pm – 4:30 pm

GSC Coffee/Tea Break

Location: President's Suite

3:45 pm – 5:30 pm

Concurrent Panel 7

CP7. Mapping Arousal

Location: Santa Fe
Chair: Scott Magelssen, University of Washington

Panelists:
Leo Cabranes-Grant, University of California Santa Barbara), "Cartographic Scenes: Cognition, Arousal, and Embodiment in Eighteenth Century Mexico"

Robert Davis, New York University
"The Geography of Arousal in Antebellum New York City"

Inga Meier, Stephen F. Austin University
"Protest in the Age of Social Media: Pussy Riot and the Mobilization of Arousal"

Charlotte McIvor, National University of Ireland, Galway
"Arousing Social Change through the Intercultural Performative?: "Intercultural dialogue," Migration, Cultural Diversity and Theatre in the European Union Today"

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3:45 pm – 5:30 pm

Field Conversation 11

FC11. Success on the Tenure Track

Location: Harbor A
Moderators: Michelle Liu Carriger, University of California, Los Angeles; Claire Conceison, Massachusetts Institute of Technology; Brian E. Herrera, Princeton University; Naomi J. Stubbs, LaGuardia Community College, CUNY

Description:
This session gives practical, candid advice about maximizing tenurability and minimizing professional missteps. Topics include balancing research, teaching, and service; managing relationships with senior colleagues; seeking out opportunities; balancing professional and personal responsibilities; and nurturing productive habits. Please come with questions; there will be plenty of time for conversation.

3:45 pm – 5:30 pm

Working Sessions 32 – 38

WS32. Crowded Spaces

Location: Harbor B
Convenors: David Calder, University of Manchester; Jordana Cox, University of Waterloo

Participants:
Emily Banta, Rutgers University
Agonistic Audiences

Tracy C. Davis, Northwestern University
There Was a Great Crowd Present

Megan Hoetger, University of California, Berkeley
After Ghost Ship: Experimental Crowds and their Underground Spaces

Amy Holzapfel, Williams College
Stitching a Crowd Into a Pussy Chorus: Knitting the Resistance, with the Wool of Aristophanes

Jesus Leyva, University of Minnesota-Twin Cities
Jersey Turnpiking & Arousal: Queries in Crowds, Dance & Performative Formations

Jennifer Low, Florida Atlantic University
Observation, Apprehension, and the Crowd in William Busnach's *Pot-Bouille*

Shelby Lunderman, University of Washington
The Strike of Disenfranchised and Disparate Crowds: The Nationwide Prisoner Strike and the Failed Formation of a Performative Commons

Shana MacDonald, University of Waterloo; Brianna Wiens, York University
Affective Crowds and Feminist Hashtag Activism in the Era of #MeToo

Elizabeth Osborne, Florida State University
Remembering the Crowd: Historical Authenticity in Mosinee

James Peck, Muhlenberg College
The Fifth of July: Staging the Lynch Mob in John Adams' and Peter Sellars' *The Girls of the Golden West*

Allison Rotstein, Independent Scholar
Moving Bodies in Sites of Memory: Recalling the Holocaust through Crowd Control in Museum Spaces

Eleanor Skimin, Brown University
Proprietary Theatre Spectatorship in the Bourgeois Realist Theatre

Shilarna Stokes, Yale University
The Meaning of Being Numerous: Performance and Collective Sense in Le Bon, Durkheim, and Rancière

Elena Weber, Northwestern University
Tripping-Up the Crowd. Re-inserting Holocaust Victims into the Contemporary City Space

Phillip Zapkin, Pennsylvania State University
"This Thing Called 'Democracy'": The Chorus as Democratic Crowd in David Greig/Ramin Gray's *The Suppliant Women*

3:45 pm – 5:30 pm

WS33. Drive and Desire for Perfection: The Arousing Effects of Sport, Physical Culture, and Performance

Location: Plaza B
Convenors: Kimberly Jannarone, University of California, Santa Cruz; Noe Montez, Tufts University; Shannon Walsh, Louisiana State University

Participants:
Sean Bartley, University of Florida
The Ghosts of Qualcomm Stadium

Kelsey Blair, Simon Fraser University
Cheers and Jeers: Indexing Discomfort in Sport Performances

Michael Franz, Florida State University
King of Kings: LeBron James' Arousing Performance in the 2017-2018 NBA Season

Kimberly Jannarone, University of California, Santa Cruz
Physical Culture under the Terror: Arousing National Sentiments through Festivals

Daniel Larlham, Freie Universitat Berlin
Morality in Action: The Athletic Feat as Heroic Endeavor

Christine Mazumdar, University of Toronto
Not Your Own: Agency, Consent, and Disembodiment in Gymnastics

Noe Montez, Tufts University
The WNBA and the Performance of Intersectional Social Activism

Tony Perucci, University of North Carolina at Chapel Hill
Both Flesh and No: Three Sets on Tennis and Temporality

Katherine Profeta, Yale School of Drama
The Influence of Sports Rhetoric and Training on Improv Comedy and Contact Improv

Leticia Ridley, University of Maryland, College Park
Surviving Against the Sharp White Background: Serena Williams's Bodily Negotiations

Danielle Rosvally, University at Buffalo
My Swordmaster's Teacher: A Cultural History of the Society of American Fight Directors

Travis Stern, Bradley University
Anxiety, Arousal, and Audience: The Yips as (Involuntary) Performance

Susan Tenneriello, Baruch College, CUNY
Competing Desires at the 1968 Mexico City Summer Olympics: When Sport Culture and Civil Rights Collide

Malcolm Womack, Cornish College of the Arts
The Funeral Games of Crixus: Inverse Exaltation in the Spartacus War

3:45 pm – 5:30 pm

WS34. Monstrous Arousal: The Erotics of Fear

Location: Plaza C
Convenors: Rosemarie Garland Thomson, Emory University; Michael M. Chemers, University of California, Santa Cruz; Analola Santana, Dartmouth College; Jimmy A. Noriega, College of Wooster

Participants:
Penny Farfan, University of Calgary
Monstrous Arousals, Queer Erotics: Nijinsky's Rose and Faun

Anita Gonzalez, University of Michigan at Ann Arbor
Presenting the Monster of Stereotype in "We Are Proud to Present."

James Harding, University of Maryland, College Park
The Falling Blade and the Radical Cleric: The Dissident as Monster

Jeffrey Kaplan, Manhattanville College
Undocumented Zombies: Immigration and *The Walking Dead*

Allison Leadley, University of Toronto
Fantasies of the Flesh: Obesity the Post Mortem and the Fat Body as Monstrous

K. Frances Lieder, Independent Scholar
The Rapist as Horror and Arousal in Performative Representations of the Delhi Bus Gang Rape of 2012

Sierra Ortega, Hofstra University
Monstrous Becoming: A Speculative Account of an Obscene Body

Ana Puga, The Ohio State University
"Los Mutilados" and the Casting of Undocumented Migrant Protesters with Disabilities: Tragically Feminized Victims/Heroic Soldiers in Battle

Kara Reilly, University of Exeter
Samuel Foote's Lucky Break (in which the English Aristophanes Sings for his Supper)

Alexis Riley, University of Texas at Austin
Monstrous Minds: Mapping Neuroqueer Desire

Carlos Salazar, University of Washington
Gods, Monsters & Lividness

Aoise Stratford, Cornell University
Awakening the Undead: The Coming of Age of the Adolescent Female Vampire

Bridget Sundin, Indiana University
Going Ape: The Erotic Animal Drag of Josephine Baker and Marlene Dietrich

Aaron C. Thomas, Florida State University
Closet Monster and the Threat of Homophobic Violence

Jessica Watkin, University of Toronto
Losing and Loving: The Fury of Becoming the Monster in Alex Bulmer's *Smudge*

Margaret Werry, University of Minnesota
Monster in a Bottle, Angel on a Shelf: On the Afterlives of Teratological Specimens

3:45 pm – 5:30 pm

WS35. Moving San Diego: Sites, Senses, and Bodies

Location: Sierra A
Convenors: Susan Bennett, University of Calgary; Kristin Hunt, Arizona State University

Participants:
Guillermo Aviles-Rodriguez, California State University, Northridge
Murals in Motion: High Performing Low Riders in San Diego's Chicano Park

Mohamadreza Babaee, Bowling Green State University
Unpacked: Performing Racial Mobility

Marissa Béjar, Pontificia Universidad Católica del Perú
A Being in the City: San Diego

Susan Bennett, University of Calgary and Kristin Hunt, Arizona State University
Moving San Diego: Sites, Senses, and Bodies

Sarah Hart, University of California, Davis
Affecting Humanity, Challenging Exclusion, Moving-with Stories of Deportation

Kelley Holley, University of Maryland, College Park
Transportable Site-Specificity and Malleable Domesticity in Do Ho Suh's Almost Home

Elora Mastison, Arizona State University
Designed Place: Terror and the Garden

Katie Morris, Louisiana State University
Arousing Suspicion: Moving Through San Diego's William B. Kolender Sheriff's Museum

Marcella Munson, Florida Atlantic University
From Revue Halls to Ports of Call: Staging Naval Experience for the Audience in 1860s Paris and Present-Day San Diego

Chai Ju Shen, University of Roehampton
Body in the Cities: Imaging Taiwaneseness through Urban Choreographies

3:45 pm – 5:30 pm

WS36. Performance and/as Arousal in Global Asia

Location: Sierra B
Convenors: Jyana S. Browne, University of Maryland, College Park; Amanda Culp, Vassar College; Sissi Liu, Brown University

Participants:
Jyana S. Browne, University of Maryland, College Park
Love Suicide's Dangerous Arousal

Sukanya Chakrabarti, Florida State University
Minstrelsy and Memory: Arousing Pride, Shame and Nostalgia Through the Performance of 'Folk' Festivals in a 'Glocal' Context

Kaijun Chen, Brown University
Performing Merchant's Erotica: Conspicuous Pleasure and Its Deficit

Po-Hsien Chu, University of Maryland at College Park
Reassembling the Chinese Canon on Stage: Linguistic and Corporeal Arousal in Edward Lam's "What is Man?"

Amanda Culp, Vassar College
It's Only a Play: Arousing Bewilderment in Sanskrit Drama

Kirk Kanesaka, University of California, Los Angeles
The Hybrid Geisha: Presentations and Representations Across Time, Space, and Media

Joanna Mansbridge, City University of Hong Kong
The Global City as Actor, Archive and Event: Hong Kong and Macau

Erin Mee, New York University
The Rasa-fication of Modern Western Drama

Jessica Nakamura, University of California, Santa Barbara
Tracing Invisible Arousal: Embodied Ascetic Practice in Murobushi Ko's butoh

Minwoo Park, University of California, Irvine
Mourning of Sewol Ferry Disaster and South Korean Activism Over Dead Bodies of Children

Seth Powers, The Graduate Center, CUNY
Cooking "Genjer-Genjer": Changing Appetites for a Javanese Song

Anne Rebull, University of Michigan
Questioning the Spectacle of the Nonhuman: Arousing Audiences through The Legend of White Snake

Sebastian Samur, University of Toronto
Arousal in SITI Company's Hanjo

Sarah Tan, Arizona State University
Two Cultures, One Body: The Performance of Identity in an International Student in Postsecondary Education Institutions in America

3:45 pm – 5:30 pm

WS37. Rousing the (Theatrical) Worker: Labor Conditions, Uprisings, and Unionization in American Theatre and Drama from the 19th Century to the Present

Location: Plaza A
Convenors: Claudia Wilsch Case and Rick DesRochers, Lehman College/CUNY

Participants:
David Bisaha, Binghamton University, SUNY
Depression Relief: Conflicts Between the United Scenic Artists and the Federal Theatre Project

Chrystyna Dail, Ithaca College
Labor Hiccups: Performing the US Factory Worker Onstage

Rick DesRochers, Lehman College CUNY
No More Pay, Just Fair Play: Marie Dressler and the Chorus Equity Association

Anthony Hostetter, Rowan University
The Robert Edmond Jones Revolution: The Reluctant Organization of Designers by the United Scenic Artists

Rhona Justice-Malloy, University of Mississippi
In Union There is Strength

Michael Schwartz, Indiana University of Pennsylvania
The Actor's Actor and The Actors' Strike: George M. Cohan and the Union

Christine Snyder, The Graduate Center, CUNY
Special Situation: The 2003 Broadway Musicians Strike and the Clause that Transformed Musical Theatre Production

Angela Sweigart-Gallagher, St Lawrence University
"Take dis ol' hammer.": John Henry's Black Labor and the Federal Theatre Project

Claudia Wilsch Case, Lehman College CUNY
Leagues, Guilds, and Author-Producers: Protecting the Labor of Playwrights

Beth Wynstra, Babson College
"The Old Ways Are Dying and A New World is Rising As They Fall": The American Worker and the San Francisco Mime Troupe's Dramaturgy of Nostalgia

3:45 pm – 5:30 pm

WS38. "Staying Woke": Authorship, Circulation, and Critique of American Blackness in Performance

Location: Balboa
Convenors: Megan Geigner, United States Naval Academy; Rhaisa Williams, Washington University; Le'Mil Eiland, University of Pittsburgh

Participants:
Brandi Catanese, University of California, Berkeley
Planned Obsolescence and Dominique Morrisseau's *The Detroit Project*

Randi Evans, University of California, Berkeley
Abstracting the Vernacular

Theresa Incampo, Tufts University
"Stand in your POWER": Extending Activist Bodies in the Digital Sphere

Donta McGilvery, Arizona State University
Understanding My Black Male Body as A Site of Performativity

Laura Mielke, University of Kansas
Arousing an Audience: Antebellum African American Performers and Spectator Response

Aviva Neff, The Ohio State University
Confronting an Aesthetics of Absence: Beyoncé Knowles, Branden Jacobs-Jenkins, and Kara Walker's Performative Remembrances

Marisa Plasencia, University of California, Santa Barbara
In Solidarity with the Past: Reading Lines, Histories, and Bodies in the Work of Ralph Lemon

Rosa Schneider, Columbia University
"Start by being black": New Forms of Embodying Blackness in *We are Proud to Present a Presentation*

5:00 pm – 6:00 pm

Exhibit Hall Move Out

Location: San Diego Ballroom

5:45 pm – 7:45 pm

Plenary Session 5

PS5. Activist Arousals

Location: California Ballroom
Chair: Donatella Galella, University of California, Riverside

Panelists:
John Fletcher, Louisiana State University
The Ends of Arousal in Activist Performance: Bridge-Burning and Bridge-Building across Affective Divides

Serap Erincin, Louisiana State University
Dancer's Body as a Site of Resistance: Still Acts and Politics of Arousing Protest

Janelle Reinelt, University of Warwick
The Politics of Arousal in the Performances of Populism

Elin Diamond, Rutgers University
Aroused by the City: a situationist drift

8:00 pm – 9:30 pm

Theatre Survey Reception

Location: Santa Fe

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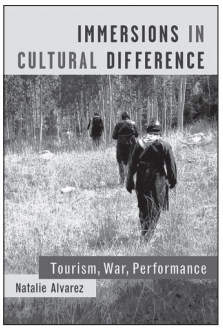

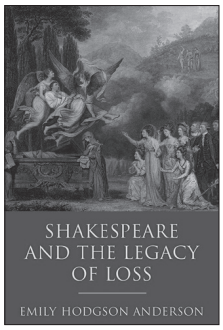

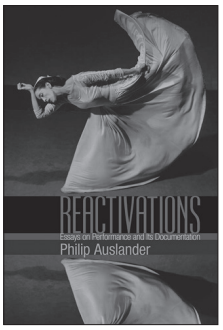

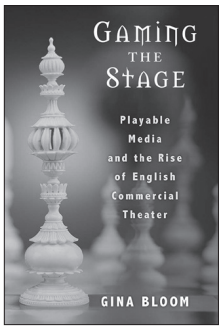

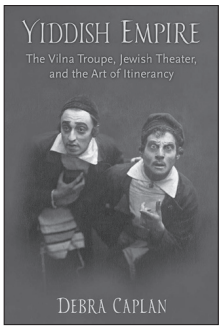

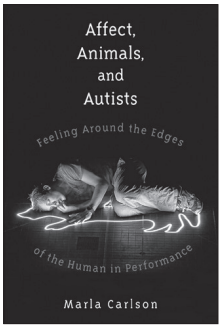

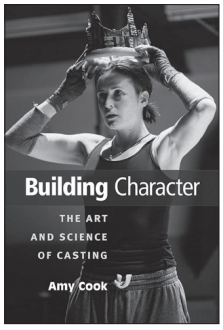

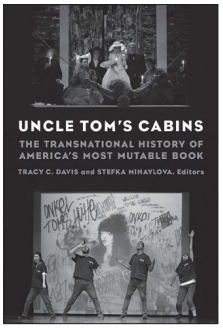

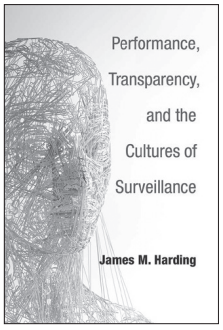

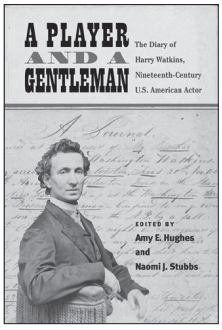

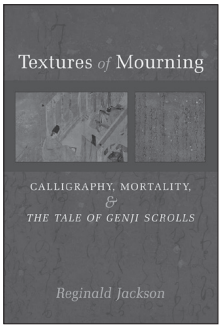

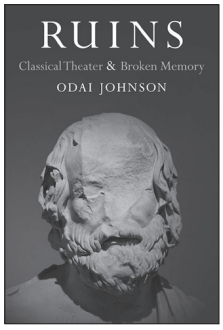

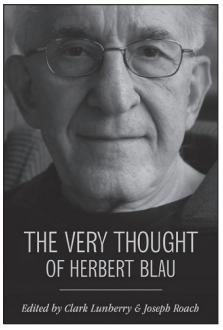

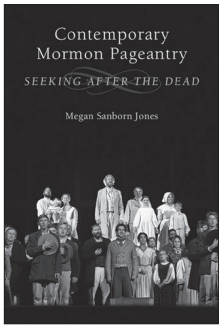

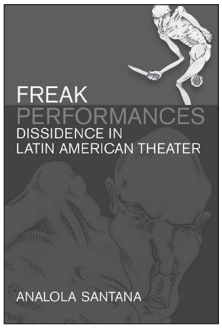

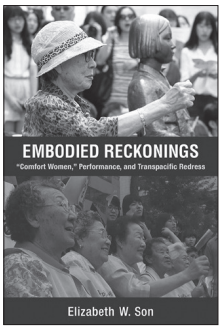

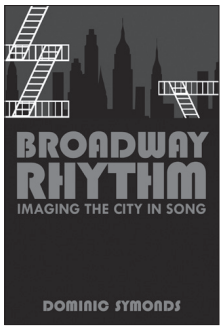

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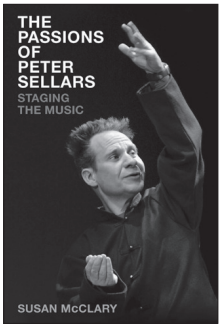

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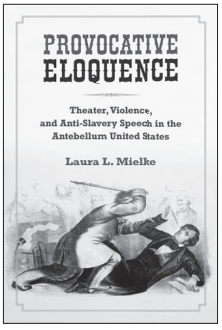

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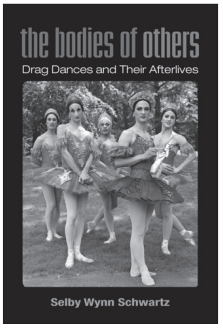

MARCH 2019

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Sunday, November 18

7:00 am – 8:00 am

Yoga and Meditation with Gwendolyn Alker

Location: Garden Terrace

7:00 am – 1:30 pm

Registration Desk Open

Location: California Ballroom Foyer

7:30 am – 9:30 am

Light Breakfast

Location: Santa Fe

8:30 am – 10:15 am

TLA Plenary Session 6

PS6. The Thrill of Performing Arts Research

Location: San Diego Ballroom
Chair: Dr. Francesca Marini, Associate Dean for Special Collections, Texas A&M University Libraries

Panelists:
Susan Brady, Beinecke Library; Kate Bredeson, Reed College
Thrill Seekers in Paradise: Living with The Living Theatre

Kathryn Hujda, Assistant Curator for Performing Arts and Literary Archives, University of Minnesota
Untold Stories from the Center Opera

Scott Stone, Performing Arts Librarian, University of California, Irvine
Bringing Research to Life on the Stage: A Performing Arts Librarian's Role in the Production Process

Matthew Wittmann, Curator of the Harvard Theatre Collection, Houghton Library, Harvard University
Half-Buried Treasures: Extra-Illustrated Books in the Harvard Theatre Collection

10:30 am – 12:30 pm

Field Conversation 12

FC12. Writing Strategies for Graduate Students

Location: San Diego Ballroom
Moderators: Kelly Chung, Dartmouth College; R. Darren Gobert, York University; Scott Magelssen, University of Washington; Jennifer Parker-Starbuck, Royal Holloway, University of London; Shilarna Stokes, Yale University

Description:
This session brings together two previously separate conversations: surviving the dissertation and publishing your first article. By focusing on the overlap, the session seeks to empower graduate students to cultivate healthy and productive writing habits. Panelists will discuss best practices in both processes and the potential power of seeing them as one in the same.

10:30 am – 1:30 pm

Working Sessions 39 – 45

WS39. Between Orientalism and Orientation: Rethinking Arousal through East Asian Performance

Location: California Ballroom 1
Covenors: Tara Rodman, University of California, Irvine; Soo Ryon Yoon, Lingnan University; Kayla Ji Hyon Yuh, The Graduate Center, CUNY

Participants:
Jasmine Yu-Hsing Chen, Utah State University
Dancing Silent Screams: *Legacy* (1978) and the Arousal of Shared Loss in Martial-Law Taiwan

Maoqing Chen, University of Oregon/East China Normal University
The Intercultural Embodiment of Arousals in the Beijing Opera *Miss Julie*

Fan-Ting Cheng, National Taiwan University
The Queer-Asian Reorientation in The Theatrical Aesthetics of Ear East Ensemble's *Dress in Code*

Maria De Simone, Northwestern University
"Re-orienting" Orientalist Fantasies: Lee Tung Foo's and Jue Quon Tai's Racial Impersonations in Early-twentieth-century American Vaudeville

Adrianna DiRisio, University at Buffalo, SUNY
Dancing for Survival in Shanghai Dance Theatre's Crested Ibises

Ellen Gerdes, University of California, Los Angeles
Duetting in Hong Kong: Contact and the Politics of Return

Reginald Jackson, University of Michigan
Numb to the Touch: Cold War Orientalism and the Quarantined Queerness of Premodern Japan

Anthea Kraut, University of California, Riverside
Inter-corporeal Arousals: Orienting Nancy Kwan's Racially Ambivalent Dancing Body

So-Rim Lee, Columbia University
Performing Desire through Cosmetic Surgery: Ji Yeo's Art of the Spectacular Melancholy

Weiyu Li, University of Washington
Japan's Post-Colonial Ghost: Kazuo Ohno's Butoh Performance

Siyuan Liu, University of British Columbia
Censoring Arousal in Traditional Chinese Theatre in the 1950s

Carol Martin, New York University
A Futuristic Portal of Light: Toshiki Okada's *Time's Journey Through a Room*

Tara Rodman, University of California, Irvine
Learning to be Oriental: Ito Michio, Modern Dance, and the Pan Asian Glance

Shannon Steen, University of California, Berkeley
Asian America's China

Chee-Hann Wu, University of California, Irvine
Rewriting the Topography and Historiography of Taiwan through Dance: Cloud Gate Dance Theatre's Formosa

Yi-Ping Wu, The Ohio State University
Why I Perform on the Street: A Discussion on The Political Body of Korean Comfort Women

Soo Ryon Yoon, Lingnan University
Motion Censoring: Dance, Censorship, and the Making of the Korean Body

Ji Hyon Kayla Yuh, The Graduate Center, CUNY
Arousing Minjok: Race, Nation, and Representation in Korean Musical Theatre

Yi-Jen Yu, University of California, San Diego
Voguing Indigeneity: Aljenljeng Tjatjaljuvy's Embodied Interpretation of Ballroom Culture and Street Dance

10:30 am – 1:30 pm

WS40. Blurring the Lines in the Sand: Border Actions and Investigations

Location: Sierra B
Covenors: Kevin Byrne, University of Arizona; Ana Martínez, Independent Scholar
Website: https://blurringlinessand.wordpress.com

Participants:
Bertie Ferdman and Daphnie Sicre, Borough of Manhattan Community College, CUNY
Staging 14

Jean Graham-Jones, The Graduate Center, CUNY
Reenacting / Reconsidering Border Subjectivities: Border Bodas, three decades later

Christiana Harkulich, Miami University of Ohio
A Seed, An Idea, A Human Hand: The Border and Unruly Plants

Katie Johnson, Miami University of Ohio
Border Traces

Dennis Sloan, Bowling Green State University
Do I Sabe Yet? Living/Performing in the Mixed-race Liminal Space

Adam Versenyi, University of North Carolina
Calling Out Lineage/Amalgamating Cultures

10:30 am – 1:30 pm

WS41. Impotent Performance

Location: Plaza B
Covenors: Tarryn Chun, University of Notre Dame; Christopher Grobe, Amherst College; Rebecca Kastleman, Harvard University; Derek Miller, Harvard University; Alisa Zhulina, New York University

Participants:
Megan Bailon, University of Wisconsin-Madison
Exploring the Potential of Failed Immigration: Journeys in Contemporary Puerto Rican and Dominican Theater

Nic Barilar, University of Pittsburgh
Censoring Arousal, Arousing Censorship: *The Rose Tattoo* in Dublin, 1957

Tarryn Chun, University of Notre Dame
Ideology & Impotence: Technical Failure in Chinese Revolutionary Performance

Daniel Ciba, Tufts University
"A Parade of Images for the Sake of Images": The Impotence of Tennessee Williams's *Camino Real*

Danielle Drees, Columbia University
Sleeping Actor, Sleeping Audience: Performing Political Exhaustion

Jason Fitzgerald, University of Pittsburgh
See What I Wanna See: Staging Climate Change in the Civilians' The Great Immensity

Nicole Jerr, United States Air Force Academy
Smashed Castles: The Impotent Master Builder

Macy Jones, Independent Scholar
Arousing Suspicion: The Federal Theatre Project's Canceled Production of *Ethiopia*

Caitlin Kane, Cornell University
Theatrical Misfits: Internal Contradictions in the Documentary Form

Rebecca Kastleman, College of the Holy Cross
Engendering Theatrical Failure: *Mrs. Warren's Profession* at the Chicago Little Theatre

Kee-Yoon Nahm, Illinois State University
Ethno-National Borders, Translation, and the Incest Taboo in the Korean Diaspora Festival

Evleen Nasir, Independent Scholar
Flopping Along, or, the Making of an Insurance Lawsuit in 2016 and All that Followed

Elizabeth Phillips, Harvard University
Maeterlinck's Post-Nobel Turn to Oblivion

Curtis Russell, The Graduate Center, CUNY
Emotional Capitalism on 51st St.: Navigating Failure with the Cast, Crew, Creators, Critics, Patrons, Investors, Staff, and Friends of *A Doll's Life*

James Stanley, Harvard University
Aspiring to Impotence: Dismantling a Mythos of the Avant-Garde

Marcos Steuernagel, University of Colorado, Boulder
Public Domain — Performing The Brazilian Conservative Turn

Ariel Watson, Saint Mary's University
Flop House: Theatres of Boredom and Exhaustion

Elizabeth Wiet, Yale University
A Tree Is Best Measured When It is Down: Robert Wilson's *Civil Wars* and the Limits of Maximalist Performance

Alisa Zhulina, New York University
"Never Talk to Strangers": The Theatrical Flops of Vladimir Nabokov's Lolita

10:30 am – 1:30 pm

WS42. Indigenous Research in the Americas: Rousing Resistance, Withholding Arousal

Location: Plaza A
Covenors: Adron Farris, Independent Scholar; Jill Carter and Jenn Cole, University of Toronto

Participants:
Julie Burelle, University of California, San Diego
Rousing Anger: Ktahkomiq and the Arduous Labor of Intra-Mural Reconciliation.

Jill Carter, University of Toronto
Indigenous Rage Incarnate: Irreconcilable Spaces and Indigestible Bodies

Jenn Cole, University of Toronto
By What Are We Dazzled? Rousing and Lulling in Ottawa 2017's *Miwate*

Adron Farris, Independent Scholar
Warning: This Booger's Paroxysmal Excitement is NOT for your Emotional Arousal

Ric Knowles, University of Guelph
Indigeneity and Festivals/Indigenous Festivals

Virginie Magnat, University of British Columbia
Vocality as Source and Resource: Resonance, Relationality, and Reciprocity

David Melendez, University of Minnesota
As the Vandals Sawed Them: Dehistoricizing California

Stefanie Miller, Brown University
Ethical Settler Spectatorship and Participation

Melissa Poll, Simon Fraser University
Towards Reconciliation? Intercultural Performance-Making on Turtle Island

Kristen Tregar, University of California, San Diego
Buffalo Tracing: Mapping the Re-emergence of the Sioux and Buffalo Nations

E.J. Westlake, University of Michigan
Walk Toward the Sunset: Inspiring the Performance of Melungeon Ethnicity in Appalachia

Peter Zazzali, University of Kansas
Arousing Resistance or Accepting Enchantment?: Exploring Indigeneity in Western Actor Training

10:30 am – 1:30 pm

WS43. Oceanic Politics and a Black Radical Performance Aesthetic

Location: Sierra A
Covenor: Maurya Wickstrom, The Graduate Center, CUNY

Participants:
Doria E. Charlson, Brown University
"What the Sea Holds:" Transhistoricity and Oceanic Corpography in Lina Issa's *A Ticket to Atlantis*

Margit Edwards, The Graduate Center, CUNY
Space, Time and Gender: Nora Chipaumire's Dramaturgies of Modernity

Kanta Kochhar-Lindgren, Maryland Institute College of Art
Casting Back, Casting Off: The Komagata Maru, Artistic Exchange, and Afro-Asian Futurisms

Patrick Maley, Independent Scholar
God in the Hull: Trauma and Desperate Spirituality as Foundational to Black Religiosity

Christopher-Rasheem McMillan, The University of Iowa
Performing Blackness Under Roman Occupation: Embodied Resistance and the Empire (A Thinking Paper)

Maurya Wickstrom, The Graduate Center, CUNY
Wet Ontology: Unstable Beginnings Toward a Politics and Aesthetics of the Oceanic

10:30 am – 1:30 pm

WS44. Theatre and Performance vs. the Crisis in the Humanities: Arousing the "Mobile Critical Paradigm"

Location: Plaza C
Covenors: Kim Solga, Western University; Sylvan Baker, Diana Damian, Rebecca Hayes Laughton, and Katharine Low, Royal Central School of Speech and Drama
Participants:

Sharon Green, Davidson College
Facing Our Truth: Curating a Campus Conversation about Racial Injustice

Barry Freeman, University of Toronto
How to Walk through Walls: Pulling Down Academic and Material Barriers to Interdisciplinary Collaboration via "ACM Connects" at the University of Toronto Scarborough

Shannon Jackson, University of California, Berkeley
On the Opportunities and Limits of 'Creative' Incorporation

Clara Nizard, Royal Central School of Speech and Drama
Sexual Misconduct & The Consumer-Student Paradigm

Emily Roxworthy, University of California, San Diego
Academic Drama at the (University of California) San Diego Border

Theron Schmidt, University of New South Wales
Modeling Creative Activism with Media Students

Max Shulman, University of Colorado at Colorado Springs
Welcome to Campus: Setting New Standards Through Embodied Learning

Joanne Tompkins, University of Queensland/Australian Research Council
Theatre and Performance in the Context of the Humanities in Australia

Michael Zampelli, Santa Clara University
Performing Meaningfully: Repositioning Theatre and Dance in Silicon Valley

10:30 am – 1:30 pm

WS45. Video Games and Theater Studies: Arousing the Audience, Arousing the Discipline

Location: California Ballroom 2
Covenors: Mike Sell, Indiana University of Pennsylvania; Alan Filewod, University of Guelph; Kimi Johnson, University of Minnesota

Participants:
Kelly Aliano, LaGuardia Community College, CUNY
Ready Player Two: The Digital Avatar as Extension of Self

Ahmed Asi, University of California, Santa Barbara
Suit the Enactment to the Action: Arousing Feminist Agency in Florence

Gina Bloom, University of California, Davis
Teaching Embodied Difference through Play the Knave: A Case for the Digital Remediation of Traditional Theater Games

Rebecca Bushnell, University of Pennsylvania
Audience Interaction and Arousal on Twitch

Tom Burmester, University of California, Davis
Bodies as Hardware - Game Design for a Human Medium.

Alan Filewod, University of Guelph
Videogames, Theatre and Extraction Colonialism

Eric Heaps, Kalamazoo College
Local Theatre and eSports: Performing Reconciliation

Alice Hofgren, University of Washington
Gamers as Performative Archivists

Kimi Johnson, University of Minnesota
Risky Business: Autoethnographic Videogame Methologies

Nick Junius, University of California, Santa Cruz
Brigador: Bringing a Dramaturgical Lens to Games

William Lewis, University of Colorado Boulder
Between Potential and Actualization in Theatres of Virtual Reality

Diana Looser, Stanford University
Arousing More than Sympathy? Videogame Aesthetics and Climate Cha(lle)nge in the Kiribati Pavilion at the Venice Biennale

Adrienne Mackey, Swim Pony Performing Arts
A Landscape of Narrative Arousal: Creating Swim Pony's STORY TRAILS

Alexander Miller, University of Maryland at College Park
Digital Drag and Gender Embodiment in Overwatch

Benjamin Munise, Louisiana State University
Performance and Persuasion across Space, Place, and Time in Fullbright's *Tacoma*

Jacob Rorem, University of Minnesota Twin Cities
Continue on Trail: The Oregon Trail and Settler Moves to Innocence

Cassandra Silver, University of Toronto
The Ethics of Gamer Anxiety

Mike Sell, Indiana University of Pennsylvania
Towards a Dramaturgy of Videogames

Jennie Youssef, The Graduate Center CUNY
Minecraft and Guildorym: Playing with Dramaturgical Approaches to Videogames

ABC's of Mentoring

ASTR's Committee on Mentoring

We are mentees as well as mentors at all phases of our education and career. Greater awareness of what we do in these roles enhances compassion, satisfaction, and efficiency. ASTR's Committee on Mentoring offers some reminders about how to be an effective mentor, whether to a student or colleague. Would you like to get involved? Contact Tracy C. Davis at tcdavis@northwestern.edu.

A **Ask** open-ended questions to better understand mentees' situations and insights.

B Foster a sense of **belonging**.

C Be **c**ongenial, **collaborative**, **cooperative**, **confidence-building**, and respect **confidentiality**.

D Welcome **diversity** and celebrate the contributions this brings.

E Advance **equity** and inclusion.

F Seek and be open to receiving **feedback** from mentees about whether the relationship is meeting their needs and expectations.

G Provide thoughtful and considerate **guidance** so mentees can bring their whole selves to the academy.

H **Help** every mentee understand your role so they can, in turn, become effective mentors.

I Foster **independence** appropriate for your mentee's career stage.

J Be explicit about challenges without being **judgmental**.

K Get to **know** each other.

L **Listen** actively.

M **Model** how to give, as well as how to receive, critical feedback.

N Help mentees **network** horizontally and laterally.

O **Open** your door: mentees may respond well to occasional informal meetings.

P Show mentees that you respect many **pathways** to success.

Q **Question** your habituated practices: are they still relevant and can you flex to meet every mentee's needs?

R Open up about your **research** challenges and how you struggle with as well as how you solve problems.

S **Share** expertise: point out pertinent articles, meetings, and opportunities.

T Give **time** to be an effective mentor; it will give back to you many-fold.

U Divulge the "**unspoken** expectations" of the discipline in inclusive group settings.

V Provide guidance and feedback on **vision** as well as how to operationalize goals.

W **Write** down your overall mentoring goals and return to the list occasionally.

X Be **xenial** (rhymes with "congenial") at conferences: introduce yourself to at least one person who is standing alone.

Y Learn to say **yes** and no. Set parameters for your time and keep to them.

Z It is better to say no than be a half-alive mentor-**zombie** to your mentee.

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