

Welcome to the American Society for Theatre Research (ASTR) and
Theatre Library Association (TLA) 2018 Conference

Arousal: Theatre, Performance, Embodiment

ASTR Graduate Student Caucus (GSC) Conference Assistance Packet



Conference Assistance Packet Table of Contents:

The Conference Assistance Committee of the ASTR Graduate Student Caucus (GSC) is delighted to welcome you to ASTR 2018, *Arousal: Theatre, Performance, Embodiment*. We have provided this packet to help guide you through the conference, as well as the host city of San Diego, CA. Here you will find information on the role of the GSC and how you can maximize your involvement with the GSC, as well as conference advice and support and information on food and drink, travel, and attractions in San Diego. We hope you find this useful and look forward to meeting you all personally at the GSC events.

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1. ASTR Graduate Student Caucus President's Welcome Letter

We'd like to begin your conference by introducing our GSC President for 2018, Sissi Liu.

Welcome ASTR Graduate Students,

We are so happy you are joining us here in San Diego! The 2017-2018 Graduate Student Caucus Executive Committee and its sub-committees have been working throughout the year to make sure that you have the best ASTR experience in San Diego. We have organized networking events, Mentorship Breakfast, mock interviews, and convivial mingles. We'd love to see you there! A full list of these events can be found on page 11. These events provide opportunities for you to meet other graduate students, foster mentor relationships at ASTR and develop career acumen. We hope that the resources gathered in this packet, from restaurant recommendations and theater events to ASTR guide and helpful tips, will help you to make the most of your experience at the conference and in San Diego.



The Graduate Student Caucus was first convened in 2004 with the aim of creating a forum where young scholars could meet, network, and discuss issues pertinent to their academic and scholarly development. As a graduate student and a member of ASTR, you are a member of the GSC. It is important to us that we hear your thoughts, questions, and recommendations about how the GSC can be most impactful. Please feel free to share your thoughts with us at any point at the conference: talk to us individually, come to the GSC table, or most importantly, join us for the annual meeting, Friday November 16, 8-9:30pm. We are always looking for volunteers, so if you're interested in being part of the GSC, please let us know!

This year the GSC has initiated a few new causes. To unswervingly support underprivileged US graduate students and international students, we have launched the Inclusion Officer position in the GSC Cabinet as well as the Inclusion Committee at GSC led by the Inclusion Officer. To better prepare advanced graduate students and junior faculty members for the job market, we have established mock interviews co-sponsored with ASTR Field Conversations Committee. This year we also managed to double the number of graduate recipients of ASTR Work-Study Fellowships that remit full conference registration fees. I would like to take a moment to recognize the productive efforts of my colleagues in the GSC cabinet and the GSC committees, whose volunteer labor made possible the GSC events and initiatives. Rachel Moss, Hala Baki, Rosa Schneider, Kristen Wright, Doria Charlson, and Yassi Jahanmir served on the 2017-18 GSC Executive Committee fiercely advocating on behalf of graduate student interests. Doria Charlson has crafted this fabulous conference assistance packet. Shelby Brewster, Nic Barilar, and Bella Poynton have organized the ASTR mentorship breakfast, an important opportunity for fostering graduate-faculty interaction. Madeline Fanton and Anna Winget have assisted in peer networking events planning. Lisa Robinson and Joseph

D'Ambrosi have contributed inclusive proposals. Dennis Sloan, Rebecca Hammonds, and Mohamadreza Babae have kept us up-to-date with conference information via web outreach. Finally, I would like to thank the ASTR Executive Committee, Conference Planning Committee, Field Conversations Committee, and Ewald for their unwavering support of the GSC and its activities.

I am looking forward to meeting you all at ASTR 2018. Have a fun and productive conference!

All the best,

Sissi Liu

GSC President and Representative to the Executive Committee

Recent PhD from The Graduate Center, City University of New York

2. About the GSC

The Graduate Student Caucus (GSC) represents the graduate student members of the American Society for Theatre Research, a U.S.-based professional organization that fosters scholarship on worldwide theatre and performance, both historical and contemporary. All graduate student members of ASTR are considered members of the GSC.

The organization unites the graduate-student community within ASTR in order to facilitate communication among geographically distant members and share news and information relevant to all graduate students in the theatre community. Through the list-serv and Facebook groups the GSC enables the exchange of ideas between those who share interests, convenient access to research and scholarship resources, and direct information regarding the work of ASTR including materials to assist graduate students at the annual conference. Additionally, we aim to recruit new scholars to ASTR and help our members take advantage of the opportunities already available to graduate students within the organization. Finally, because it is represented on the ASTR Executive Committee, the Graduate Student Caucus provides a way for emerging scholars to give input into an organization that will be part of careers for years to come.

The GSC aims to:

- Provide a forum for early career theatre scholars to meet future colleagues and to give vital input into an organization that will be part of careers for years to come.
- Facilitate communication among geographically distant members through its listserv and social media platforms
- Encourage collaboration among those with common research interests and professional concerns, e.g. you could provide a colleague with information regarding area archives or other scholarship resources.

The GSC encourages involvement in ASTR by:

- Introducing members to opportunities available to graduate students within the organization.
- Providing friendly points of contact for first-time conference attendees; in addition to its annual meeting during the conference
- Co-ordinating social and networking events, both exclusively for graduate students and in coordination with the ASTR Executive Committee (EC).
- Encouraging members and prospective members to contact GSC leaders with any questions they have about ASTR throughout the year.
- Providing representation to the ASTR Executive Committee and maintaining its own separate committees specific to the interests of graduate students.

Connect with Us!

Please take a moment to join our Facebook Group and connect with fellow grads from around the world to discuss ideas, generate panels, share CFPs, find a conference roommate, and ask questions of the graduate community. Finally, even if a member of the Facebook group, don't forget to subscribe to our list-serv to ensure you receive all GSC news and messages regarding elections, conferences, volunteer opportunities, and awards.

Facebook: <https://www.facebook.com/groups/astrgsc>

Twitter: @ASTRGSC

List-serv: <https://groups.google.com/forum/#!forum/astrgsc>

For a direct line to the GSC please email: graduatestudentcaucus@astr.org.

Feel free to contact us if you need any additional information, or if you'd like to get involved with the GSC.

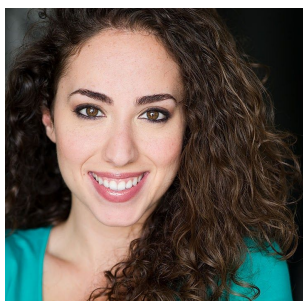
3. Meet the Team

Introducing the GSC Cabinet:

Sissi Liu, Recent PhD, The Graduate Center, SUNY
President and Graduate Rep to the Executive Committee
muse.du.theatre@gmail.com

Sissi Liu is a scholar-artist who specializes in modern and contemporary US and East Asian cultural production across multiple media, including musical theatre, dance, digital performance, fashion and design, comics, and art installations. Her doctoral dissertation, *Wukongism: Kungfu/Jazz and Asian/American Performance*, offers one of the first non-Western conceptual frameworks to examine cross-cultural theatre

and performance. Her refereed journal articles and book chapters are published or forthcoming in venues such as *Performance Research*, *Studies in Musical Theatre*, *Asian Theatre Journal*, *Performance and Spirituality*, edited volumes *iBroadway: Musical Theatre in the Digital Age*, *The Routledge Companion of Contemporary American Stage Musical*, and *The Routledge Handbook of Asian Theatre*. She has worked as dramaturg, director, and composer at Carnegie Hall, The Juilliard School, Time Square Alliance, PS122, Martin E. Segal Theater, among others. She holds a PhD in Theatre and Performance from The Graduate Center, CUNY and is currently a Visiting Scholar at Brown University.



Hala Baki, University of California Santa Barbara
Vice President and Rep to Annual Conference Committee
halabaki@ucsb.edu

Hala Baki is a PhD candidate and UC Santa Barbara Doctoral Scholars fellow. She earned her M.A. in Theatre from California State University, Northridge and her B.A. in Dramatic Arts and Global Studies at UC Santa Barbara. Her thesis research theorizes female Arab American stand-up comedy as comic resistance. It analyzes the potentially subversive social implications of

performed female identity in that community and through that particular performance form. Her dissertation work explores the interaction of Arab American theater with its social and political conditions. It asks how mutually constitutive discourses and institutions shape Arab American theatrical practices. Her scholarship interweaves ideas on the public sphere, social systems/institutions, and performance. She has presented her work at ASTR (2017), ATHE (2014 and 2017), and the annual UCSB Theater and Dance Graduate Symposium, which she helped establish.



Rachel Merrill Moss, Northwestern University
Vice President and Rep to Committee on Conferences
rachelmoss2020@u.northwestern.edu

Rachel Merrill Moss is a doctoral candidate in the Interdisciplinary PhD in Theatre and Drama at Northwestern University and a 2018-2019 Fulbright fellow in Poland. She holds a BA in Theatre from the University of California, Santa Cruz and an MA in Theatre History and Criticism from CUNY Brooklyn College. While in New York, Rachel worked as a dramaturg and theatre critic, alongside working at the Barrow Street Theatre. Rachel's dissertation examines a variety of stage and public performances in Poland, specifically exploring shifting representations of Jewishness from the interwar period to post-soviet era, in

conversation with changing modes of national identity formation and memory work. At Northwestern, she is a member of the Jewish Studies cluster and the Buffett Institute Russian and Eastern European Studies working group. She is currently affiliated with the department of Sociology of Culture at the University of Warsaw. Rachel has presented work at ASTR, ATHE, and the Polish-Jewish Studies Working Group, and has forthcoming publications in the *Journal of American Drama and Theatre* and the edited collection, *Women on the Yiddish Stage*.



Doria Charlson, Brown University

Secretary/Historian

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Doria Charlson is a PhD Candidate in Theatre Arts and Performance Studies (TAPS) at Brown University, from where she has also earned Masters degrees in TAPS and History. Doria's nascent dissertation aims to create a cultural history of industrialization in the early 20th century through consideration of the intersections of dance, performance, and migration. Doria has given papers at ASTR, DSA (Dance Studies Association), and numerous smaller conferences both in the US and abroad. She has published book reviews in *Dance Research Journal* and *Women & Performance: A Journal of Feminist Theory*. She has a chapter on choreographer and educator Pearl Primus in the volume *African American Arts: Activism, Aesthetics & Futurity*, which is forthcoming from Bucknell University Press. Her performance background is as a dancer, having trained with ODC/SF, the Ailey School, the Joffrey School, and Kibbutz Contemporary Dance Collective, among others. She has served as a producer for works at Stanford University and local venues in the San Francisco Bay Area. Doria earned her BA in History, with a minor in Drama (dance concentration) from Stanford University and hails from the San Francisco Bay Area. She loves the color orange and mint lemonade.



Kristen Wright, Cornell University

Representative to New Paradigms in Graduate Education

ktw35@cornell.edu

Kristen Wright is a fourth-year doctoral candidate in Africana Studies at Cornell University. She previously earned an MA in Africana Studies from Cornell University, an MA in African-American Studies from Columbia University, and a BA in Theater Studies and Political Science from Yale University. Her work exists at the intersections of African-American drama (from the 19th century to the present), Black performance studies, and critical theory. She has contributed a chapter on Adrienne Kennedy to the Gale Researcher's American Literature volume and a performance review to Texas Theatre Journal. Kristen has been a Member-at-Large for the Performance Studies Focus Group of the Association for Theatre In Higher Education (ATHE) since 2017, and also serves on the Graduate Student Caucus of the American Society For Theatre Research (ASTR). Her article "'The Killing of My Mother I Claim Myself': Adrienne Kennedy's Electra and Orestes, Aeschylus' Oresteia, and the Question of Justice," won the 2016 Marvin Carlson Award for Best Student Essay in Theatre and Performance from Cornell's Department of Performing and Media Arts. Kristen is also a playwright and dramaturg, and her plays APPLE CORE and MISS ANNE were produced as a part of Cornell's 10 Minute Play Festival. Her new play THE SHIRT will be featured in the 10 Minute Play Festival this fall.



Rosa Schneider, Columbia University
GSC Inclusion Officer
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Rosa is a doctoral candidate in the Subcommittee on Theatre in the Department of English and Comparative Literature at Columbia University. Her dissertation entitled "Race And Performative Historiography in The American Theatre, 1975-2014," argues that in the last quarter of the twentieth century, theatre-makers developed distinctive techniques of theatrical representation committed to producing a version of American history centered on race. She has an article forthcoming in the *Journal of American Drama and Theatre* (Fall 2018), and has been published on *Howlround*. She has presented at the American Society for Theatre Research in the inaugural José Esteban Muñoz Targeted Research Working Session. At Columbia, she was the recipient of an Archival Research Grant in 2017 to conduct research at UCLA and the Mark Taper Forum. While at Columbia, she has taught extensively, in University Writing, Literary Texts, Critical Methods, and now serves as a Preceptor in Literature Humanities. Rosa is committed to joining her academic and practical practice, and she serves as the Co-Artistic Director of Strange Harbor, an experimental theatre company in Brooklyn, where she works as a dramaturg, director, and producer.

Sub-Committee Members:

GSC Mentorship Committee:



Shelby Brewster, University of Pittsburgh
seb146@pitt.edu

Shelby Brewster is a doctoral student in Theatre and Performance Studies at the University of Pittsburgh, where she received the 2015-16 Provost's Humanities Predoctoral Fellowship. She received her M.A. in Theatre History, Literature, and Criticism from The Ohio State University in 2015. Her current research explores artistic responses to climate change, and performance in the Anthropocene. She has presented at ATHE, ASTR, CATR, and Comparative Drama. Shelby has served as Co-Chair of the ATHE Graduate Student Subcommittee, and is the graduate representative to ATHE 2019 Conference Committee. Her work has been published in *The Journal of American Drama and Theatre* and *Foundation: The International Journal of Science Fiction*.



Nic Barilar, University of Pittsburgh
nicbarilar@pitt.edu

Nic Barilar is in his fourth year in the University of Pittsburgh's PhD program in theatre history and performance studies. His research centers on the censorship of twentieth-century Irish theatre and drama in transnational contexts. Nic's dissertation traces the performance histories of plays that would have performed at the cancelled 1958 Dublin International Theatre Festival had the Archbishop of Dublin not objected to their inclusion. Nic's research on Samuel Beckett's use of a banned, pornographic postcard as a prop in *Happy Days* has been accepted to the collection *Beckett Beyond "the Normal,"* edited by Seán Kennedy. His conference participation includes presentations at the Cultural Studies Association, Comparative Drama Conference, Samuel Beckett Society, and South-Atlantic MLA. This is his third time here at ASTR, and was the co-chair of last year's working group "Violent Bodies, Violent Acts." An artist-scholar, Nic has worked professionally as an actor, assistant director, and scenic painter, most recently playing the role of "Father" in the musical *Ragtime* at Lincoln Park Performing Arts Center. Nic also recently directed Beckett's *Footfalls* and *Catastrophe* at the University of Pittsburgh, and was a Resident Artist with Pittsburgh Festival Opera. He is a proud member of Actors' Equity Association.



Bella Poynton, University of Buffalo
bdpoynton@gmail.com

Bella Poynton is a PhD student in the Department of Theatre & Dance at the University at Buffalo. Recently, her plays have been produced and developed by Otherworld Theatre Company, The Alleyway Theatre, Post-Industrial Productions, and The Bechdel Group. Bella is a Regional Playwriting Resident at Road Less Traveled Productions and is actively involved in UB's Center for Excellence in Writing. She recently presented her paper "Karel Čapek's *R.U.R.* and the Theatrical Design Origins of the Metal Bodied Robot in Visual Culture" at MATC's Theatre History Symposium. MFA: The University of Iowa.

Inclusion Committee:



Joseph D'Ambrosi, Indiana University
josephrdambrosi@gmail.com

Joseph D'Ambrosi is a Ph.D. student in Theatre History, Theory, and Literature at Indiana University. His research explores the role of theatre and performance in the development of evangelicalism in antebellum America. Joe's scholarship has been published in journals such as the *Harold Pinter Review* and *Ecumenica*. He served as the ASTR GSC Secretary from 2016-2017 and is the current Conference Planner for the ATHE Religion and Theatre Focus Group. At Indiana University, Joe sits on the search committee for the Executive Dean of the College of Arts and Sciences. He is the recipient of ASTR's 2016 Thomas Marshall Graduate Student Award.



Lisa Robinson, St. John's University

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Lisa is a PhD Candidate at St. John's University, and an Adjunct Professor currently teaching ENG1100C, Literature in a Global Context. Her dissertation focuses on the productive intersections of ecocriticism and queer theory in Shakespeare's tragedies. She also sits on the board of the English Graduate Organizing Committee at St. John's. Her research interests include Shakespeare, early modern drama, performance theory, gender and queer studies, ecocriticism, medieval secular drama, and eighteenth century landscape culture. Lisa has presented papers exploring these possibilities at the 2017 ASTR conference, "The Mothering Force of the Sea: the Globe, the Earth, and Twelfth Night;" the 2018 NeMLA conference, "Othello's Byproduct: How the Posthuman Provides Positive Human/Landscape Consummation;" and the 2018 Shakespeare Association of America Conference, "Posthuman Queer Ecosexuality: Love on and in the Heath." Lisa's Masters in Performance Studies from NYU Tisch focused on the big budget Broadway musical, and how technological advancements in theatre control emotional responses and disallow inherent audience connections.

Peer Mentorship and Networking Committee:



Madeline Fanton, University of California Santa Barbara

madelinefanton@ucsb.edu

Madeline is proud to serve on the GSC Committee for Peer Mentorship and Networking and looks forward to meeting new friends and colleagues at this year's conference! She is a first year PhD student in Theatre Studies at UC Santa Barbara. She earned her MA in Theatre from California State University, Northridge and BA in Drama from UC Irvine. Her research interests include the performance of cultural histories in commemorations; the relationship between history, memory, and performance. Madeline is passionate about teaching and preparing the next generation of theatre students (whether they be artists or scholars) to expand their view of drama beyond western models and texts. She enjoys cooking, loves the beach, has seen every episode The West Wing at least three times, and drinks too much coffee.



Anna Renée Winget, Universities of California Irvine and San Diego

arpwinget@gmail.com

is a doctoral candidate at the Universities of California, Irvine and San Diego in the departments of Drama and Theatre Studies. She received her MFA in Playwriting from Boston University and her BA in Theatre Arts and Philosophy from Loyola Marymount University. She has taught writing and performance at numerous universities including Boston University, Loyola Marymount

University, and UC Irvine. She has additionally taught writing and theatre to incarcerated, LGBTQ, and first-generation-to-college youth. Winget is the founder of inQueery Arts Collective which has chapters internationally. She is co-editing the forthcoming textbook, *Palgrave Handbook of Queer and Trans Feminisms in Contemporary Performance* (2019). Her newest play, *Grand Canyon P*ssy (or How to be Queer in Utah)*, will be produced by Sorority Productions in Los Angeles November 2018. Winget has developed and produced the first and second annual Queer and Trans People of Color Festival at UC Irvine, now a regular part of the LGBT Resource Center's annual programming. She has received numerous awards for her research, activism, and service to queer and trans communities. Winget is currently finishing her dissertation, *Performing Possibilities: Decolonizing Queer and Trans Healing in Activist Performance*, with support from the Graduate Dean's Dissertation Fellowship at UC Irvine.

Web Resources Committee:



Dennis Sloan, Bowling Green State University

sloand@bgsu.edu

Dennis Sloan is a 3rd year PhD student. He is originally from Dallas, TX. He currently serves as a Graduate Student Senator representing the Department of Theatre and Film, and as a Teaching Associate in THFM 1910: Script Analysis. His research interests include race and identity performance, actor training, the Chicano theatre movement, the Federal Theatre Project, and musical theatre. His expected graduation year is 2020.



Mohamadreza Babaee, Bowling Green State University

mbabaee@bgsu.edu

Mohamadreza Babaee is a doctoral student in the Department of Theatre and Film at Bowling Green State University. Originally from Tehran, Iran, Mohamadreza serves on the ASTR GSC Web Resources Committee. For his dissertation, Mohamadreza studies a variety of diasporic Middle Eastern performances that use the suitcase as a material or metaphorical object to pursue an activist agenda about immigrants. Mohamadreza's research interests include Middle Eastern Studies, Migration Studies, Critical Race Theory, Queer of Color Critique, Security Studies, and Theatre

Historiography.



Rebecca Hammonds, Bowling Green State University
rkhammo@bgsu.edu

Rebecca Hammonds is a 4th year PhD student. She is originally from Oroville, CA. She is a Teaching Associate in the Department of Theatre and Film, teaching both THFM 2410: Acting Principles and THFM 1410: The Theatre Experience. She serves as vice president of the Graduate Student Theatre Association and as a Graduate Student Ambassador for the Graduate College. Her research interests women in musical theatre, race and gender, theatre and religion, pedagogy, and performance studies. Her expected graduation year is 2019.

If you recognize any of us at the conference, please feel free to introduce yourselves or to email us with questions. We are looking forward to meeting you. You can also find members of the board and the committees at the GSC table at the conference. The table will act as a meeting space for graduate students and a hub of information for GSC activities!

4. GSC Events

Graduate Student Caucus Meeting.

The Graduate Student Caucus meets annually at the ASTR conference and all current, as well as recent, graduates are encouraged to attend. It is one of the few opportunities we have together to discuss the future of the GSC, and its involvement with the ASTR. This is the meeting you will want to attend if you want to voice your opinions and get involved with the GSC. The meeting is scheduled on: **Friday November 16 from 9:30 PM - 10:30PM.**

Other Events where you can connect with the GSC.

We hope graduate students will connect with us at the following list of GSC-sponsored events. For your convenience, we have noted where food is provided. On a broader note, breakfast is provided every morning at the conference and includes a selection of pastries and breads, as well as coffee and tea. See your full conference schedule for more information.

- 1) Thursday, Nov. 15
 - a) GSC Opening Night Reception, 9:30-10:30 PM at Trailer Park After Dark, 835 Fifth Ave, Lower Level, San Diego, CA 92101. **** NOTE OFF-SITE LOCATION**** The GSC is happy to host members of our community & will be providing snacks & some drinks.
- 2) Friday, Nov. 16

- a) Mentorship Breakfast, 8:00 AM-9:00 AM. Light breakfast, coffee, and teas are provided.
 - b) GSC Field Conversation ("Applying for a Tenure-Track Job: Interviewing") from 12:00-1:15 PM.
 - c) Snack Break for Graduate Students from 4:00-5:00 PM in the Santa Fe Foyer. Graduate students are invited to gather for granola bars and healthy snacks.
 - d) Graduate Student Caucus meeting from 9:30-10:30 PM.
- 3) Saturday, Nov. 17
- a) Coffee, Tea, and Refreshments in the President's Suite from 3:30-4:30 PM.

5. The Ins and Outs of ASTR

Below you will find some typical components of an ASTR Conference schedule.

ASTR Awards Banquet and Business Meeting. A nice lunch that you already paid for with your conference fees. Stay to cheer during the awards, followed by the Business Meeting, which is a great way to get to know the organization and the state of the profession.

Career Sessions. Workshops or discussions on a subject related to our work as researchers, educators, and scholars. You may attend even if you didn't sign up and are encouraged to participate actively. Often these sessions occur during meal breaks so feel free to bring your lunch or a snack!

Coffee with Breakfast Pastries and the Exhibit Hall. This begins on Friday morning and features free coffee and pastries, as well as the opportunity to network. Additionally, publishers present their books for purchase, sometimes at discounted prices.

GSC Meeting. The annual meeting of the Graduate Student Caucus. The GSC unites the graduate-student community within ASTR and helps members take advantage of the opportunities already available to graduate students within the organization. If you are looking for a way to get more involved, the GSC meeting is a great opportunity. Each year there are numerous positions that need to be filled, so if you are interested in service, this is the place to be. Feel free to ask questions. Anyone can join!

Opening Night Reception. The evening includes opening remarks from conference leaders and other important information about the conference. Usually, attendees can enjoy a complimentary glass of wine as well as appetizers. There is also a cash bar available. This is a great time to meet and mingle.

Plenaries. The program committee blind reviews abstracts for the plenary sessions, selecting contributions that constitute original and interesting research, and significant interventions into the conference theme or our discipline's discourse at large. The selections are made without regard to seniority or rank. Presentations

are given before a plurality of conference attendees, and a Q&A after the presentations allows the audience to engage with the presenters directly.

Tell Me Booth. The Tell Me booth is an opportunity for you to express your concerns or make suggestions regarding the conference experience at ASTR. Your comments will be typed anonymously on a continuous document for the Executive Committee's review. All feedback will be read and noted. Please free feel to stop by the Tell Me booth at any point during the conference and share your thoughts and experiences with the organization. The Tell Me booth volunteers constantly rotate, so you prefer, you can also stop in when GSC President Yasmine Jahanmir is receiving comments in the booth.

Working Groups. Working groups are focused around a subject. A call for papers is announced months before the conference, 10-20 participants are selected, who are then asked to share their papers and provide feedback in the time leading up to the conference meeting. At the conference, working groups discuss major points and conclusions. Moderators determine how and if non-working group members can participate. If not specified, you may watch the proceedings as an observer. You may enter and leave working groups at any time in order to attend all sessions of interest.

Obviously, be quiet and courteous if entering/leaving while a group is in session.

Some material excerpted and adapted from “Demystifying the ASTR Schedule,” prepared for the 2013 conference by the Peer Support Program and prepared by Rosa Schneider and Nic Bailar, Conference Assistance Committee 2016-17.
Full document available here: www.astr.org/members/group_content_view.asp?group=116724&id=299449

6. Making the Most of Your First ASTR: A Five-Step Program for Grad Students

David Calder, University of Manchester

- 1) ***Try to avoid clumping.*** As a graduate student at your first ASTR (maybe your first conference ever), your instinct might be to seek safety with familiar faces, the other students and faculty from your school. Resist this urge. Spend your time having meaningful conversations with scholars whose work you admire and with students from other institutions with whom you can imagine collaborating. Two caveats: first, respect a scholar's busy conference schedule. It's probably best to introduce yourself and ask if she can spare a few minutes to chat at some point over the weekend. Don't dive into your life story between working sessions. Second, be aware of your surroundings. If your academic idol is in deep conversation with an old friend, don't try to make an introduction at that moment.
- 2) ***Show up.*** You are at a conference. Go to the conference. Go to the plenaries. Go to the working sessions. When you apply for a research grant or a postdoc or a job, you will have to comment on the state of your field and your place within it. Conferences are where that work happens. What theoretical frameworks are being debated? What methodologies are being deployed? You may think there are only two or three working sessions that relate to your research. But a catholic attitude toward session attendance will likely reveal unexpected connections among various subfields. Follow those threads. It's your job.
- 3) ***Really show up.*** Get involved! Attend the Annual Meeting of the Graduate Student Caucus. The good people of the GSC are always looking for volunteers to serve on committees and in leadership roles. By helping out, you don't just add a line to the "Service" section of your CV, you also get to collaborate with students and scholars from other universities.
- 4) ***Pack a snack.*** Conference days can be long and grueling, as exhausting as they are exciting. Keep some brain food on you at all times.
- 5) ***Debrief and follow up.*** The week after the conference is the time to reconnect with those colleagues you didn't see all weekend (because you weren't clumping). It's impossible for one person to attend all of the ASTR working sessions. So check in with your cohort to see which sessions they attended and what was discussed. Because you all attended a wide variety of sessions, you'll be able to create a map of the field as represented at ASTR. You should also take a moment to send emails to any scholars who made the time to speak with you. A quick thank you makes all the difference.

Adapted from a post that originally appeared in 2013 in advance of the conference in Dallas, available here:
www.astr.org/blogpost/984587/171758/Making-the-Most-of-Your-First-ASTR-A-Five-Step-Program-for-Grad-Students

7. Conference Budgeting Tips

- 1) **Start planning early.** It's much easier to set aside a bit of money weekly or monthly than to come up with a few hundred dollars all at once.
- 2) **Research your options.** Consider all the aspects of your travel early including ground transportation to and from the airport. Take a look at our restaurant options below to find budget-friendly eateries that work within your parameters. Try www.groupon.com or www.restaurant.com to find deals on restaurants in the Gaslamp area before you arrive. (Don't forget to read the fine print!) Also, don't forget your business cards for networking. If your institution doesn't print these for you, consider an online printing service like www.vistaprint.com.
- 3) **Meals can be one of the biggest hidden travel expenses.** Consider stopping by the grocery store for basics like: water, beverages of choice, snacks, yogurt, etc. (The closest grocery store is Ralph's on the corner of G and 1st streets.) Request a mini fridge or a coffee maker in your room if possible. Pack a lined lunch box to bring with you to keep food items cold. Also, don't forget to take advantage of complimentary breakfast coffee and pastries available every morning near the exhibit hall and snacks provided by the GSC.
- 4) **Save a little extra for networking.** Often, the best times to connect with other attendees are during social mixers at the end of the day. Save a little extra in your budget for happy hour drinks, so you can attend these events worry-free.

Excerpted and adapted from "How to Attend a Conference on a Budget," by Nicole Stevenson.

8. Transportation and Surrounding Areas

Airport

- San Diego International Airport (SAN)
- Airport Phone: +1 619- 400-2404

Transportation from Airport (adapted from Westin Gaslamp website)

- The San Diego Metropolitan Transit System (MTS) - bus service boardable from within the airport. Fare is \$2.25, one-way. From the airport, board bus number 992 or 923 towards Downtown; disembark at Broadway and 3rd Avenue (about 15 min ride) and proceed to walk from there to the hotel (about 2 minutes). More information and trip planning can be found here: <https://www.sdmts.com/>
- There is no shuttle or courtesy vehicle from the hotel.
- Car rentals are available from a number of companies including the following, all of which also have pick up locations at San Diego International:
 - Enterprise Rent-A-Car, 900 F Street, San Diego CA 92101 – +1 800 261 7331
 - Hertz, 1350 6th Ave, San Diego CA 92101 – +1 800 654 3131
 - Avis, 1350 6th Ave, San Diego CA 92101 – +1 619 544 0438
- Estimated taxi fare to conference hotel: \$10 plus tax, depending upon traffic.
 - Taxi & Shared Ride Services:
 - San Diego Taxi Service: 619- 566-666
 - Yellow Cab: 619 - 444- 4444
 - YellowRide (App) -- Serviced by Yellow Cab: offers 33% all app rides.
 - Lyft/Uber
 - Super Shuttle: <https://www.supershuttle.com/locations/sandiego-san/#gref> (about \$11 for a shared ride)

Parking

The GSC strongly encourages all attendees in Southern California and those renting a car to carpool both for environmental and economic reasons. Parking at the Westin is \$50/day and \$10/hour. Other parking options below:

- Park-it-on-Market: 614 Market Street, +1 619 232 4897 (\$15/day)
- 6th and K Parking: 289 Sixth Ave, +1 619 233 3994 (\$20/day)
- If you are only coming to the conference for one day, we recommend using the app ParkWhiz or SpotOn to find discounted parking for the day.

9. Arts and Entertainment

PERFORMANCES:

San Diego is home to a range of performance venues and companies, offering world-renowned theatres such as the La Jolla Playhouse, tours of Broadway musicals, a myriad of Spanish-language theatre companies, and smaller blackbox venues and companies. Unfortunately, ASTR is in-between shows at most of these theatres (exceptions are listed), but here are the names and websites to familiarize yourselves with the scene:

New Village Arts Theatre, Carlsbad, CA. <http://www.newvillagearts.org>

La Jolla Playhouse, La Jolla, CA <https://lajollaplayhouse.org/>

The Old Globe Theatre, San Diego, CA <https://www.theoldglobe.org/>

During ASTR, the Old Globe is playing two Christmas/holiday shows: *Dr. Seuss's How the Grinch Stole Christmas!* and a new musical, *Looking for Christmas*. Tickets to both shows can be found on the website & are pricey at \$80/pp.

San Diego Repertory Theatre, San Diego, CA. <http://www.sdrep.org/>

Deebone Productions presents *Memories of Best Friends* at the Lyceum Space Theater, home of SD Repertory Theatre, November 16-18. San Diego playwright Dee J. "Deebone" Brooks and owner of Deebone Productions makes her debut at the Lyceum with an original stage play "Memories of Best Friends". Two little girls, 1 black & 1 white who grew up as best friends. They become enemies as adults after one believes an incident that occurs is too great to endure. Singing, comedy, dancing & drama. Single Tickets start at \$40, students can call for 50% discount.

Mesa Company Apolliad Theatre, San Diego Mesa College, San Diego, CA
<http://www.sdmesa.edu/campus-life/galleries-and-attractions/mesa-company-apolliad-theatre/index.shtml>

The Mesa College Theater Company, a two year training program for Dramatic Arts Majors, has been producing quality shows and quality theater artists for over fifteen years. Individuals who become a part of Mesa College Theater Company get the unique opportunity of having hands-on theater training while working towards an AA degree. Utilizing a main stage theatre and a New York style black box theatre, students are involved in the experience of creating a show from the ground up. Students apply what they learn in their acting and design classes to produce two quality shows each semester--all shows are student acted, designed, built and crewed and one production each season is student directed.

TuYo Theatre, San Diego, CA, www.tuyotheatre.org

A relative newcomer to the San Diego theatre scene, TuYo Theatre's mission is "to create and produce theatre in the San Diego area that tells stories from and by diverse Latinx perspectives."

SELECT MUSEUMS IN SAN DIEGO:

Centro Cultural de la Raza

A fascinating cultural arts center dedicated to creating, promoting, preserving and educating about Chicano, Mexican, Indigenous and Latino art and culture. Housed in a former water tower, exquisitely painted with colorful murals, Centro features rotating exhibits and performances with theater, dance, music, and film/video.

2004 Park Blvd., San Diego, CA 92101

Tuesday - Sunday 12:00-4:00pm

<http://centrodelaraza.com/>

Museum of Photographic Arts

The Museum of Photographic Arts is one of the few independent institutions in the country devoted to photography, film and video. Founded in 1983, MOPA consistently addresses cultural, historical and social issues through its visual learning programs. In March 2015, it became the first museum in Southern California to offer a "Pay What You Wish" admissions policy. Visitors chose the admission price with a voluntary contribution instead of standard admission every day the museum is open.

1649 El Prado, San Diego, CA 92101

Tuesday – Sunday (closed Monday) 10 a.m. – 5 p.m.

<http://MOPA.org>

San Diego Air and Space Museum

An affiliate of the Smithsonian Institution, the Museum houses a collection of historic aircraft and spacecraft from all over the world, including a flight-worthy replica of Charles Lindbergh's "Spirit of St. Louis," the actual Apollo 9 Command Module, and the only real GPS satellite on display in the world. View artifacts from the Wright Brothers, Charles Lindbergh, Amelia Earhart, Neil Armstrong, Buzz Aldrin, Wally Schirra and other aviation and space pioneers!

2001 Pan American Plaza, San Diego, CA 92101

Daily 10:00am - 4:30pm

<http://sandiegoairandspace.org/>

San Diego Art Institute

Since 1941, the San Diego Art Institute (SDAI) has served as a nonprofit with the mission of advancing southern California/northern Baja art and artists. We are an experimental, bi-national contemporary art center catalyzing new experiences and connecting artist with audience. Our work is dedicated to advancing creative endeavors of artists today and tomorrow. We present new, engaging, and unexpected experiences that expand our cultural perspective and understanding, revealing the culture of this specific place and time through experimental manifestations of art. We expand the boundaries of expression and engage the public with art, ultimately removing limitations of borders — both physical and conceptual — to embolden production of leading regional contemporary art.

Thursday -Friday - 10:00 am - 5:00 pm

Saturday - Sunday 12:00 noon to 5: pm

<http://www.sandiego-art.org/>

San Diego Museum of Art

The San Diego Museum of Art's collections are all-encompassing, with more than 20,000 objects from across the globe, and ranging in date from 5,000 B.C. to the present. Perhaps best known for its Spanish old master paintings—including works from Zurbarán, El Greco, and Goya—the Museum holds a broad collection of European, American, Latin American, and Asian Art. Among the most important aspect of the Museum's holdings in Asian art are the world-class South Asian paintings from the encyclopedic collection of Edwin Binney 3rd; Buddhist sculpture of China and Japan; Ukiyo-e woodblock prints; and a wide variety of ceramics, metalwork, and decorative arts. Students with ID can go for free on Fridays between 5-8pm.

1450 El Prado, San Diego 92101

Hours: 10am-5pm daily, except Fri: 10am-8pm

www.sdmart.org

San Diego Zoo

Often ranked as the #1 zoo in the world, the San Diego zoo not only offers visitors a unique experience with thousands of animal species, but also they are some of the leading scientists and institutes working for animal conservation.

2920 Zoo Drive, San Diego, CA 92101

Hours: Daily from 9am-6pm

Zoo.sandiegozoo.org

Timken Museum of Art

Affectionately called San Diego's jewel box of fine art, the Timken Museum of Art is home to the Putnam Foundation's globally-important collection of European old masters, 19th century American art and Russian icons. The collection also includes the only Rembrandt painting on public display in San Diego. This fine museum provides visitors with an accessible and enriching cultural experience featuring a beautiful collection, intimate surroundings, perennially free admission.

1500 El Prado, San Diego, CA 92101

Tuesday – Saturday, 10 a.m. – 4:30 p.m.

Sunday, 12 p.m. – 4:30 p.m.

Closed Mondays

<http://www.timkenmuseum.org>

USS Midway Aircraft Carrier Museum

A maritime museum located in downtown San Diego, California at Navy Pier. The museum consists of the aircraft carrier Midway. The ship houses an extensive collection of aircraft, many of which were built in Southern California

910 N Harbor Dr, San Diego, CA 92101

www.midway.org

WorldBeat Center

Housed in a colorfully painted former water tower, WorldBeat Center opened in Balboa Park in 1996. The Center is dedicated to promoting and preserving African, African-American, and other indigenous cultures of the world through art, music, dance, education, and technology. Classes in international dance and drumming are offered year round, along with concerts and lectures.

2100 Park Blvd, San Diego, CA 92101

<http://www.worldbeatcenter.org/>

10. Food and Drink

The following food & drink recommendations are courtesy of Dr. D.J. Hopkins, Professor at San Diego State University & Host Committee Member, ASTR:

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>.

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).

<http://sdcitybeat.com/food-drink/the-world-fare/fine-dining-mexican-in-the-east-village/>

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.

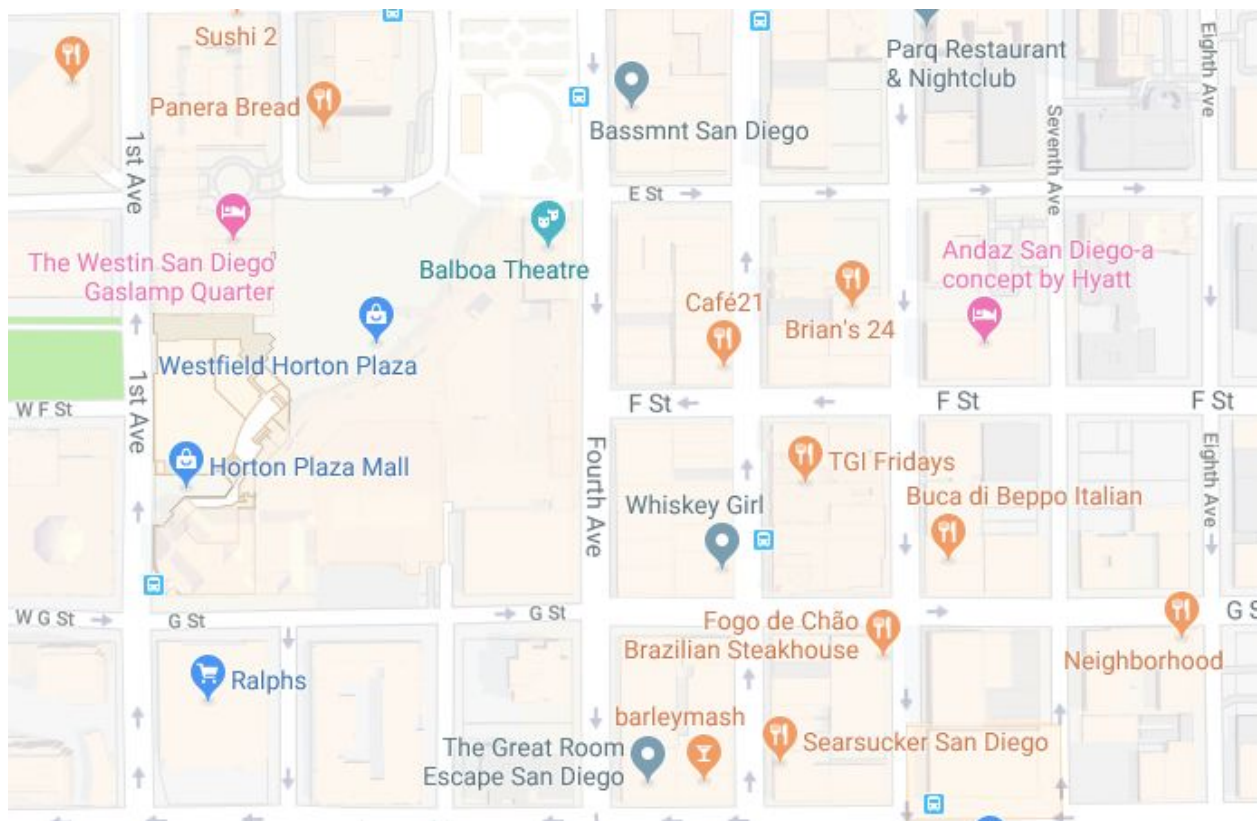
Civico 1845. (1845 India St.) Menu emphasizes Southern Italian cuisine. Try the cheese plate.

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.

11. Maps

Enlarged area by the Westin Gaslamp



Map of Bus Route from SAN Airport to Hotel

