ATME Early Morning Warm-Up 4 (#407)

TIME: 7:15 AM–7:45 AM

LOCATION:

FOCUS GROUP(S): Association of Theatre Movement Educators (ATME)

DESCRIPTION: Get ready for final sessions and your journey home with an early morning warm-up. The ATME Morning Warm-Up is open to all ATHE members.

SPEAKER(S):
Session Coordinator: Beth Johnson, Finger Lakes Community College

Presenter: Chelsea Pace, North Dakota State University

2019 Conference Planners Meeting #2 (#2905)

TIME: 8:00 AM–9:30 AM

FOCUS GROUP(S): Conference Committee (CC)

DESCRIPTION: This session is a conference 2019 planning meeting for VP for Conference 2019 and Focus Group Conference Planners.

SPEAKER(S):
Session Coordinator: Andrew Gibb, Vice President for Conference 2019, ATHE

Graduate Student Research-in-Progress Forum (#3214)

TIME: 8:00 AM–9:30 AM

LOCATION:

FOCUS GROUP(S): Professional Development Committee (PD)

DESCRIPTION: This roundtable provides an opportunity for graduate students to present their current research in progress, including theoretical, historical, or practical projects.

SPEAKER(S):
Session Coordinator: Shelby Brewster, University of Pittsburgh
Presenter: Jeff Day, Texas Tech University
Are We Incoherent?: Theatre and Frictions of the Paradox of Fiction

Presenter: Sara Taylor, Indiana University
Acts of Radical Imagination: Student Protest Movements in Late Communist Poland

**The Revolt of Mothering: Performatively Protesting Western Expectations (#2308)**

TIME: 8:00 AM–9:30 AM

LOCATION:

FOCUS GROUP(S): Women and Theatre Program (WTP)

DESCRIPTION: This panel analyzes representations that protest the current status and expectations surrounding Westernized motherhood and considers how intersectional feminism can help us break from the white-feminist lens.

SPEAKER(S):
Session Coordinator: Lynn Deboeck, University of Utah

Presenter: Adriana Nicolau Jiménez, Universitat Oberta de Catalunya
Criticizing Western Motherhood in Marta Galán’s *The Duracell Bunny with the Drum*

Presenter: Virginia Anderson, Connecticut College
Revolutionary Depiction? Staging the Child Welfare System in Rebecca Gilman’s *Luna Gale*

Presenter: Winter Davis, Mind the Gap Theatre Company and Texas Tech University
The Revolt of Motherhood: Performing Disability Narratives

Presenter: Elaine Molinaro, Montclair State University
The ABCs of Shifting: Mothering Black Children

Respondent: Christine Young, University of San Francisco

**All Things to All People 2.0: The Introduction to Theatre Class as a Live-Streamed Online Course (#1714)**

TIME: 8:00 AM–9:30 AM

LOCATION:
FOCUS GROUP(S): Theatre as a Liberal Art (TLA)

DESCRIPTION: This panel interrogates the pedagogical revolution necessitated by moving introduction to theatre classes online in the form of synchronous massive online classes (SMOC).

SPEAKER(S):
Presenter and Session Coordinator: Laura Baglereau, University of Texas at Austin
“We’re Live in 5, 4, 3, 2...”: Reflections on the Pedagogical and Learning Opportunities and Challenges of the Online Introduction to Theatre Classroom

Presenter: Alexis Riley, University of Texas at Austin
Digital Performance Pedagogy: Choreographing Access

Presenter: Jeffrey Gan, University of Texas at Austin
Liveness, Mediation, and Desire in the Virtual Classroom

Presenter: Eric Vera, University of Texas at Austin
Make That Lecture Pop: Using Pop Culture in the Introductory Theatre Classroom

Presenter: Kara Mavers, University of Texas at Austin
Quizzes, Checkpoints and Exams, Oh My! Developing Assessments for TD301’s Online Classroom

Theatre and Social Change (TASC) The Games We Play (#1602)

TIME: 8:00 AM–9:30 AM

LOCATION:

FOCUS GROUP(S): Theatre and Social Change (TASC)

DESCRIPTION: Begin with the familiar, a game to break the ice, make friends, establish relationships: then add content by exploring stories and weaving in personal experience. In the end you have created a performance piece protesting oppression, privilege, and power. Facilitators Beliza Torres Narvaez and Jerome York lead a hybrid session walking participants through common theatre games that can be transposed into quick and easy protest performances.

SPEAKER(S):
Session Coordinator and Presenter: Beliza Torres Narvaez, Augsburg University

Presenter: Jerome York, University of Dayton
¡Bienvenidos Blancos! (Part 1): Transnational Liaisons in Latinx and Latin American Theatre (#2410)

TIME: 8:00 AM–9:30 AM

LOCATION:

FOCUS GROUP(S): Latinx, Indigenous, and the Americas (LIA)

DESCRIPTION: This panel shares first-hand experience of transnational theatrical careers, collaboration, and exchange between artists in Latin America (in particular Cuba and Ecuador) and in North America.

SPEAKER(S):
Session Coordinator: Allen Kuharski, Swarthmore College
Presenter: Alex Torra, Swarthmore College and Team Sunshine Performance Corporation
¡Bienvenidos Blancos! Cubans and Americans (and Cuban-Americans) Making Work
Presenter: Sebastián Bravo Montenegro, Colectivo Internacional El Corillo
Return to Ecuador: From Education and Training in the United States to Making New Work in Quito
Presenter: Teresa Marrero, University of North Texas and Latinx Theatre Commons
The Latinx Theatre Commons and the Los Angeles Theatre Center’s Encuentro de las Américas Festival 2017: A Transnational Collaboration

Talking about a Revolution: Blackness, Time, and Sensation (#1218)

TIME: 8:00 AM–9:30 AM

LOCATION:

FOCUS GROUP(S): Performance Studies (PSFG)

DESCRIPTION: This panel considers the impact of haptics and time as it pertains to Black women’s bodies caught within the flow and dissonance of performing revolution.
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SPEAKER(S):
Presenter: Fumi Okiji, Northwestern University
Breaching the Revolution: Contribution toward a Black Feminist Poetics

Presenter: Naimah Petigny, University of Minnesota
Kinetic Dissent: Black Mobility and Performative Resistance

Presenter: Junauda Petrus, Free Black Dirt Arts Collective
Sweetness of Wild: Black Feminist Aesthetics and Spectacular Performance

Presenter: Chaunesti Webb, Northwestern University
Every Step We Take: Black Counter-aesthetics and Performances of Care

Presenter and Session Coordinator: Misty De Berry, Northwestern University
Between the Landscape and Our Bodies: Performance, Chronicity, and Environmental Racism in the Lives of Black Women

How Will Graduate Students Revolutionize Directing? (#712)

TIME: 8:00 AM–9:30 AM

LOCATION:

FOCUS GROUP(S): Directing Program (DP)

DESCRIPTION: This panel features graduate students whose directing work will soon help revolutionize theatre pedagogy and practice.

SPEAKER(S):
Session Coordinator: Joelle Ré Arp-Dunham, Circle Ensemble Theatre and University of Georgia

Presenter: Niki Tulk, University of Colorado Boulder
Following the Golden Thread: Intuition as Directing Methodology

Presenter: Joseph Paul Hill, Graduate Center, CUNY
(Em)Bodied Exclusions: Considerations for Disability Representations in Performance

Presenter: Jashodhara Sen, University of Colorado Boulder
Rasa in a To Go Box

Presenter: Marlon Burnley, University of Georgia
Communicating through the Moving Body
Presenter: Marla Schulz, University of Colorado Boulder
Next to Normal: Reenvisioning Mental Health through the Body

**Manifestos and Manifestations Roundtable Series: Manifesting Practice/Revolutionary Embodiment (#2004)**

**TIME:** 8:00 AM–9:30 AM

**LOCATION:**

**FOCUS GROUP(S):** Theory and Criticism (TC)

**DESCRIPTION:** Participants examine performative practices as embodied manifestos.

**SPEAKER(S):**
Session Coordinator: Daniel Ciba, Tufts University

Presenter: Nicole Tabor, Moravian College
Manifestos and the Single Speaker: Manifesting Monologic Brecht

Presenter: Megan Stahl, Boston College
Resistance and Revision through Performance: Jamil Khoury’s “Towards an Arab American Theater Movement”

Presenter: Valerie Williams, Baylor University
Revolutionizing the Mind and Body: Descartes’s Influence, or Lack Thereof, on English Theatre

Presenter: Siri Gurudev, University of Texas at Austin
Bodies as Manifestos: Gender and the Public Gaze

Presenter: Dan Venning, Union College
“To see theatre for a single moment is to risk one’s life”: Julian Rosefeldt’s Manifesto Installation

Presenter: Betsy S. Goldman, Curry College
*Theatre of the Oppressed: Manifesto for a Theatrical Revolution*

Presenter: Anna Andes, Susquehanna University
Walking the Manifesto Talk on the Stage: Cicely Hamilton’s Commercial Balancing Act
Work, Theatre, and Protest: Balancing Acts (#501)

TIME: 8:00 AM–9:30 AM

LOCATION:

FOCUS GROUP(S): Black Theatre Association (BTA)

DESCRIPTION: The panelists propose innovative interventions that invoke protest because the academy asks women of color to survive and thrive while overcoming obstacles inherent to their identities.

SPEAKER(S):
Presenter and Session Coordinator: Sharrell Luckett, Muhlenberg College
Presenter: Kashi Johnson, Lehigh University
Presenter: Shondrika Moss-Bouldin, Georgia State University
Presenter: Daphnie Sicre, Borough of Manhattan Community College, CUNY

The Revolution Begins with One: Individuals Staging Interventions (#207)

TIME: 8:00 AM–9:30 AM

LOCATION:

FOCUS GROUP(S): American Theatre and Drama Society (ATDS)

DESCRIPTION: This panel explores the role of the individual—subversive performer, rebellious character, and innovative entrepreneur—in creating change in popular theatrical culture.

SPEAKER(S):
Presenter and Session Coordinator: Franklin Lasik, Baltimore Center Stage
Small-Time Revolutions: The Gus Sun Vaudeville Circuit
Presenter: Grace Overbeke, Northwestern University
The Forgotten Pioneer: The Erasure of Stand-Up Revolutionary Jean Carroll
Presenter: Jordan Schildcrout, SUNY Purchase
Billie Dawn versus Donald Trump: (Re)Born Yesterday Remix
Design Revolutions: Materiality, Technology, and Innovation in the Theatre (#3653)

TIME: 8:00 AM–9:30 AM

LOCATION:

FOCUS GROUP(S): Theatre History (TH); Design, Tech, and Management (DTM)

DESCRIPTION: This panel considers design history across disciplines through the lens of revolution, examining revolutionary objects, techniques, materials, and technologies.

SPEAKER(S):
Moderator: Anne Fletcher, Southern Illinois University

Presenter and Session Coordinator: David Bisaha, Binghamton University, SUNY

Dynamic Fluids: Hydraulics, Pneumatics, and Lighting Systems in the Early Twentieth Century

Presenter: David Willinger, City College of New York and Graduate Center, CUNY

The Booby-Trapped Stage: Recurring Spatial Strategies in Ivo Van Hove/Jan Versweyveld Productions over the Years

Presenter: Ashley Bellet, University of Wisconsin–Madison

Thermoplastics and the Fantasy of Form: How the Unimaginable Becomes Material

Presenter: Pamela Thielman, Graduate Center, CUNY

Reinventing Scenic Transformation: Venetian Shipbuilding, the Wars of Castro, and Giacomo Torelli’s Stage Machinery

Revolutions in Dramaturgy: Foundations and Futures (#805)

TIME: 8:00 AM–9:30 AM

LOCATION:

FOCUS GROUP(S): Dramaturgy (DR)

DESCRIPTION: Offering rigorous analyses of foundational dramaturgical texts and movements, this panel culminates in the reading of a collectively written manifesto that envisions and articulates dramaturgy’s next revolution.

SPEAKER(S):
Presenter and Session Coordinator: Karen Jean Martinson, Chicago State University
The Time Was Then, the Time Is Now: Revisiting LMDA’s Manifestos and Resounding the Call to Revolution

Presenter: Daniel Smith, Michigan State University
Excavating Freytag’s Pyramid

Presenter: Natalya Baldaga, New and Complete Hamburg Dramaturgy
Lessing’s Hamburg Dramaturgy as a Productive Failure

Presenter: Shelley Orr, San Diego State University
Repetition and Revision: Suzan-Lori Parks’s “Elements of Style”

Presenter: Priscilla Page, University of Massachusetts Amherst
Laurie Carlos and the Feminine Divine

Presenter: Jennifer Shook, Grinnell College
American Indian Theater in Performance: A Reader and the Indigenous Knowledge and Contemporary Performance Project

Presenter: LaRonika Thomas, Loyola University Maryland
Questions I Asked in My Twenties and the Twenty Years It Took to Answer Them: A No-Longer-Early-Career Dramaturg’s Reflections on Bert Cardullo’s What Is Dramaturgy?

New Play Development Workshop Showcase of New Plays (#3626)

TIME: 9:00 AM–1:00 PM

LOCATION:

FOCUS GROUP(S): Playwrights and Creative Teams (PACT); Directing Program (DP)

DESCRIPTION: This session is the New Play Development Workshop (NPDW) showcase performance and public response for the ten-minute plays selected for this year’s conference. Selected plays include:

Formerly Known As, by Aylson Mead, Independent Artist
The Club, by James Christy, Independent Artist
He/She/They, by Brooke Daniels, James Madison University
The Kitty Bomb, by Kevin J. Daly, Quinnipiac University and New Play Exchange
Picket Line, 1936, by Ed Levy, Independent Artist
The Shooter, by Kimberly Kalaja, Nellie’s Pencils Theater Ensemble
**Twelve: A Tragedy**, by Reina Hardy, Independent Artist

**Where the Fireworks Come From**, by Michael Pisaturo, Boston College

**SPEAKER(S):**

Cochairs and Session Coordinators: Ingrid De Sanctis, James Madison University; Judith Royer, Loyola Marymount University; and Rodger Sorenson, Brigham Young University

Production Managers/On-Site Coordinators: Ingrid De Sanctis, James Madison University; Judith Royer, Loyola Marymount University; Rodger Sorenson, Brigham Young University; and Alexi Siegel, Independent Artist

Directors: Sharon Andrews, Wake Forest University; Suzanne Delle, York College of Pennsylvania; Suzy DeVore, Hillsborough Community College; Julia Listengarten, University of Central Florida; Kiara Pipino, Grand Valley State University; Pam Pepper, Lehigh University; Fred Rubeck, Elon University; and Robin Stone, Roger Williams University

Actors: Samantha Eppes, Independent Artist; Julienne Greer, University of Texas at Arlington; Nicole Hamilton, New Mexico State University; Eric Jorgensen, University of California, Santa Barbara; Wil Kilroy, New Mexico State University; George Nelson, Brigham Young University; Tracy Liz Miller, Chandler-Gilbert Community College; John O’Connor, Fairmont State University; Detra Payne, University of Texas at Arlington; Anne Elezabeth Pluto, Lesley University; Andy Price, Independent Artist; Kim Shively, Elon University; Rodger Sorensen, Brigham Young University; Kim Stauffer, University of Albany; Eric Thibodeaux-Thompson, University of Illinois Springfield; Greg White, University of Central Oklahoma; and Natasha Yannacanedo, Hostos Community College, CUNY

Scenographers: Ashley Bellet, University of Wisconsin–Madison; Charles Erven, Loyola Marymount University; J. Michael Griggs, University of Illinois Urbana-Champaign; Melpomene Katakalo, Lehigh University; Denise R. Massman, Siena College; Sabrina Notarfrancisco, Connecticut College; P. Gibson Ralph, College at Brockport, SUNY; and Jennifer Saxton, University of Texas Rio Grande Valley

Dramaturgs: Guillermo Aviles-Rodriguez, California State University, Northridge; Walter Byongsok Chon, Ithaca College; Sierra Carlson, Independent Artist; Yan Chen, American Repertory Theater Institute at Harvard University; Krysta Dennis, Siena College; John McCaslin-Doyle, SUNY Oneonta; Matthew McMahan, Emerson College; Janna Segal, Louisville University; and Steffen Silvis, University of Wisconsin–Madison

**Internships: Benefits and Challenges (#602)**
SUNDAY, AUGUST 5, 2018

TIME: 9:45 AM–11:15 AM

LOCATION:

FOCUS GROUP(S): Design, Tech, and Management (DTM)

DESCRIPTION: Internships are essential within our field for students and their future. This panel will address the benefits and challenges that we encounter as professors.

SPEAKER(S):
Session Coordinator: Elena SV Flys, Eastern Michigan University

Presenters: Susan Badger Booth and Elena SV Flys, Eastern Michigan University; and Charles Jabour, THE OFFICE performing arts + film

What Can We Learn from Internships?

Presenter: Jennifer Saxton, University of Texas Rio Grande Valley

Revolutions in Thought: Strategies for Shifting Paradigms in First-Generation College Students regarding Internship Participation

Presenter: Linda Donahue, Texas Tech University

Best Practices for Arts Administration Internships

The Quiet Revolution (#411)

TIME: 9:45 AM–11:15 AM

LOCATION:

FOCUS GROUP(S): Association of Theatre Movement Educators (ATME)

DESCRIPTION: This hands-on movement workshop will explore presence, mindfulness awareness, and empathy through different contemplative and mindfulness practices as applied to theatre training.

SPEAKER(S):
Presenter: Liz Stanton, New York University Experimental Theatre Wing

Raising Windhorse: The Application of Centering Meditation in Physical Acting

Presenter: Jeremy Williams, Convergences Theatre Collective

Imagining Something Out of Nothing
Presenter: Rebecca Holderness, University of Wisconsin–Milwaukee
Contemplative Practice and the Group

Presenter and Session Coordinator: Kate Kohler Amory, Salem State University
Radical Stillness: Bringing Meditation and Other Mindfulness Practices into the Acting Classroom

Virtual Performance, Technology, and Embodiment (#1219)

TIME: 9:45 AM–11:15 AM

LOCATION:

FOCUS GROUP(S): Performance Studies (PSFG)

DESCRIPTION: The papers on this panel explore the relationship between the body, technology, and performance within the context of virtual reality.

SPEAKER(S):
Presenter: Rebecca W. Bushnell, University of Pennsylvania
Gesture and Performance in Virtual Reality

William Lewis, University of Colorado Boulder
Between Potential and Actualization in Corporatized Theatres of Virtual Reality

Presenter and Session Coordinator: Kevin Brown, University of Missouri
Toward a Performative Approach to Virtual Reality

The Revolution Will Have Music: Music, Theatre, and the Sacred (#1407)

TIME: 9:45 AM–11:15 AM

LOCATION:

FOCUS GROUP(S): Religion and Theatre (RT)

DESCRIPTION: Panelists consider how melodies can carry the seeds of revolution, specifically in the ways that music and its performance have led to revolutionary revelation inside and outside the church.
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SPEAKER(S):
Session Coordinator: Alicia Corts, Saint Leo University
Moderator: Megan Sanborn Jones, Brigham Young University
Presenter: Scout Storey, University of Georgia
“The Faintest Footprint”: Theatrical Ritual, Prophetic Interpretation, and an Endemic Culture of Bloodshed in Tamar of the River
Presenter: Carla Neuss, University of California, Los Angeles
Sunbeam Strings: Cosmic Revelation and Auditory Affect in Scriabin’s Mysterium
Presenter: Scott Venters, University of Washington
The Revelation of the Sensible: Theatre and Science in Seventeenth-Century Revolutionary England

Revolutionary Receptivity: Heightening Kinesthetic Awareness in the Actor’s Body (#111)
TIME: 9:45 AM–11:15 AM
LOCATION:
FOCUS GROUP(S): Acting Program (AP)
DESCRIPTION: How does heightened kinesthetic awareness revolutionize the actor’s body, cultivate presence, and prime the instrument for receptive, embodied performance?
SPEAKER(S):
Session Coordinator: Valerie Clayman Pye, Long Island University Post
Presenter: Fabio Polanco, Kent State University
Radically Receptive Relations: Michael Chekhov’s Four Brothers
Presenter: Michael Colby Jones, Brooklyn College, CUNY
The Jeopardy in Revolutionary Presence
Presenter: Valerie Clayman Pye, Long Island University Post
Finding Connection: Revolutionizing Partner Connection for Enhanced Presence

Revolutionizing Our Theatre Programs with the New Majority College Student (#2104)
**SUNDAY, AUGUST 5, 2018**

**TIME:** 9:45 AM–11:15 AM  

**LOCATION:**

**FOCUS GROUP(S):** Two-Year College Program (TYCP)

**DESCRIPTION:** This panel deals with understanding the assets of the new majority college student. It asks: why do two-year community college students make successful theatre majors at four-year institutions?

**SPEAKER(S):**  
Session Coordinator and Presenter: Stefanie Sertich, LaGuardia Community College, CUNY

**“Sing of Today”: Musical Theatre Performance and Protest through Blocking, Choreography, and Song (#3667)**

**TIME:** 9:45 AM–11:15 AM  

**LOCATION:**

**FOCUS GROUP(S):** Music Theatre/Dance (MT/D); Directing Program (DP)

**DESCRIPTION:** Inspired by the conference theme, this panel investigates how stagings of revolutions in musicals make meaning through blocking, choreography, and song.

**SPEAKER(S):**  
Moderator: Valerie Joyce, Villanova University  
Presenter: Bud Coleman, University of Colorado Boulder  
From “One Big Union for Two” (*Pins and Needles*) to “Steam Heat” (*Pajama Game*): Pro-Union Musicals on Broadway  
Presenter and Session Coordinator: Barrie Gelles, Graduate Center, CUNY  
“American Rags”: The Progressive Era Garment Industry, Union Square Strikes, and the Presence of Emma Goldman in *Rags* and *Ragtime*  
Presenter: Stephanie Lim, University of California, Irvine  
Choreographing Protest and Resistance through Sign and Song in Deaf West Theatre’s *Spring Awakening*
Presenter and Session Coordinator: Joshua Robinson, Indiana University Bloomington
“The Anthem of the People”: Staging Revolution and Protest in the Broadway Musical Urinetown

Teaching and Resisting Rape Culture: A Roundtable on Pedagogical Experiences and Best Practices (#3664)

TIME: 9:45 AM–11:15 AM

LOCATION:

FOCUS GROUP(S): Women and Theatre Program (WTP); Dramaturgy (DR)

DESCRIPTION: This roundtable convenes college instructors, dramaturgs, and directors to analyze experiences with students, identifying strategies for the discussion and depiction of sexual violence in performance.

SPEAKER(S):
Presenter: Nandi Bynoe, Sexual Misconduct Resource Specialist, Tufts University
Understanding the College Context

Presenter: Jane Barnette, University of Kansas
Dramaturgical Interventions for Content/Trigger Warning Purposes

Presenter: Jessica Brater, Montclair State University
Teaching and Resisting Rape Culture in the Early Modern European Canon

Presenter: Lynn Deboeck, University of Utah
Providing New Scripts to Combat Rape Culture Apathy

Presenter and Session Coordinator: Catherine M. Young, Princeton University
Teaching Ruined and Eclipsed Back-to-Back

Presenter: Benjamin Gillespie, Graduate Center, CUNY
“Do we have to play this scene?” Deconstructing Sexual Violence in Streetcar through Belle Reprieve

Respondent: Martine Kei Green-Rogers, SUNY New Paltz
Interactive Pedagogy: Using Acting and Improvisation Techniques in the Playwriting Course (#3651)

TIME: 9:45 AM–11:15 AM

LOCATION:

FOCUS GROUP(S): Acting Program (AP); Playwrights and Creative Teams (PACT)

DESCRIPTION: In this panel, panelists share hands-on and participatory improvisational and acting exercises that they use in their playwriting courses.

SPEAKER(S):
Presenter: Matt Fotis, Albright College
Color/Advance/Reincorporate

Presenter: Charissa Menefee, Iowa State University
Creating Opportunities for Surprise

Presenter: Kim Miller, University of the Cumberlands
Improvisation as Writing Prompt in the Playwriting Classroom

Presenter: M. Kate Caffrey, Framingham State University
Using the Living Sculpture Exercise as Inspiration and Preparation for Writing a Script

Presenter and Session Coordinator: Hillary Haft Bucs, Western New England University
Using Johnstone’s Storytelling Improvs to Practice Structure for the Playwriting Course

Female Empowerment Takes the Stage: Revolutionary Women in Theatre and Performance (#2311)

TIME: 9:45 AM–11:15 AM

LOCATION:

FOCUS GROUP(S): Women and Theatre Program (WTP)

DESCRIPTION: From body image stereotypes to socioeconomic and multicultural struggles; this panel explores women leading the revolution to gender empowerment through theatre and performance.
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SPEAKER(S):
Presenter and Session Coordinator: Grace Overbeke, Northwestern University
The Forgotten Pioneer: Jean Carroll, the First Jewish Female Stand-Up Comedian

Presenter: Anna Lytvynova, York University
Speaking through Bodies: The Abstract and the Multicultural

Presenter: Sarah Fahmy, University of Colorado Boulder
Revolting against the Predestined Cycle That Traps Us

CC-Sponsored Concurrent Session B: (Re-) Enacting the Revolution (#3645)

TIME: 9:45 AM–11:15 AM

LOCATION:

FOCUS GROUP(S): Conference Committee (CC)

DESCRIPTION: This session is an on-site conversation culminating the off-site tours to Plimoth Plantation and Wampanoag Homesite, Boston Tea Party Museum and Ships, and the African American Freedom Trail.

SPEAKER(S):
Session Coordinators: Andrew Gibb, Vice President for Conference 2019; and Ann M. Shanahan, Vice President for Conference 2018

Moderators: Scott Magelssen, University of Washington; Bethany Hughes, University of Michigan; and Monica White Ndounou, Dartmouth College

Acting on Purpose: Devising Theatre for Civic Engagement on College Campuses (#3650)

TIME: 9:45 AM–11:15 AM

LOCATION:

FOCUS GROUP(S): Theatre and Social Change (TASC); Theatre as a Liberal Art (TLA)

DESCRIPTION: This panel explores current theatrical classes/practices on campuses that encourage students’ involvement in social and civic issues.
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SPEAKER(S):
Presenter: Vanessa Campagna, Monmouth College
Teaching Theatre and Social Change: Collaborating with Artistic Citizens on the Liberal Arts Campus

Presenter: Leah Lowe, Vanderbilt University
Teaching Civic Engagement through Devising

Presenter: Heather May, Hobart and William Smith Colleges
Process as Protest: The Transformative Possibilities and Neoliberal Limitations of Ongoing Collaborative Devising Companies

Presenter and Session Coordinator: Elizabeth Stroppel, William Paterson University
Rebuffing the “Ivory Tower”: Devising Theatre as Civic Engagement

Digital Discourse: Social Media and the Conference Experience (#2602)
TIME: 9:45 AM–11:15 AM
LOCATION:
FOCUS GROUP(S): Electronic Technology Committee (ETC)
DESCRIPTION: The Electronic Technology Committee offers an informal forum for discussing the role of social media (especially Twitter) during conferences, focusing on questions of access.

SPEAKER(S):
Session Coordinator: Daniel Smith, Michigan State University
Presenter: Jennifer Kokai, Weber State University
Presenter: Gibson Cima, Northern Illinois University

Voice-Speech-Action: Connecting Truth to Power in Performance (#2210)
TIME: 9:45 AM–11:15 AM
LOCATION:
FOCUS GROUP(S): Voice and Speech Trainers Association (VSTA)
DESCRIPTION: This session empowers the inner connection with the voice so that it can powerfully serve the play in its performance for social change.

SPEAKER(S):
Session Coordinator: Mary Maxine Browne, Purdue University
Presenter: Caroline Good, DePauw University
Collaborative Choreography for Greek Choruses
Presenter: Tim Good, DePauw University
Boal/Lessac Voice Integration for Content Creation in Applied Theatre Contexts
Presenter: Wil Kilroy, New Mexico State University
The Physical and Vocal Character through Attention to Breath and Movement
Presenter: Andrew Papa, University of Detroit Mercy
Discovering the Spine of the Character

Preparing Students for the Profession: Professional Practice Courses and Capstone Experiences (#1716)

TIME: 9:45 AM–11:15 AM

LOCATION:

FOCUS GROUP(S): Theatre as a Liberal Art (TLA)

DESCRIPTION: This panel addresses how we are preparing students to enter the field through professional practice courses and capstone experiences.

SPEAKER(S):
Session Coordinator: Kellee Van Aken, Seton Hill University
Presenter: Julia Matthews, Albright College
Decoding the Profession
Presenter: Kathleen Sills, Merrimack College
Expanding/Exploding Professional Practice: Outside-the-Box Capstone Experiences
Presenter: Brian Jones, Indiana University of Pennsylvania
Preparing Liberal Arts Students for Professional Practice
Forms of Resistance, Resistance to Form (#1005)

TIME: 11:30 AM–1:00 PM

LOCATION:

FOCUS GROUP(S): Lesbian, Gay, Bisexual, Transgender, Queer (LGBTQ)

DESCRIPTION: This session concerns the complex ways in which we make work and speak about queernesses in, around, and in resistance to institutional forms and structures.

SPEAKER(S):
Presenter: Ben Buratta, Royal Central School of Speech and Drama, University of London
Presenter: Alyson Campbell, Victorian College of the Arts, University of Melbourne
Presenter and Session Coordinator: Stephen Farrier, Royal Central School of Speech and Drama, University of London
Presenter: Joe Parslow, Royal Central School of Speech and Drama, University of London
Presenter: Julie McNamara, Vital Xposure

The Home of the Brave and the True North Strong and Free: Border-Crossing Canadian and American Theatre and Performance (#209)

TIME: 11:30 AM–1:00 PM

LOCATION:

FOCUS GROUP(S): American Theatre and Drama Society (ATDS)

DESCRIPTION: This session considers the rich resource and revolutionary possibilities for studying theatre and performances that span the border between Canada and the United States.
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SPEAKER(S):
Chair: Susanne Shawyer, Elon University
Presenter: Shawna Mefferd Kelty, SUNY Plattsburgh
Performing the Victor/Representing the Enemy Across the 49th Parallel: Contested Territories, Histories, and Identities of the War of 1812

Presenter and Session Coordinator: Laura MacDonald, University of Portsmouth
Welcome to the Rock, or Yankee Go Home? Developing and Distributing Musical Theatre Across the Canadian-US Border

Presenter: Emily A. Rollie, Central Washington University
Bringing the True North to the Great White Way: The Impacts, Economics, and Aesthetics of Toronto-Based Soulpepper Theatre’s “Soulpepper on 42nd Street” Season

Movement(s) and Resistance: Borders, Immigration, and Performance in the Hemispheric Americas (#3622)

TIME: 11:30 AM–1:00 PM

LOCATION:

FOCUS GROUP(S): American Theatre and Drama Society (ATDS); Latinx, Indigenous, and the Americas (LIA)

DESCRIPTION: Panelists conceptualize movement as resistance and multiplicity, an optic that illuminates intersections between transnational asylum, transhistorical gesture, border performance, and choreographies of social justice.

SPEAKER(S):
Presenter and Session Coordinator: Lisa Jackson-Schebetta, University of Pittsburgh
Revolution and Asylum in the Americas: Margarita Xirgu and Lola Membrives in Buenos Aires, 1937

Presenter: Gina Sandi-Diaz, California State University, Fresno
Costa Rica’s Mascaradas: Performing Obedience and Revolt

Presenter: Naila Ansari, University at Buffalo, SUNY
Undocumented Gestures of Resistance: A Look into the Transcription of “Hands Up, Don’t Shoot” on Congressional Record
Presenter: Ana-Christina Acosta Gaspar de Alba, Florida Atlantic University
Your Wall Can't Stop Us: Performing through the Mexican-American Border

**Occupy Goldoni: Twenty-First-Century American Commedia (#3619)**

TIME: 11:30 AM–1:00 PM

LOCATION:

FOCUS GROUP(S): Association of Theatre Movement Educators (ATME); Directing Program (DP); Acting Program (AP)

DESCRIPTION: This panel examines the use and subversion of conventional acting and directing techniques to create a popular, topical American Commedia that exposes and challenges American inequity.

SPEAKER(S):
Presenter and Session Coordinator: Kevin Otos, Elon University
Presenter: Laura Rikard, University of Miami
Presenter: Artemis Preeshl, Elon University

**The Contemporary in Contemporary Circus Contemporaneity: Radicalized Modernity and the Circus Revolution (#418)**

TIME: 11:30 AM–1:00 PM

LOCATION:

FOCUS GROUP(S): Association of Theatre Movement Educators (ATME)

DESCRIPTION: This panel argues that contemporaneity in circus has been romanticized aesthetically when it might just be a hide-and-seek game of radical modernity.

SPEAKER(S):
Session Coordinator: CarlosAlexis Cruz, University of North Carolina Charlotte
Presenter: Louis Patrick Leroux, Concordia University and Montreal Working Group on Circus Research
What is Contemporary about Contemporary Circus?
Presenter: Roy Gomez Cruz, Northwestern University
Contemporary Circus Revolutions in Mexico: Revamping Traditions and the Contradictions of Uncritical Indigenism

The Musical Theatre Triathlete: New Mind, Voice, and Body Wellness Initiatives in Musical Theatre Training Programs (#3611)

TIME: 11:30 AM–1:00 PM
LOCATION:
FOCUS GROUP(S): Music Theatre/Dance (MT/D); Voice and Speech Trainers Association (VSTA)
DESCRIPTION: This panel will identify areas of concern in musical theatre training, offering strategies for supporting students at risk for training-related physical, vocal, and mental health injuries.

SPEAKER(S):
Session Coordinator: Anne Healy, University of Texas at Arlington
Presenter: Stacey Cabaj, Loyola Marymount University
Speech and Vocal Health
Presenter: Michael Ellison, Bowling Green State University
Physical Connection: Breathing—Centering—Grounding
Presenter: Kaitlin Hopkins, Texas State University
Mental Wellness Research/Curriculum Development
Presenter: Amy S. Osatinski, University of Northern Iowa
Physical Safety and Consent

White/Women/Performance: Fractured Intersections in Trumpian Times (#3605)

TIME: 11:30 AM–1:00 PM
LOCATION:
FOCUS GROUP(S): Women and Theatre Program (WTP); Lesbian, Gay, Bisexual, Transgender, Queer (LGBTQ)
DESCRIPTION: This panel offers critical reassessments of performance at its intersections with white womanhood amid a new historical conjuncture for feminist theory and organization.

SPEAKER(S):
Presenter: Vivian Appler, College of Charleston
Her Dark Materials: The New Woman’s Invisible Role in the Whitening of American Science Practice

Presenter: Meredith Conti, University at Buffalo, SUNY
Frontier Femininity: Whiteness and Transgressive Womanhood in the Sharpshooting Performances of Annie Oakley and Lillian Smith

Presenter: Lindsay Cummings, University of Connecticut
Racial Texts and Subtexts: Casting, Postfeminism, and the Politics of Female Solidarity

Presenter and Session Coordinator: Kellen Hoxworth, Dartmouth College
The “Girls” of the Period: White Womanhood and Racial Innocence on the Transoceanic Stage

Presenter: Joshua Williams, Harvard University
Angels and Apes: The White Savior Feminisms of Dian Fossey and Jane Goodall

Bringing Down Walls through Devised Theatre (#704)

TIME: 11:30 AM–1:00 PM

LOCATION:

FOCUS GROUP(S): Directing Program (DP)

DESCRIPTION: This session shares two examples of devised theatre: a workshop on devising a piece of theatre specifically for young audiences and a paper describing a theatre project produced for a pilot program developed for Ratchaburi Correctional Facility, a women’s prison in Thailand.

SPEAKER(S):
Presenter and Session Coordinator: Mary Lennon, Virginia Commonwealth University

Presenter: Lorraine Moller, John Jay College of Criminal Justice

Rediscover the National Partners of the American Theatre–NAPAT (#2801)
**SUNDAY, AUGUST 5, 2018**

**TIME:** 11:30 AM–1:00 PM

**LOCATION:**

**FOCUS GROUP(S):** Advocacy Committee (AC)

**DESCRIPTION:** Support university student theatre nationwide, and rediscover NAPAT, an ATHE affiliate and KCACTF associate. At this panel, share collegiality and conversation and discover the organization’s history, membership, and scholarship programs.

**SPEAKER(S):**
Session Coordinator: James Hatfield, California State University, Los Angeles

Presenter: Jeffery Koep, University of Nevada, Las Vegas
The Origin and History of NAPAT

Presenter: Jere Wade, California State University Stanislaus
NAPAT’s Future Planning

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**¡Bienvenidos Blancos! (Part 2): Transnational Liaisons in Latin American, European, and American Performance (#2411)**

**TIME:** 11:30 AM–1:00 PM

**LOCATION:**

**FOCUS GROUP(S):** Latinx, Indigenous, and the Americas (LIA)

**DESCRIPTION:** The panel concerns theatrical exchange and hybridization between Latin America, Europe, and the United States in often highly politicized contexts involving both right- and left-wing revolutions.

**SPEAKER(S):**
Presenter: Teresa Marrero, University of North Texas

Presenter and Session Coordinator: Allen Kuharski, Swarthmore College
Transatlantic Liaisons: From Gombrowicz’s *Trans-Atlantyk* to Julian Schnabel’s *Before Night Falls*

Presenter: Klementyna Suchanow, Wydawnictwo Czarna
Gombrowicz and Piñera: Queer Sexuality, Revolution, and Performance
Presenter: Stefano Boselli, Graduate Center, CUNY
How to Become an Argentine of Paris: The Lavelli-Gombrowicz-Zachwatowicz Assemblage

**Rising and Falling: Constructing the Cultural Identity of the American South (#1220)**

TIME: 11:30 AM–1:00 PM

LOCATION:

FOCUS GROUP(S): Performance Studies (PSFG)

DESCRIPTION: This session offers three papers that explore the nature of monuments and monumentalization, focusing on the construction of the cultural identity of the American South.

SPEAKER(S):
Presenter and Session Coordinator: Weston Twardowski, Northwestern University

Presenter: La Donna L. Forsgren, University of Notre Dame
Myths, Memories, and Monuments: From Emancipation Park to *The Beguiled*

Presenter: Laura Ferdinand Feldmeyer, Northwestern University
Living Monuments: Southern Women and Historical Memory in Jim Crow Atlanta

**Mentoring Playwrights in Programs without Playwriting Faculty (#1303)**

TIME: 11:30 AM–1:00 PM

LOCATION:

FOCUS GROUP(S): Playwrights and Creative Teams (PACT)

DESCRIPTION: This session is designed to equip nonplaywriting faculty with tools to mentor early-career playwrights.

SPEAKER(S):
Session Coordinator and Presenter: Kevin Daly, Quinnipiac University

**How Theatre Saves Our Lives: Revolutions in Exile, Theatre of Revolution (#2319)**
SUNDAY, AUGUST 5, 2018

TIME: 11:30 AM–1:00 PM

LOCATION:

FOCUS GROUP(S): Women and Theatre Program (WTP)

DESCRIPTION: A comparative, feminist, and performative incursion in the dramatic works of two diasporic Romanian writers: Domnica Radulescu and Matei Visniec, from the perspective of dealing with political trauma through revolutionary theatrical aesthetics.

SPEAKER(S):
Session Coordinator: Domnica Radulescu, Washington and Lee University

Presenter: Catalina Iliescu Gheorghiu, University of Alicante
Theatre of Revolution and Revolution of Theatre: Two Texts of Exiled Playwrights (Radulescu and Visniec) and their Spanish versions. How Does Imagology Affect the Translator’s Decisions?

Presenter: Maria-Sabina Draga Alexandru, University of Bucharest
Revolutionary Body Politics in Matei Vișniec’s and Domnica Radulescu’s Theatre of War

Presenter: Nikaury Rodriguez, Family Life Theatre
Exile In Performance

Presenter: Nicholas Radulescu, Family Life Theatre
Performing War and Exile

Revolution of Reconciliation: Bearing Witness Play—Nagasaki (#1408)

TIME: 11:30 AM–1:00 PM

LOCATION:

FOCUS GROUP(S): Religion and Theatre (RT)

DESCRIPTION: This session offers a staged reading of The Wise Man of Nyokodo, a Japanese Noh Play in English about the bombing of Nagasaki. Discussion on issues raised will follow.

SPEAKER(S):
Session Coordinator: Casey Groves, Inspire NOLA, McMain Campus

Actor: Frank Mihelich, California Baptist University
Drama Therapy as a Tool for Education and Social Justice (#1505)

TIME: 11:30 AM–1:00 PM

LOCATION:

FOCUS GROUP(S): Senior Theatre Research and Performance (STRP)

DESCRIPTION: Applied theatre artists must navigate the blurry lines between teaching, liberating, and healing. Panelists showcase drama therapy theories at work with constituents of all ages.

SPEAKER(S):
Presenter and Session Coordinator: Andrew Gaines, Grays Harbor College
Therapeutic Teaching Artistry

Presenter: Joe Salvatore, New York University
The 65+ Project

Presenter: Evan Hastings, Srishti Institute of Art, Design and Technology
Shadow Liberation Theatre and Gender Violence in India

Revolutionizing Rubrics: Evaluation in the Acting Studio (#110)

TIME: 11:30 AM–1:00 PM

LOCATION:

FOCUS GROUP(S): Acting Program (AP)

DESCRIPTION: This panel offers a variety of perspectives on using rubrics to examine and evaluate various student projects in performance-based classes.

SPEAKER(S):
Presenter: Kim Shively, Elon University
Assessing Participation: Setting the Stage for Professionalism

Presenter: Hillary Haft Bucs, Western New England University
Evaluating the Improvisational Comedy Student

Presenter and Session Coordinator: Valerie Clayman Pye, Long Island University Post
Encouraging Creative Practice with Rubrics
ATHE Annual Conference Closes

TIME: 1:00 PM