WEDNESDAY, AUGUST 1, 2018

ATHE Leadership Institute Day 2 (#3219)

TIME: 8:00 AM–4:00 PM

LOCATION:

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

DESCRIPTION: The ATHE Leadership Institute® provides professional development opportunities for faculty members to prepare for leadership roles in higher education and serve more effectively. Since 2000, more than two hundred faculty members have participated in workshops and mentoring through the institute. Presenters include national leaders in higher education as well as experienced chairs, deans, and other executives who volunteer their time and expertise to mentor faculty.

SPEAKER(S):
Presenter and Session Coordinator: Kristin Sosnowsky, Louisiana State University

Presenter: Jake Pinholster, Arizona State University

Pre-Conference Event: Association for Asian Performance, Day 2 (#7506)

TIMES: 8:00 AM–4:00 PM and 9:00 AM–4:00 PM

LOCATIONS:

FOCUS GROUP(S): Association for Asian Performance (AAP)

DESCRIPTION: This is the annual Association for Asian Performance pre-conference. Please see full information on page #.

Pre-Conference Event: Revolutionary Pedagogy (#7507)

TIME: 8:00 AM–4:00 PM

LOCATION: Boston Playwrights Theatre

FOCUS GROUP(S): Women and Theatre Program (WTP)
DESCRIPTION: The Women and Theatre Program pre-conference offers a full day of panels, workshops, and roundtables and will feature a keynote speaker and performance.

REGISTRATION FEE: $30–$50

CONTACT: Jessica Del Vecchio, delvecjs@jmu.edu

Pre-Conference Event: Revolutionizing Our Core Classes (#7504)

TIME: 8:30 AM–3:30 PM

LOCATION:

FOCUS GROUP(S): Theatre as a Liberal Art (TLA); Two-Year College Program (TYCP)

DESCRIPTION: This pre-conference will be a “teach in” to share experiences, syllabi, and assignments through panels and hands-on workshops focused on pedagogical and practical approaches to our core classes and rehearsal/production practices.

REGISTRATION FEE: Free

CONTACT: Siouxsie Easter, seaster@wells.edu

Pre-Conference Event: Immersive Theatre: An Ongoing Performance Revolution, Day 2 (#7505) Day 2

TIME: 9:00 AM–12:00 PM; 1:00 PM–4:00 PM

LOCATION:

FOCUS GROUP(S): Acting Program (AP); Directing Program (DP); Design, Tech, and Management (DTM); Association of Theatre Movement Educators (ATME); Interactive Theatre Committee (ITC)

DESCRIPTION: Day 2 will be entirely led by Jennine Willett, co-artistic director of New York’s critically acclaimed Third Rail Projects, creators of site-specific, immersive, and experimental performance. She will discuss Third Rail’s work and process and guide participants through examples of exercises they utilize in the development of their projects. This workshop should be of great value to individuals with little or no experience in immersive theatre and to those
who have a worked a great deal in this exciting art form. Please see session listing for day 1 and additional information on page #.

Pre-Conference Event: A Walking Dramaturgy of Boston’s Heritage Trails (#7510)

TIME: 9:00 AM–4:00 PM

LOCATION: Meet just outside the T Red Line Park station, at the corner of Park and Tremont, in the Commons

FOCUS GROUP(S): Dramaturgy (DP)

DESCRIPTION: This year's pre-conference will take advantage of the unique history of Boston as a way to begin discussions on the conference's themes of Revolution, Resistance, and Protest. The pre-conference will consist of multiple history/heritage walking tours, interwoven with lunch and conversation with Jim Vrabel, archivist, community activist, and author of A People’s History of the New Boston. Pre-conference participants will choose from one of four available tours: The Freedom Trail, the Black Heritage Trial, The Boston Women’s Heritage Trail, or The Irish Heritage Trail.

ACCESSIBILITY: For folks who would like an option to walking, please contact planners for information on how to participate.

REGISTRATION FEE: $25.00

CONTACT: Olga Sanchez Saltveit, osanchez@uoregon.edu

Pre-Conference Event: Intersecting Histories, Intersecting Revolutions, Day 2 (#7513)

TIME: 9:00 AM–4:00 PM LOCATION: Pao Arts Center, 99 Albany Street, Boston, MA 02111 (twenty-five minutes’ walk from the conference hotel)

FOCUS GROUP(S): Latinx, Indigenous, and the Americas (LIA); Lesbian, Gay, Bisexual, Transgender, and Queer (LGBTQ); Theatre and Social Change (TASC)

DESCRIPTION: The Latinx, Indigenous, and the Americas; Lesbian, Gay, Bisexual, Transgender, and Queer; and Theatre and Social Change Focus Groups have teamed up this year to bring you a pre-conference that embraces the multiple and complex identities that we share.
Wednesday's events involve a HowlRound/Latinx Theatre Commons roundtable, a workshop with Asantewa Sunni-Ali on acts of liberation and self-care, and a workshop with Mestre Monza Calabar on Afro-Brazilian movement practices. Please see session listing for day 1 and additional information on page #.

Pre-Conference Event: Manifesting Contemplative Teaching: A Meditation and Yoga Workshop, Day 2 (#7514)

TIME: 9:00 AM–12:00 PM

LOCATION:

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

DESCRIPTION: This pre-conference is in keeping with the tradition we have had of contemplative practice preceding ATHE conferences for the past three years, but this year, the focus will be on writing and revising individual teaching manifestos. On day 2, participants will have an opportunity to share their manifestos and receive feedback from the group, followed by another meditation and yoga session. Please see session listing for day 1 and additional information on page #.

Pre-Conference Event: Intergenerational Queer Ritual (#7515)

TIME: 9:00 AM–3:00 PM

LOCATION:

FOCUS GROUP(S): Religion and Theatre (RT), Lesbian, Gay, Bisexual, Transgender, and Queer (LGBTQ)

DESCRIPTION: With performances by Annie Sprinkle, Beth Stephens, and Taja, this pre-conference seeks to put into conversation the performance rituals enacted by these performances artists as intergenerational understandings of queer ritual. By using seasoned artists with an artist of a new generation, this pre-conference seeks to investigate the origins of queer ritual and trace its continual evolution. The artists will join us in the conversations as a means of digging more deeply into the rationale and thought process behind the use of ritual as a queer performance space.
WEDNESDAY, AUGUST 1, 2018

REGISTRATION FEE: $20.00

CONTACT: Alicia Corts, alicia.corts@saintleo.edu

Pre-Conference Event: Revolution in Four Acts, Day 2 (#7511)

TIME: 9:15 AM–2:00 PM (off-site); 2:00 PM–4:00 PM (hotel)

LOCATION:

FOCUS GROUP(S): Performance Studies (PSFG)

DESCRIPTION: On Wednesday, the pre-conference will include: a collaborative session at the Institute of Contemporary Art, a lunch session focused on advocacy and activism within academic job searches, and a curated roundtable on protest and pedagogy. Please see session listing for day 1 and additional information on page #.

Focus Group Representatives Meeting (#29XX)

TIME: 11:00 AM–1:00 PM

LOCATION:

ATHE Governing Council Meeting (#29XX)

TIME: 11:30 AM–12:30 PM

LOCATION:

New Governing Council Member Orientation (#29XX)

TIME: 11:30 AM–12:30 PM

LOCATION:
ATHE Joint Meeting of Focus Group Representatives and the Governing Council (#29XX)

TIME: 1:30 PM–4:00 PM

LOCATION:

Conference 2018 Orientation (#3101)

TIME: 3:00 PM–4:15 PM

LOCATION:

FOCUS GROUP(S): Membership/Marketing Committee (MMC)

DESCRIPTION: Whether it’s your first ATHE or your twentieth, come by to get an overview of the organization and of all the conference offerings this year in Boston. All are welcome!

SPEAKER(S):
Session Coordinator and Presenter: Chase Bringardner, Auburn University

ATHE Annual Conference Opens

TIME: 4:30 PM

Assisting the Revolution: The Role of Associate/Resident and Assistant Directors (#3628)

TIME: 4:30 PM–6:00 PM

LOCATION:

FOCUS GROUP(S): Directing Program (DP); Acting Program (AP)

DESCRIPTION: Through shared personal experiences in and out of academia, we will provide insight into best practices for professional directing opportunities on and off Broadway.

SPEAKER(S):
Presenter and Session Coordinator: Siobhan Bremer, University of Minnesota, Morris
The Role of Associate/Resident and Assistant Directors
Presenter: Trish Helsel, Michigan Technological University
Making the Most of the Assistant Director Position

Presenter: Emmy Frank, Lone Star College–Montgomery
How to Get the Most Out of Your Assistantship and Other Important Connections

Presenter: Ryan M. Clark, Stevenson University
To Coffee or Not to Coffee: The Role of the Assistant Director

Presenter: R. Michael Gros, Santa Barbara City College
Appropriate Pedagogy and Development of Best Practices to Instill in Early-Career Directors

**Revolutionizing Character: Character Development for Actor Training in the Twenty-First Century (#104)**

TIME: 4:30 PM–6:00 PM

LOCATION:

FOCUS GROUP(S): Acting Program (AP)

DESCRIPTION: This session explores the integration of master teachers’ pedagogical approaches to character development and illuminates fresh perspectives through exercises and robust discussion.

SPEAKER(S):
Session Coordinator: Kim Shively, Elon University

Presenter: Lionel Walsh, University of Windsor
The Chekhov Technique: Imaginary Body and Imaginary Centers

Presenter: Lesley-Ann Timlick, Florida International University
Stanislavski and Lecoq’s Nature Identifications

Presenter: Kevin Otos, Elon University
Character, Commedia, and Method Acting

**Radical Inclusion Two: A Continuing Discussion Offering Tactics for Creating Productive Learning Spaces for Engaging with Race (#206)**
TIME: 4:30 PM–6:00 PM

LOCATION:

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

DESCRIPTION: Building on conversations started at the 2017 conference, this roundtable continues a dynamic dialogue with the audience, offering insights about teaching the sensitive subject of race.

SPEAKER(S):
Presenter and Session Coordinator: Karen Jean Martinson, Chicago State University
Black Perspectives Matter: Honoring Black Voices as a White Director

Presenter: Martine Kei Green-Rogers, SUNY New Paltz
Being an Ally: How to Navigate ED&I Conversations with Colleagues as a Pre-Tenure Faculty Member

Presenter: La Donna L. Forsgren, Notre Dame University
Becoming a Better Ally to Women of Color

Presenter: Patricia Herrera, University of Richmond
Productive Failures: Insights and Lessons from Developing Community-Based Theatre Projects

Asian Theatre Journal Lecture (#309)

TIME: 4:30 PM–6:00 PM

LOCATION:

FOCUS GROUP(S): Association for Asian Performance (AAP)

DESCRIPTION: Each year the Association for Asian Performance invites a senior scholar in an area of Asian performance to give a lecture geared toward a general audience of theatre scholars and practitioners.

SPEAKER(S):
Session Coordinator: Jennifer Goodlander, Indiana University

Presenter: Xiaomei Chen, University of California, Davis
Performing Socialist Revolutions on Contemporary Chinese Stages
Revolutionary (Living) Master Teachers (#410)

TIME: 4:30 PM–6:00 PM

LOCATION:

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

DESCRIPTION: Presenters discuss first-hand experiences with living master teachers Kari Margolis (Margolis Method), Stephen Wangh (Inspired by Jerzy Grotowski), and Wendell Beavers (Developmental Technique™). Speakers highlight these teachers’ revolutionary approaches to psychophysical actor training via somatic awareness.

SPEAKER(S):
Presenter and Session Coordinator: Anna DeMers, Middlesex County College
Kari Margolis: An Actor Training Revolution

Presenter: Liz Stanton, New York University Experimental Theatre Wing
A Participatory Lecture Embodying the Imagination through the Lens of Grotowski via Stephen Wangh

Presenter: Jeremy Williams, Convergences Theatre Collective
The Work of Wendell Beavers on Developmental and Somatic Movement Practices for the Actor

Black Revolutionary Theatre in Boston and Beyond (#511)

TIME: 4:30 PM–6:00 PM

LOCATION:

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

DESCRIPTION: This panel reevaluates Boston’s central place in revolutionary black performances from the nineteenth century to the Black Arts Movement.

SPEAKER(S):
Session Coordinator: Julie Burrell, Cleveland State University
Presenter: La Donna L. Forsgren, University of Notre Dame  
“we be’s death/worshippers,” or Why Mourning Malcolm Continues to Matter

Presenter: Julie Burrell, Cleveland State University  
The Combahee River Collective and Black Feminist Performance

Presenters: Lisa Merrill, Hofstra University; and Theresa Saxon, University of Central Lancashire  
Pushing Boston’s Theatrical Borders: Pauline Hopkins on Stage

Presenter: Elizabeth Cizmar, Franklin & Marshall College  
“To call our own names”: Ernie McClintock, Freeman, and the Queer Black Power Aesthetic

Devising the Theatre Artist: Performance Technique as Pedagogy (#806)

TIME: 4:30 PM–6:00 PM

LOCATION:

FOCUS GROUP(S): Dramaturgy (DR)

DESCRIPTION: This panel will look at some ways that devising can be used as theatrical training and explore its ideology, practice, and results.

SPEAKER(S):
Presenter: Kate Amory, Salem State University and Boston Conservatory  
Devising toward Truthful Performance

Presenter: Stefanie Sertich, LaGuardia Community College CUNY  
Devising for Social Change

Presenter and Session Coordinator: Theresa Lang, Boston Conservatory at Berklee  
Devising to Develop a Theatre Maker

The Secular and the Sacred: The Alchemy of Revolution (#1406)

TIME: 4:30 PM–6:00 PM

LOCATION:

FOCUS GROUP(S): Religion and Theatre (RT)
DESCRIPTION: Revolution can often be generated from a mixture of opposite forces, secular and sacred, combining to create a combustible change agent.

SPEAKER(S):
Session Coordinator: Alicia Corts, Saint Leo University

Presenter: Claire Chambers, Sogang University
Authority and Authenticity: Gendered Spiritual Formulations of Rebellion

Presenter: Trina Banerjee, Centre for Studies in Social Sciences
Making the Sacred Public: Women, Performance, and Protest in Contemporary Manipur

Presenter: Joseph D’Ambrosi, Indiana University
Harriet Beecher Stowe’s The Christian Slave and the Appropriation of “Secular” Theatre by Nineteenth-Century Evangelicals

Presenter: Kristin O’Malley, University of Pittsburgh
The Dead Man Walking School Theatre Project: A Religious Intervention?

Presenter: Dana Tanner-Kennedy, Yale University
The Once and Future Reformation: Lucas Hnath’s The Christians

Unhushed: Artivism as Amplifier of Unheard Voices (#1612)

TIME: 4:30 PM–6:00 PM

LOCATION:

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

DESCRIPTION: This panel brings together artists from a range of institutions to discuss their current community partnerships, activism practices, and the theoretical research that informs them.

SPEAKER(S):
Moderator: Emily Rollie, Central Washington University

Presenter and Session Coordinator: Amanda Rose Villarreal, University of Colorado Boulder
Breaking Through: Inciting Change through Performance with Police

Presenter: Jashodhara Sen, University of Colorado Boulder
Finding Home: An Alternative Performance Space for South Asian Immigrant Women
Presenter: Sarah Fahmy, University of Colorado Boulder
Speak Up!

Presenter: Michelle Martin-Baron, Hobart & William Smith Colleges
Difference and Desire in Practices of Community

Presenter: Catherine Ming T’ien Duffly, Reed College
We Are BRAVE: Centering Voices of Color in Community Partnership and Civic Practice

Two-Year College Summit (#2103)

TIME: 4:30 PM–6:00 PM

LOCATION:

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

DESCRIPTION: This is a group discussion to explore the challenges and successes of two-year college theatre programs. All are welcome!

SPEAKER(S):
Session Coordinator: Bill Gillett, Howard Community College
Presenter: Layle Chambers, Doña Ana Community College
Presenter: Thomas Rothacker, CUNY Kingsborough Community College
Presenter: Thomas Costello, SUNY Dutchess Community College

Publishing an Article in an Academic Journal (#3304)

TIME: 4:30 PM–6:00 PM

LOCATION:

FOCUS GROUP(S): Research and Publication Committee (RPC)

DESCRIPTION: This session will bring together editors from Theatre Journal, Theatre Topics, and Modern Drama to discuss publishing essays in the twenty-first century.

SPEAKER(S):
Session Coordinator: Soyica Colbert, Georgetown University
A Clown Meets a Joker in a Bullying Scene (#3625)

TIME: 4:30 PM–6:00 PM

LOCATION:

FOCUS GROUP(S): Acting Program (AP); Theatre and Social Change (TASC); Association of Theatre Movement Educators (ATME)

DESCRIPTION: Drawing on Boal’s Joker and Shakespeare’s clowns, classical acting meets Theatre of the Oppressed to inform this Act 4 Change workshop to address bullying behavior.

SPEAKER(S):
Presenter and Session Coordinator: Artemis Preeshl, Elon University
Presenter: Eva Lopez, CUNY School of Professional Studies

Association for Asian Performance Membership Meeting (#301)

TIME: 6:00 PM–7:00 PM

LOCATION:

FOCUS GROUP(S): Association for Asian Performance (AAP)

DESCRIPTION: This session is the membership meeting for the Association for Asian Performance.

SPEAKER(S):
Session Coordinator: Xing Fan, University of Toronto
ATHE President’s Reception for Governing Council and Focus Group Representatives (#29XX)

TIME: 6:00 PM–7:00 PM

LOCATION:

Revolutions and Revelations in the Current Season: A Roundtable about Noteworthy Happenings in Musical Theatre (#1111)

TIME: 7:00PM–8:30 PM

LOCATION:

FOCUS GROUP(S): Music Theatre/Dance (MT/D)

DESCRIPTION: This is a roundtable discussion of the revolutions, curiosities, scandals, marvels, and innovations in musical theatre that took place during the 2017–2018 season.

SPEAKER(S):
Session Coordinator: Bryan Vandevender, Bucknell University
Presenter: Virginia Anderson, Connecticut College
Presenter: Brian Herrera, Princeton University
Presenter: Barrie Gelles, Graduate Center, CUNY
Presenter: Stephanie Lim, University of California, Irvine

Resurrecting and Revolutionizing the Actor-Manager (#108)

TIME: 7:00 PM–8:30 PM

LOCATION:

FOCUS GROUP(S): Acting Program (AP)

DESCRIPTION: An experienced group of professionals and pedagogues discuss the need for cultivation of “hard” skills, interdepartmental education, and transparency, while providing insight into the business as it stands in 2018.
WEDNESDAY, AUGUST 1, 2018

SPEAKER(S):
Presenter: Kim Shively, Elon University
Presenter: Tom Pacio, Vassar College
Presenter and Session Coordinator: Matt Mastromatteo, Long Island University
Presenter: Lindsay Levine, Tara Rubin Casting and University of Idaho

Banned in Boston (#203)
TIME: 7:00 PM–8:30 PM
LOCATION:
FOCUS GROUP(S): American Theatre and Drama Society (ATDS)
DESCRIPTION: This panel will explore strategies in the 1930s through which Boston mayors, commissioners of licenses, and the New England Watch and Ward Society worked to keep plays and performances that discussed sexuality of women out of Hub City.
SPEAKER(S):
Presenter and Session Coordinator: John Houchin, Boston College
The Mayor’s Turn: Censorship of The Children’s Hour in Boston
Presenter: Theresa Lang, Boston College
Burlesque Censorship: The Closure of the Old Howard Theatre
Presenter: Anna Brecke, Stonehill College
Sting Operation: Harvard Censors to Close Burlesque Houses in Boston
Respondent: Stuart Hecht, Boston College

Revolutionizing the Rehearsal Space: A Roundtable Discussion on Staging Intimacy and Working with Trauma (#414)
TIME: 7:00 PM–8:30 PM
LOCATION:
FOCUS GROUP(S): Association of Theatre Movement Educators (ATME)
DESCRIPTION: Participants explore how to provide safe space to dialogue around the complexities of staging intimacy and to work with persons who may have physical trauma.

SPEAKER(S):
Presenter and Session Coordinator: Marc Devine, North Dakota State University
Holding Space for Students with Trauma
Presenter: Chelsea Pace, University of Maryland, Baltimore County
Consent in the Rehearsal Room: Language and Practice
Presenter: Laura Rikard, University of Miami
A Safe Space Is a More Creative Space
Presenter: Kate Busselle, University of Missouri
Speaking from Experience: Navigating Triggering, Re-Traumatization, and Self-Care in Rehearsal

Revolutionary Bodies: Performative Acts of Social and Political Protest (#1215)

TIME: 7:00 PM–8:30 PM

LOCATION:

FOCUS GROUP(S): Performance Studies (PSFG)

DESCRIPTION: This panel uses theatre, performance study, and the choreography of war to analyze ways that bodies can be used as forms of rebellion and revolution.

SPEAKER(S):
Presenter: Andrea Gunoe, University of Pittsburgh
Body in Revolt: Physicality and Performance in Guevara’s Guerrilla Warfare
Presenter: Bess Rowen, Purchase College, SUNY
Queering Joan: Jo Lampert’s Revolutionary Embodiment
Presenter: Maria-Tania Bandes Becerra Weingarden, California State University, Bakersfield
Marginal Bodies: The Representation of Bisexuality on Stage
Presenter and Session Coordinator: Katheryn Bilbo, Northwest Missouri State University
Strength through Scars: Elective Mastectomies as Acts of Defiance
Playwrights, Revelation, and Revolution: The Written Word and Change (#1403)

TIME: 7:00 PM–8:30 PM

LOCATION:

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

DESCRIPTION: Presenters argue that playwrights, through an active consideration of culture and faith, can comment on ever-evolving modes of religious performance in ways unavailable within religious institutions.

SPEAKER(S):
Session Coordinator: Alicia Corts, Saint Leo University
Presenter: Leigh Kennicott, California State University, Northridge
Revelations: The Theatrical Struggle to Know God
Presenter: John O’Connor, Fairmont State University
Howard Brenton’s Revolutionary Holy Fools: Wesley and Paul
Presenter: Howard Einsohn, Middlesex Community College
Bernard Shaw’s Jesusian Fable Play: Revelation, Resistance, and Renewal in Androcles and the Lion
Presenter: Elaine Molinaro, Montclair State University
Symbolist Revelation as Revolution: Paul Claudel’s Tidings Brought to Mary Performed in a Sacred Space

Why Don’t We Do It in the Road? (#1606)

TIME: 7:00 PM–8:30 PM

LOCATION:

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

DESCRIPTION: This session offers hands-on workshop training in developing “hit and run,” commedia-styled political street theatre for conferences or at-home presentations.

SPEAKER(S):
Presenter and Session Coordinator: Joel Eis, Independent
Presenter: Benjamin Sota, Coastal Carolina University

A Slow Revolution: Building Theatre Programs from Scratch (#1715)

TIME: 7:00 PM–8:30 PM

LOCATION:

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

DESCRIPTION: This roundtable features faculty who serve in small theatre departments or in other departments altogether discussing their strategies for building programs.

SPEAKER(S):
Session Coordinator: George Pate, University of South Carolina Beaufort
Presenter: Libby Ricardo, University of South Carolina Beaufort
Presenter: Alicia Corts, Saint Leo University
Presenter: Michael Stauffer, Wheaton College

The Imaginary Revolution: Prediction, History, and Myth (#1811)

TIME: 7:00 PM–8:30 PM

LOCATION:

FOCUS GROUP(S): Theatre History (TH)

DESCRIPTION: This panel examines three variations on the theme of imagined revolution as both predictive of the future and inaccurately descriptive of the past.

SPEAKER(S):
Presenter: Sebastian Trainor, Penn State University
An Imaginary Revolution: Spectacular Historiography and the Perfectly Ordinary Premiere of Ubu Roi

Presenter and Session Coordinator: Richard Jones, Stephen F. Austin State University
A Rebel Foretells the Rebellion: Thomas MacDonagh’s When the Dawn Is Come
Presenter: Steffen Silvis, University of Wisconsin–Madison
The Empire Strikes Back: Boris Vian’s *The Empire Builders* as a Prescient Metaphor for Postcolonialism

**Self-Care is Warfare: Healing in Performance and Protest (#2316)**

TIME: 7:00 PM–8:30 PM

LOCATION:

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

DESCRIPTION: This panel considers the dialectical connection between protest and healing. If, as Audre Lorde says, self-care is warfare, then protest is healing, and healing is protest.

SPEAKER(S):
Presenter and Session Coordinator: Sarah Senff, University of Missouri
The Performance of Healing: Autoethnographic Solo Performance Protest as Personal and Social Restoration

Presenter: Kristin Rogers, Austin Community College
The Madwoman Metaphor Un-Made: When Health Is Rebellion

Presenter: Heather Carver, University of Missouri
Performing Protest: Embodied Survivorship as Resistance and Healing

**From Studio to Stage: Process versus Product in Academic Theatre (#3608)**

TIME: 7:00 PM–8:30 PM

LOCATION:

FOCUS GROUP(S): Acting Program (AP); Directing Program (DP)

DESCRIPTION: This roundtable explores the challenge of leaving the acting studio for the main stage and of finding balance between developing a performer’s process and delivering a quality product.

SPEAKER(S):
Session Coordinator: Ed Wagenseller, University of North Carolina Wilmington
Presenter: Ryan Clark, Stevenson University

New Play Development Workshop and Judith Royer ATHE Excellence in Playwriting Award Winner Staged Reading: Meet the Teams (#3627)

TIME: 8:00 PM–11:00 PM

LOCATION:

FOCUS GROUP(S): Playwrights and Creative Teams (PACT); Dramaturgy (DR)

DESCRIPTION: This session includes the PACT New Plays first team meetings for those selected for participation in the New Play Development Workshop/Showcase and the Judith Royer ATHE Excellence in Playwriting Award Winner Development/Staged Reading events.

SPEAKER(S)
Cochairs: Ingrid DeSanctis, James Madison University; Anne Healy, University of Texas at Arlington; Judith Royer, Loyola Marymount University; and Rodger Sorensen, Brigham Young University

Presenters and Program Coordinators: Ingrid DeSanctis, James Madison University; Anne Healy, University of Texas at Arlington; Adam Houghton, Brigham Young University; Judith Royer, Loyola Marymount University; Rodger Sorensen, Brigham Young University; Alexi Siegel, Independent Artist; and Olivia Twiford, Loyola Marymount University

ATHE Kick-Off Event

Performance—History Matters/Back to the Future
An Evening of Scenes from Women’s Plays of the Past
Performed by Renowned Actors of Stage and Film

TIME: 8:30 PM–9:15 PM

LOCATION: Grand Ballroom

FOCUS GROUP(S) AND SPONSOR(S): History Matters/Back to the Future; Conference Committee (CC); Women and Theatre Program (WTP)

DESCRIPTION: History Matters/Back to the Future presents an evening of scenes from women’s plays of the past, performed by renowned actors of stage and film. Throughout history, women-identifying playwrights have positioned themselves and their plays bravely at the
precipice of political and social change. Join us in celebration of the revolutionary women who paved the way for the resistance as we know it, as we enjoy excerpts from their most compelling works.

You can find information about these programs and a library of historic plays by women and curated acting scenes on the the company’s website, www.HistoryMattersBacktotheFuture.org.

**ATHE 2018 Kick-Off Reception**

**TIME:** 9:15 PM–10:00 PM

**LOCATION:**

**FOCUS GROUP(S) AND SPONSOR(S):** History Matters/Back to the Future; Conference Committee (CC); Women and Theatre Program (WTP)

**DESCRIPTION:** All attendees of the ATHE 2018 Kick-Off Event are invited to a reception to celebrate the start of the conference.

**Film screening—** *Between Yourself and Me—Third Rail Projects*

**TIME:** 10:00 PM

**LOCATION:** Grand Ballroom

**FOCUS GROUP(S):** Acting Program (AP); Association of Theatre Movement Educators (ATME); Design, Tech, and Management (DTM); Directing Program (DP)

**DESCRIPTION:** This is an extension of the Immersive Theatre pre-conference. *Between Yourself and Me* looks at the phenomenon of immersive theatre by zooming in on one of the form’s top innovators. The film explores the world of Third Rail Projects, the critically-acclaimed company behind the long-running immersive theatre hit *Then She Fell*, and the creative process of its artistic directors Zach Morris, Tom Pearson, and Jennine Willett.