AUGUST 1–5, 2018

THEATRES OF REVOLUTION: PERFORMANCE, PEDAGOGY, AND PROTEST

Association for Theatre in Higher Education Annual Conference
Boston, Massachusetts
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“SHOULD BE IN EVERY INDUSTRY CLASS AT COLLEGES AND UNIVERSITIES AROUND THE COUNTRY! I’m looking forward to using it as a base text in multiple classes.” —Lisa Dozier King, Director, BFA Theatre Management Program, University of Miami

“WILL BE SURE TO HAVE A LIFE IN THEATRE SCHOOLS NATIONWIDE... CERTAIN TO SERVE AS A BIBLE for the trade moving forward.” —Megan Lohne, Stagebuddy

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Walking throughout the city of Boston, we are continually reminded of the revolutionary spirit that defines much of this region’s history.

Some stories have been told with more gusto than others. Many of us have heard about the “party” in which tea was thrown overboard in protest of English taxes or the raising of twin lanterns in a nearby church tower to warn about English troops crossing the Charles River.

Few of us have encountered stories about the Wampanoag, who fought unsuccessfully to maintain their lands and preserve their way of life from the encroachment of white settlers. Not everyone knows about the campaign to integrate Boston’s public schools in the 1970s and 1980s, a generation after the US Supreme Court’s ruling in Brown v. Board of Education.

Boston is a reminder that revolution can happen both quickly and painfully slowly. It can open the doors to diversity and inclusion and, at the same time, expose the deep divisions of society and seemingly turn back the clock. To put it simply, revolution is never easy and is not always good.

We gather at a moment in which students, faculty, artists, and audiences are asking, “What does revolution look like in 2018?” Is it knitting and wearing a hat as you assemble on the National Mall? Is it “taking a knee” during the national anthem? Is it explicitly writing for underrepresented actors when creating new works for the stage and screen? Is it employing social media to encourage folks to see, cite, hear, and ultimately “follow” a new generation of visionaries?

We gather at a moment in which the promotion of ethics and social responsibility, especially within the arts, is proving to be a revolutionary act. Whether it is #MeToo, Time’s Up, or “50/50 in 2020,” among other initiatives, there is increasing attention to the fact that positive social change through the arts mandates positive social change within the arts, such as rooting out harassment, sexual misconduct, bias, and prejudice.

Regardless of our individual political beliefs, we know that there is power in the arts. We understand the importance of community and how the arts help to connect people and bridge differences.

We gather to renew our sense of purpose as educators, scholars, and artists and, of course, to contemplate revolution.

Harvey Young
ATHE President
What if there was a nation-wide, year-long festival in the United States of America celebrating work generated by women, people of color, Native American artists, trans/gender non-conforming/non-binary LGBTQIA2+ artists, Deaf artists, and artists with disabilities?

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On behalf of the 2018 Conference Committee, welcome to Boston! When we wrote our call for papers in spring 2017, we could only speculate on where we would be at the moment of the conference—how the political and cultural energies following the 2016 US presidential election would play out on public stages, in the classrooms and rehearsal halls of our schools, and in our lives as artists, teachers, and scholars in the year ahead.

It has been a privilege beyond reckoning to witness the work of ATHE’s members—individually and through focus groups—since that time. From the proposals, to ranking processes, to development of pre-conferences, the response to the conference theme “Theatres of Revolution: Performance, Pedagogy, and Protest” has been nothing short of inspiring.

Through the collaborative efforts of the Conference Committee, we’ve assembled a series of plenaries, workshops, performances, and special events around our theme. Drawing on the city of Boston for its historical significance in the US American Revolution and for its legacy of both academic excellence and artistic innovation, we aim to explore revolutions at the multiple intersections of politics, theatre education, and professional practice.

We have put together an Excursions and Performances Series to explore how contemporary and historical enactments of US foundational stories perform race and gender—as well as erasure of the land’s history before colonization—raising complex questions concerning representation and revolution. In a culminating roundtable, we invite dialogue in how these questions resonate with casting practices, season planning, performance practices, and pedagogies, as well as contemporary trends in theory and scholarship.

We offer six paid workshops from local and international artists who advance revolutions on multiple fronts—from the use of digital technologies in education and performance to political and cultural revolutions and revolutionary performance strategies. We are thrilled to offer a keynote from sisters Quiara Alegría Hudes and Gabriela Sanchez, who will discuss their Latinx Casting Manifesto and other aspects of their work as activists and artists. Our plenaries aim to further dialogue between leaders in higher education and in the profession and to advance fights for justice through concrete action steps. We offer performances by Sister Sylvester, History Matters/Back to the Future, and History Alive from Salem, MA, and we support focus group pre-conferences on topics ranging from immersive theatre to self-care as revolution. Finally, we are proud to offer platforms for the Jubilee 2020 initiative, revolutionary work by Ireland’s Gaiety School, as well as artists and scholars from around the world.

As witness to the work of the Conference Committee, focus groups, and members this year, I have never been prouder to be a part of this association and to work with you in the field of theatre in higher education. I look forward to experiencing the fruits of your work at the conference this week and the inspirations it is sure to provide for the individual and collective revolutions that lie ahead.

In Solidarity,

Ann M. Shanahan
Vice President for Conference 2018
ATHE MISSION AND GOALS

The Association for Theatre in Higher Education (ATHE) is a comprehensive nonprofit professional membership organization. Founded in 1986, ATHE serves the interests of its diverse individual and organizational members, including college and university theatre departments and administrators, educators, graduate students, and theatre practitioners. The association’s website is www.athe.org.

VISION
An advocate for the field of theatre and performance in higher education, ATHE serves as an intellectual and artistic center for producing new knowledge about theatre and performance-related disciplines, cultivating vital alliances with other scholarly and creative disciplines, linking with professional and community-based theatres, and promoting access and equity.

MISSION
To support and advance the study and practice of theatre and performance in higher education.

GOALS

GOAL ONE
Promote theatre as an essential component in higher education and as a lifelong tool for learning.

GOAL TWO
Position ATHE as a global participant within higher education.

GOAL THREE
Continue to develop strategic and sustainable partnerships to advocate for and advance the study of theatre and performance in higher education.

GOAL FOUR
Support the professional development of ATHE members.

GOAL FIVE
Develop strategies for sustaining the administrative and organizational viability of ATHE.

GOAL SIX
Continue to diversify participation in every facet of the organization including membership, programming, scholarship, and governance.
ATHE FOCUS GROUP REPRESENTATIVES

**Acting Program (AP)**
Siobhan Bremer

**American Theatre and Drama Society (ATDS)**
Lisa Jackson-Schebetta

**Association for Asian Performance (AAP)**
Jennifer Goodlander

**Association of Theatre Movement Educators (ATME)**
Rachel Bowditch

**Black Theatre Association (BTA)**
Monica White Ndounou

**Design, Technology, and Management (DTM)**
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**Directing Program (DP)**
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**Dramaturgy Program (DR)**
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Noe Montez

**Lesbian, Gay, Bisexual, Transgender, Queer (LGBTQ)**
Laurelann Porter

**Music Theatre/Dance (MT/D)**
Bryan Vandevender

**Performance Studies (PSFG)**
Patrick Mckelvey

**Playwrights and Creative Teams (PACT)**
Rodger Sorensen and Mark Charney

**Religion and Theatre (RT)**
Claire Maria Chambers

**Senior Theatre Research and Performance (STRP)**
Barbara Parisi

**Theatre and Social Change (TASC)**
Beliza Torres Narvaez

**Theatre as a Liberal Art (TLA)**
Janice Pohl

**Theatre History (TH)**
Kristen Pullen

**Theory and Criticism (TC)**
Gibson Cima

**Two-Year College Program (TYCP)**
Bill Gillett

**Voice and Speech Trainers Association (VSTA)**
René E. Pulliam

**Women and Theatre Program (WTP)**
Lindsay Cummings
ATHE FOCUS GROUP CONFERENCE PLANNERS

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Kevin Hoffmann
Timothy Johnson

**American Theatre and Drama Society (ATDS)**
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**Association for Asian Performance (AAP)**
Xing Fan

**Association of Theatre Movement Educators (ATME)**
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**Black Theatre Association (BTA)**
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**Design, Technology, and Management (DTM)**
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**Dramaturgy Program (DR)**
Martine Kei Green-Rogers

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Courtney Elkin Mohler

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Lisa Sloan

**Music Theatre/Dance (MT/D)**
Brian Valencia

**Performance Studies (PSFG)**
Lindsay Adamson Livingston

**Playwrights and Creative Teams (PACT)**
Ingrid DeSanctis
Hank Willenbrink
Mark Charney

**Religion and Theatre (RT)**
Alicia Corts

**Senior Theatre Research and Performance (STRP)**
Bonnie Vorenberg

**Theatre and Social Change (TASC)**
Theresa R. Dudeck

**Theatre as a Liberal Art (TLA)**
Janice Pohl
Peter Harrigan

**Theatre History (TH)**
Megan Geigner
Eleanor Owicki

**Theory and Criticism (TC)**
Dan Ciba

**Two-Year College Program (TYCP)**
Layle Chambers

**Voice and Speech Trainers Association VSTA)**
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David Callaghan, University of Montevallo
Andrew Gibb, Texas Tech University, ATHE Vice President for Conference 2019
Bethany Hughes, University of Michigan
David Kaye, University of New Hampshire
Baron Kelly, University of Louisville
Kareem Khubchandani, Tufts University
Karen Jean Martinson, Chicago State University
Kathleen M. McGeever, Northern Arizona University
Monica White Ndounou, Dartmouth College
Ruth Pe Palileo, Current Theatrics and Pintig Cultural Group
Becky Prophet, Alfred University
Emily Rollie, Central Washington University
Megan Shea, New York University
Rodger Sorensen, Brigham Young University
Harvey Young, Boston University, ATHE President, ex officio member
LEADERSHIP INSTITUTE INFORMATION

Tuesday, July 31–Thursday, August 2 | Various Rooms (see page 31)

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 the workshops and mentoring. 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.

The Leadership Institute® is built around an explicit philosophy of “lead from where you are.” Its programming is useful and appropriate for faculty at almost any stage of leadership development, from “just thinking about it” to those already in a leadership position. Sometimes, the most valuable outcome of attending the Leadership Institute® can be finding out “leadership isn’t for me.” More often, potential and current leaders emerge energized and with new purpose.

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We are offering a 1-month free trial to all institutions attending ATHE. Speak to our team today on +1 646 652 0150 to get started.
INFORMATION FOR FIRST-TIME ATTENDEES

Conference 2018 Orientation (#3101)
Wednesday, August 1 | 4:30 PM–6:00 PM | Bulfinch

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!

GSSC—Graduate Student Meet and Greet (#3213)
Thursday, August 2 | 8:00 AM–9:30 AM | Douglass

This casual event offers an opportunity for graduate students and early-career professionals to gather and socialize.

ATHE Annual Membership Meeting and Awards Ceremony (#2912 and #3002)
Thursday, August 2 | 5:45 PM–7:00 PM | Grand Ballroom AB

All are welcome to join us for this annual meeting, which includes the president’s address from Harvey Young. This meeting will be immediately followed by the awards event.

Keynote Address: Quiara Alegría Hudes and Gabriela Sanchez (#2901)
Thursday, August 2 | 7:00 PM–8:00 PM | Grand Ballroom AB

Quiara Alegría Hudes and her sister Gabriela Sanchez will provide dialogue on the theme “Theatres of Revolution” from their perspectives as Latinas in theatre.

ATHE Keynote Reception (#2903)
Thursday, August 2 | 8:00 PM–9:00 PM | Exhibit Hall

Please join us for this reception and the opening of the Exhibit Hall, immediately after the keynote address!

Raffle and Author Book Signings
Friday, August 3 | 12:00 PM–12:45 PM | Exhibit Hall
Saturday, August 4 | 12:00 PM–12:45 PM | Exhibit Hall

Stop by the Exhibit Hall each day for book signings and a chance to win books from exhibitors.

Focus Group Business and Membership Meetings—New Members Welcome!
Friday, August 3 | 11:30 AM–12:45 PM | Various Locations
Saturday, August 4 | 12:00 PM–1:15 PM | Various Locations

One of the best ways to get involved with ATHE is to attend the business or membership meeting for the groups that interests you. See the concurrent sessions for the full listings.

GSSC—Graduate Student Evening Social (#3215)
Friday, August 3 | 7:00 PM–9:00 PM
Hotel lobby, then Pastoral ARTisan Pizza, 345 Congress Street

Join fellow graduate students for off-site food, drinks, and camaraderie.
THEATRES OF REVOLUTION: PERFORMANCE, PEDAGOGY, AND PROTEST | ATHE 2018 | AUGUST 1-5 | BOSTON, MA

ATHE ANNUAL MEMBERSHIP MEETING

Thursday, August 2 | 5:45 PM | Grand Ballroom AB

All are welcome to join us for this annual meeting, which will be followed immediately by the ATHE awards program. Current president Harvey Young will deliver the president’s address, and ATHE will recognize incoming and outgoing officers.

ATHE AWARDS CEREMONY

ATHE celebrates the winners of the organization’s top honors for excellence in artistry, advocacy, pedagogy, and scholarship in the field of theatre and performance studies. Vice President for Awards Ann Folino White and members of the 2018 Awards Committee invite all conference attendees to celebrate our honorees when they receive their awards at the ATHE Awards Ceremony, Thursday, August 2, immediately following the membership meeting at 5:45 P.M.

2018 AWARDS RECIPIENTS

Career Achievement in Professional Theatre: Caridad Svich
Ellen Stewart Award for Career Achievement in Academic Theatre: Elinor Fuchs
Oscar Brockett Outstanding Teacher of Theatre in Higher Education: Rose Bonczek
Outstanding Book Award: Judith Hamera
Outstanding Article: Katie Johnson
Excellence in Editing: Daniel Sack
Excellence in Playwriting: Darcy Parker Bruce
Jane Chambers Playwriting Award: Martyna Majok
Excellence in Digital Theatre and Performance Scholarship: Wendy Arons, Natalya Baldyga, Sara Figal
Leadership in Community-Based Theatre: Mickee Faust Club

ATHE AWARDS COMMITTEE MEMBERS

Ann Folino White, Michigan State University, Vice President for Awards
Bud Coleman, University of Colorado Boulder
Kirsten Pullen, University of Illinois Urbana-Champaign
Lisa Jackson-Schebetta, University of Pittsburgh
Mary Elizabeth Anderson, Wayne State University
Joan Lipkin, That Uppity Theatre Company
Jen-Scott Mobley, East Carolina University
Maya Roth, Georgetown University
Rodger Sorensen, Brigham Young University
KEYNOTE SPEAKERS: QUIARA ALEGRÍA HUDES AND GABRIELA SANCHEZ

Immediately following the ATHE Annual Awards Ceremony, please join us for the special Keynote Event on Thursday, August 2

Quiara Alegría Hudes (Pulitzer Prize—Water By the Spoonful, Tony Award—In the Heights) and her sister Gabriela Sanchez (founder and managing director of Power Street Theatre Company) will provide dialogue on the theme “Theatres of Revolution” from their perspectives as Latinas in theatre. For a preview, check out their new blogalogue, “Latinx Casting Manifesto” on Tumblr: https://latinxcastingmanifesto.tumblr.com/.

Keynote Bios

Recipient of the Pulitzer Prize for her play Water By the Spoonful, Quiara Alegría Hudes also cowrote the Tony Award–winning Best Musical In the Heights with Lin-Manuel Miranda. She is currently penning a memoir for One World/Random House and authoring a feature film for Sony Animation, and last season she was one of the top-ten produced playwrights in the United States. Her musical Miss You Like Hell recently played an extended awards-nominated run at the Public Theater in New York. Together with her incarcerated cousin, Hudes created Emancipated Stories, an Instagram collection where over a hundred people behind bars have contributed one page of their life story.

Gabriela Sanchez, founder and managing director of Power Street Theatre Company, has created a Womyn of Color–led multicultural theatre company with fellow artists, producing and starring in seven powerful new plays, script readings, open-mic events, and art for social change forums. Power Street Theatre Company is home to a collective of fierce, multicultural, and multidisciplinary artists dedicated to the mission of empowering marginalized artists and communities of color throughout Philadelphia and beyond. A Philadelphia native, she received a Bachelor of Arts in theatre from Temple University. Gabriela was formerly the director of education at Norris Square Neighborhood Project and the cultural enrichment and facility manager at Taller Puertorriqueño. For six years she worked for Philadelphia’s Department of Recreation with Conflict Resolution Theater as an actress, teaching artist, and manager. Gabriela is a recipient of the Leeway Art and Change Grant (2016), the GALAEI David Acosta Revolutionary Award (2017), and the Knight Foundation Emerging City Champions Fellowship (2018). Twitter: @powerstreet12; Facebook: @powerstreettheatre
ALL-CONFERENCE PLENARIES

Plenary I—Revolutions in Pedagogy and Practice (Part 1)
Friday, August 3 | 1:00 PM–3:00 PM | Grand Ballroom AB

This moderated panel discussion and open forum aims to bring together leaders in higher education and representatives from professional organizations and advocacy groups in theatre for a conversation on the urgent revolutions—those already occurring and those still needed—in the professional practice of theatre and training in the academy. As part of a larger initiative for “overhauls in training” led by Monica White Ndounou (BTA Focus Group Representative, 2018 Conference Committee member) with Theatre Communications Group (TCG), the Black Theatre Network (BTN), and the 2018 International Black Theatre Summit at Dartmouth College, the panel will include leaders in theatre education representing local institutions, as well as representatives from organizations such as TCG, Stage Directors and Choreographers Society (SDC), US Institute for Theatre Technology (USITT), Actors Equity Association (AEA), Literary Managers and Dramaturgs of the Americas (LMDA), and HowlRound. We will consider various meanings of revolution, in scholarship and performance as well as in our work as educators with students in the classroom and the rehearsal hall and in the larger context of college campuses. How are revolutions in practice (in casting, production models, etc.) supported by and/or curtailed by current training models and practices? Likewise, how is the development of more equitable and liberating training models and more expansive curricula thwarted by outmoded, biased, and/or limiting professional norms, or the perception of these? How can educators and professional representatives forge a more responsive dialogue so that training models and professional practices can foster together the overhauls necessary to create art that is aesthetically revolutionary and that activates audiences to make lasting social change?

Plenary II—Revolutions in Pedagogy and Practice (Part 2—Action Steps)
Saturday, August 4 | 9:45 AM–11:45 AM | Grand Ballroom AB

In this second part of the two-phase plenary event, we aim to take the fruits of the dialogue generated in part 1 into “action steps” that we can enact in our performance practices, pedagogies, and acts of protest. The Conference Committee invites interested ATHE members to choose from one of three active participatory workshops led by leaders in ATHE (Kelly Howe; Monica White Ndounou and Nicole Hodges Persley; and Kareem Khubchandani), reflecting the three parts of our conference subtitle (Performance, Pedagogy, and Protest). Attendees will gather at 9:45 AM as a group to generate and share manifestos for their chosen area and then break out into smaller groups for workshops in adjacent rooms.

Action Steps Workshops

Performance—Kelly Howe, Loyola University Chicago (Grand Ballroom C)

In this breakout group, we will use performance precisely to think through how performance can and cannot help us enact necessary revolutionary actions in our field(s) and in the world more broadly. Calling on techniques from Theatre of the Oppressed and other forms, we’ll imagine otherwise and some actions on the way to otherwise. We will discuss interventions that we and colleagues are already trying to make in our field, consider the relationship between those possible interventions, and explore possibilities for solidarity and shared struggle. We may build a short performance. We’ll find out together.
Pedagogy—Monica White Ndounou, Dartmouth College; and Nicole Hodges Persley, University of Kansas (Grand Ballroom D)

This introductory, experiential workshop is designed to develop individual strategies and institutional practices geared toward incorporating equity, diversity, and inclusion initiatives (EDI) into pedagogical and administrative practice. Participants can submit questions in advance and/or bring questions related to syllabi, assignments/exercises, season-selection options, curricular and program design considerations, and any other relevant materials for on-site consultation regarding incorporating EDI into multiple areas of pedagogical practice.

Protest—Kareem Khubchandani, Tufts University (Grand Ballroom E)

How do we imagine protest into being? As Susan Foster argues in her essay “Choreographies of Protest,” the aesthetics of a movement have significant bearing on its efficacy. Given the troubled global political climate that particularly polices minoritarian subjects, it is ever more necessary to share the tactics that we use to activate, manifest, and transform political publics toward liberation. Activists, artists, and educators will share their tools of activism, describing how they envisioned and enacted protest: staging the body as obstruction, extending pedagogy to the streets, and responding to political crises via web-based activism.
PERFORMANCES

**ATHE Kick-Off Event**

Performance—History Matters/Back to the Future

An Evening of Scenes from Women’s Plays of the Past

Wednesday, August 1 | 8:45 PM–9:30 PM | Grand Ballroom A

**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.

History Matters/Back to the Future is a national nonprofit organization that promotes the study and production of women’s plays of the past (defined as including all plays by women-identifying playwrights prior to 1965) in colleges, universities, and theatres throughout the country and encourages responses to those plays from contemporary playwrights. Programming includes the One Play at a Time Initiative, the $2500 Annual Judith Barlow Prize for a one-act student play inspired by a historic women playwright, and now, the Sallie Bingham Grant to fund student-directed productions and readings of historic women’s plays. Find more information about these programs and a library of historic plays by women and curated acting scenes on the organization’s website: http://www.historymattersbacktothefuture.com/

**ATHE 2018 Kick-Off Reception**

Wednesday, August 1 | 9:30 PM–10:00 PM | Grand Ballroom Foyer (Exhibit Hall)

The reception is sponsored by History Matters/Back to the Future, the 2018 Conference Committee, and the Women and Theatre Program. Join us to celebrate the first night of the conference.

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

Wednesday, August 1 | 10:00 PM | Grand Ballroom A

*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. Including never-before-seen material from the company’s award-winning performances, screen adaptations of *Then She Fell and Roadside Attraction*, and interviews with experts in the field, *Between Yourself and Me* situates Third Rail Projects within this unique cultural moment and offers audiences a glimpse into the flourishing, intimate world of experiential performance.
Sister Sylvester—*The Fall: A Lecture Performance*

**Friday, August 3 | 8:30 PM–10:00 PM**

**Grand Ballroom**

Several years ago, director Kathryn Karaoglu Hamilton became obsessed with an apocryphal story: that British director Peter Whitehead’s seldom-seen 1968 film *The Fall* had inspired the 1974 student occupations in Athens that led to the collapse of the Greek junta. In *The Fall: A Performance Lecture*, Sister Sylvester follow the trail of the film from New York to Athens to Tehran. Using interviews with leaders of the Columbia University Students for a Democratic Society (SDS) occupation and with Whitehead himself, Sister Sylvester questions the potential for art to effect social change.

A half-century after the events of 1968—in a current moment where protest, student action, and socially engaged art are once again at the forefront of national consciousness—this lecture-performance raises timely questions about the potential, and limitations, for art to inspire change.

Performed by Kelsea Martin, Cyrus Moshrefi, and Kathryn Karaoglu Hamilton.

Original sound designed by Jeremy Toussaint-Baptise.

Originally devised by Cyrus Moshrefi, Jeremy M. Barker, Kathryn Karaoglu Hamilton, and Kelsea Martin.

Following the performance, there will be a conversation with the artists, moderated by Andrew Kircher, director of the Public Theater’s Devised Theater Initiative.

This event is made possible with the support of the Public Theater, in partnership with Brooklyn College.
PAID WORKSHOPS

Paid Workshop A—Playing in an Immersive Theatre Landscape (#2908)
Jennine Willett | Third Rail Projects | New York, NY
Thursday, August 2 | 8:00 AM–11:15 AM | Grand Ballroom E
Spaces Available: 30 | Price: $40

Workshop Description:
Led by Jennine Willett, co-artistic director of Third Rail Projects, this workshop looks at directing and performance skills that come into play when engaging with audiences in immersive formats. Participants will experiment with various ways to dial and adjust focus, proxemics, and perspectives to affect the audience experience when working without a fourth wall. Through experimental game play, they will explore what it means to listen and connect with the audience by developing a heightened awareness and responsiveness to both action and space.

Bio:
Jennine Willett is one of the artistic directors of Third Rail Projects, the Brooklyn-based company known for its widely acclaimed site-specific, immersive, and experiential performances. She is cocreator of the immersive theatre hits Then She Fell, named one of the “Top Ten Shows of 2012” by the New York Times and running in its sixth year; The Grand Paradise; Chicago’s Learning Curve with Albany Park Theater Project; and Ghost Light at Lincoln Center Theater’s Claire Tow Theater. She has been honored with two BESSIE awards and was named one of the one hundred most influential people in Brooklyn culture by Brooklyn Magazine. Spearheading the company’s education initiatives, Willett has offered courses for numerous academic institutions and arts organizations, engaging with artists of all disciplines in a learning environment that encourages experimentation and collaboration, both of which are an integral part of her work.

Paid Workshop B—True Colors: Out Youth Theater (#2909)
Sidney Monroe | The Theater Offensive | Boston, MA
Thursday, August 2 | 2:15 PM–5:00 PM | Grand Ballroom E
Spaces Available: 30 | Price: $35

Workshop Description:
The Theater Offensive’s Mission is to present the diversity of lesbian, gay, bisexual, transgender, and queer (LGBTQ) lives in art so bold that it breaks through personal isolation, challenges the status quo, and builds thriving communities. True Colors: Out Youth Theater, a program of The Theater Offensive and the country’s largest and longest-running LGBTQ youth theatre program, uses a proven community-based theatre approach to train and activate LGBTQ and allied youth leaders ages 14–29.

The Theater Offensive’s True Colors: Creative Action Crew (CAC) is the proud recipient of the National Performance Network/Visual Artists Network’s Creation and Development Fund. This fund is awarded to artists who will create, develop, and tour new work to national audiences. From July through November 2017, the CAC ensemble conducted dozens of interviews within the Boston queer, trans, and people-of-color (QTPOC) community with folks ages 18 to 71, producing more than forty hours of deeply moving, vibrant, and relevant stories as the source material for their production.

This workshop is a delightfully queer introduction to and exploration of the True Colors’ community-based theatre approach. We will engage in the subtleties of community-based versus professional theatre; youth voice and representation in art making process(es); queer performance;
and QTPOC politics and stories. Our time will also be an opportunity to unpack the project narrative of this process from funding to tour.

Bio:
Sidney Monroe, Youth Programs Manager at The Theater Offensive, is a community-based theatre artist whose work is situated at the intersections of race, gender, and class. Through creative and innovative strategies, Sidney facilitates conversations with communities to spark dialogue, raise visibility, and celebrate marginalized bodies. Sidney holds a BA in international relations from Hendrix College and an MFA in drama and theatre for youth and communities from the University of Texas at Austin.

Paid Workshop C—The Personal and the Political: An Exploratory Workshop (#2911)
Dijana Milošević | DAH Theatre | Belgrade, Serbia
Friday, August 3 | 8:00 AM–11:15 AM | Grand Ballroom AB
Spaces Available: 25 | Price: $40

Workshop Description:
Dijana Milošević is the artistic soul of DAH Theatre in Belgrade, Serbia, a movement theatre that has been “speaking truth to power” throughout the world for nearly thirty years. In this workshop, Milošević takes the participants through improvisational exercises that explore the ways in which the personal and the political intersect. Through this work, the physical exploration of various levels of attention becomes the groundwork for political action.

The training involved at DAH is influenced by, and an elaboration of, Eugenio Barba’s work at the Odin Theatre in Denmark, where Milošević and a number of her original performers studied prior to founding DAH. Their first endeavor was a street performance in Belgrade intended to increase the public’s awareness of the Balkan War that was germinating at the time. Throughout the war, they maintained their opposition to what their government was doing, at a time when few others dared to speak out. Since then, they have grown into a group of activist-artists committed to healing the wounds of war and to spreading their message of social equity and peace.

They have taken their performances and workshops to every country in Eastern Europe, New Zealand, Mongolia, Brazil, Denmark, England, Canada, and the United States. Here they have done residencies at Brown, Georgetown, Virginia Commonwealth University, La Mama, 7 Stages Theatre in Atlanta, Coe College, Luther College, Grinnell College, University of Iowa, Knox College, and the Chicago Art Institute—to name just a few.

Bio:
With degrees from the Faculty for Special Education and Rehabilitation and the Faculty of Dramatic Arts at the University of Belgrade, Dijana Milošević cofounded DAH Theatre (DAH Teatar) in 1991 and its extension, the DAH Theatre Research Center, in 1993. She has served as DAH’s artistic director ever since. After graduating, she studied with Eugenio Barba and Torgeir Wethal at Odin Teatret in Denmark, where eventually she served as Barba’s assistant director for the production Talabot.

In addition, Milošević was the programmer for the International Festival of Alternative and New Theatre (INFANT) in 1999 and 2000, is a member of the Belgrade International Theatre Festival (BITEF) Jury and was the president of the board for the BITEF Theatre. She has also served as president of the Association of Independent Theatres in Belgrade and as a member of the International Theatre Institute (ITI) board in Serbia. She has collaborated with numerous peace-building networks, such as Theatre without Borders, Acting Together on the World Stage, and the international women’s theatre collective the Magdalena Project.
She is also a professor at the Institute for the Modern Dance (IUI) in Belgrade, teaching comparative directing and choreography. She founded and coleads various educational programs. Perhaps the most prominent of these has been a three-week intensive training experience for students from the international performance community called the DAH Theatre Institute.

Milošević has collaborated frequently with peace activists groups such as Women in Black and Act Women in Serbia, as well being an active participant in the Magdalena Project. She has also collaborated with different artists and theatre groups throughout the world, including, in this country, 7 Stages in Atlanta and Theatre of Yugen in San Francisco.

Paid Workshop D—Moment Work, Level 1 (#2910)
Barbara Pitts McAdams | Tectonic Theater Project | New York, NY
Friday, August 3 | 3:15 PM–6:30 PM | Grand Ballroom AB
Spaces Available: 25 | Price: $50

Workshop Description:
Moment Work is a flexible devising process that can be used to create new work or to reimagine existing plays. It is also used to activate nontheatrical source material, such as interviews. This three-hour workshop, with Tectonic’s master teacher Barbara Pitts McAdams, explores how to employ nontext “elements of the stage” to build highly theatrical narratives—one “moment” at a time. Moment Work is the process used to create Tectonic’s best known plays: The Laramie Project, Gross Indecency: The Three Trials of Oscar Wilde, 33 Variations, and I Am My Own Wife.

*See also Paid Workshop F—Moment Work, Level 2, below.

Bio:
Barbara Pitts McAdams is coauthor of Tectonic Theater Project’s Moment Work (Random House, 2018). As a Moment Work master teacher, she has led training labs and devised new plays at colleges across the country. Most recently, Barbara was invited to Vietnam for the Asian Pacific Activities Conference (APAC), teaching Moment Work and devising with students from China, Hong Kong, Japan, South Korea, Vietnam, and the Philippines. As actor/dramaturg for The Laramie Project, she appeared at the Brooklyn Academy of Music (BAM), Alice Tully Hall, Union Square Theatre, La Jolla Playhouse, Berkeley Rep, Denver Center, and Sundance Theatre Lab. She also appears in HBO Films’ The Laramie Project and shares an Emmy nomination for Outstanding Television Movie. Favorite theatre credits: Well (w/Lisa Kron, Huntington Theater); Leigh Fondakowski’s The People’s Temple (Guthrie, Berkeley Rep); Blanche in A Streetcar Named Desire (Triad Stage, NC); the West Coast premieres of Stephen Belber’s Drifting Elegant and Rebecca Gilman’s Sweetest Swing in Baseball (Magic Theatre, San Francisco), and Adam Bock’s The Typographer’s Dream (Encore Theatre, San Francisco). TV/film credits include: Forever, Person of Interest, Kidnapped, 30 Rock, One Life to Live, As The World Turns, Law & Order, Law & Order: SVU, Comedy Central’s Pulp Comics, and the web series Anyone But Me (on Hulu).
Sylvester will share their process working with technology from Skype-theatre to bio-art to virtual reality, and the ways technology can be used to critique, explore, and create a research-based political theatre for these new times.

The workshop will begin with a presentation that both outlines Sister Sylvester’s work and highlights other pioneers in this field. We will look at different models for using technology in performance, and participants will work in break-away groups to apply these models to their own research. Finally, the groups will reconvene to present and discuss their results.

Participants will leave with a tool-kit for how to use everyday technology to activate research through performance (on the stage and in the classroom), as well as a working knowledge of critical and conceptual reference points and emerging ideas and discussions within the field.

*Workshop is cosponsored by the Conference Committee (CC) and Electronics and Technology Committee (ETC)

**Sister Sylvester Company Description:**
Sister Sylvester is the ghost of a nun who haunted the first home/studio/performance venue where Sister made work, and it became the company’s name for its gender-fluid, feminist, and spectral associations. Sister Sylvester makes work, often essayistic performances, using first-hand research and found documents. Sister Sylvester invite disruption into both the performance and the process, and look for dissonance and difficulty in text, image, and sound.

Sister’s work is often concerned with belongings and displacements, investigating the ways that individuals and communities place themselves when they are out of place—both psychically and physically. Sister’s work began with a performative response to the novel *Boxman* by the Japanese writer Kobo Abe. *Boxman* tells the story of young men in Tokyo, alienated by their surroundings, who choose to make a new life inside the shell/shelter of body-sized boxes, hidden from the eyes of those around them. Sister’s most recent work was a collaboration with two Syrian artists who have been physically displaced, and meditates on the potentials of technology—in this case Skype—to re-place, or replace, a physical presence.

Sister has presented and performed their work internationally at institutions including the Public Theater, NYC; Abrons Art Center, NYC; Park Avenue Armory, NYC; JACK, NYC; Dixon Place, NYC; Alt Bomonti Gallery, Istanbul; Köşe, Istanbul; Arcola Theatre, London; Frascati, Amsterdam; Bozar Festival, Brussels; and Les Bancs Publics, Marseille.

**Paid Workshop F—Moment Work, Level 2 (#2914)**
Barbara Pitts McAdams | Tectonic Theater Project | New York, NY
Saturday, August 4 | 5:00 PM–6:30 PM (90 mins*) | Harbor I
Spaces Available: 25 | Price: $35
*note shorter time

**Workshop Description:**
This workshop on Level 2 Moment Work is limited to participants who have done the Level 1 Tectonic Moment Work workshop.
Excursions and Performances Series

Excursion/Performance A—Plimoth Plantation & Wampanoag Homesite (#2919)
Coordinator: Bethany Hughes, University of Michigan
Thursday, August 2 | 8:15 AM–2:00 PM (approx.)
Spaces Available: 50 | Price: $55

Plimoth Plantation through Indigenous Eyes
Take a guided tour through Plimoth Plantation led by a Wampanoag (Native American) historical interpreter. Experience the historical village and interact with Native American interpreters, the only Plimoth interpreters who speak from a modern perspective and are not “in 17th century character.” This freedom to speak about the relationship between the past and the present will provide insight into the history of the English settlement, colonial relations between settler states and Indigenous peoples, and ongoing projects of reclaiming the past and shaping the future. The tour will end with a seventeenth-century Wampanoag Feast, a meal comprising traditional Indigenous foods such as venison stew, Three Sisters (squash, beans, corn), and berries. Round-trip bus transportation is included. Read more about Plimoth Plantation and the Wampanoag at www.plimoth.org.

Schedule
8:30 AM Board bus
9 AM–10 AM Drive to Plimoth Plantation
10 AM–12 PM Tour Plimoth Plantation
12 PM–1 PM Lunch (Wampanoag Feast)
1 PM–2 PM Return to conference

Excursion/Performance B—African American Freedom Trail (#3657 and #3659)
Coordinator: Monica White Ndounou, Dartmouth College
Friday, August 3 | 3:15 PM Tour (Part 1*)
6:45 PM Roundtable (Part 2*)
Spaces Available: 40 | Price: $40 (Part 1)
*Attendees may participate in both parts

Re-Enacting Boston’s Black History on the African American Freedom Trail | Part 1 of 2
This excursion will involve a tour of Boston’s Black theatre history on the African American Freedom Trail. The African American Freedom Trail Project at Tufts recently launched an interactive web map that documents Black history sites throughout Greater Boston. Some 115 sites are currently listed, but the organizers have said that is just the beginning. This tour will be followed by a session discussing the rewards and challenges of staging Boston’s Black history in museums, theatres, and historical reenactments (see Part 2).

Zipporah Potter Atkins, Kennedy Greenway and Hanover Street: Close to the conference hotel, this is the site of the only seventeenth-century African American woman to own property in Boston. It offers an introduction to Boston’s Black history.

Long Wharf and Custom House Block, State Street and Atlantic Avenue: This is the site of a major eighteenth-century port within the Atlantic slave trade, to which Boston and New England were central. Like Zipporah Atkins’s site, it is close to the hotel and will orient attendees to Boston’s history.
African Meeting House and the nineteenth-century Black community on the north slope of Beacon Hill: The meeting house is the oldest extant Black church building in the United States, and the community that surrounded it produced some of the nineteenth century’s most significant Black artists and performers, including William Wells Brown (author of *Clotel* and founder of a Black theatre troupe in Boston in 1866).

**Colored American Magazine, 5 Park Square:** This magazine was edited by Pauline Elizabeth Hopkins, who, in the 1870s, became the first African American woman to write, produce, and direct a stage play.

**Boston Symphony Hall, Huntington Avenue:** This is the site of performances by Roland Hayes, first Black tenor to perform with the Boston Symphony Orchestra.

**Tremont Theater, 175 Tremont Street:** This is the site of William Monroe Trotter’s protest against *Birth of a Nation* (1915). The site is the beginning of the theatre district where postbellum/pre-Harlem Black artists performed, including the Hyers Sisters (1871–1879), Bert Williams, James Weldon, and Rosamond Johnson Washington. This stop also includes the site of the Savoy Ballroom, Wally’s, and Boston’s 1950s Black theatre scene.

**Museum of the National Center of Afro-American Artists, 500 Walnut Street, Roxbury:** This museum sponsored Black artists in Boston and New England, including Elma Lewis, Lois Mailou Jones, Alan R. Crite, and others.

**Re-Enacting Boston’s Black History on the African American Freedom Trail | Part 2 of 2**

This roundtable discussion on the rewards and challenges of staging black history in Boston museums, theatres, and historical reenactments will follow a tour on the African American Freedom Trail. Participants will include such figures as the codirectors of the African American Heritage Trail and representatives from the Robbins House, the African American Historical and Genealogical Society, and the Museum of the National Center of Afro-American Artists.

**Excursion/Performance C—Boston Tea Party Ships and Museum (#2925)**

Coordinator: Andrew Gibb, Texas Tech University

Saturday, August 4 | 1:00 PM meet at conference hotel | 1:30 PM–2:45 PM tour

Price: $22.50 adults; $20.00 seniors; $14.50 students

The Boston Tea Party Ships and Museum commemorates one of the most famous performative events of the American revolutionary period of the eighteenth century. Within easy walking distance of the conference hotel, the museum features restored period sailing vessels, which serve as backdrops for interactive reenactments guided by historical interpreters. See the website for more information: www.bostonteapartyship.com.

**Excursion/Performance D—Salem Massachusetts’s History Alive—Cry Innocent (#2920)**

Coordinator: Megan Shea, New York University

Saturday, August 4 | 8:30 PM | Conference Hotel | Grand Ballroom E

Is Bridget Bishop a witch? This question lies at the center of *Cry Innocent*, a play performed daily over the summer at the Old Town Hall in Salem, Massachusetts. Actors help recreate history for the tourists and school groups that flock to Salem, seeking to learn more about the hysteria that shaped American culture. Now the creators of *Cry Innocent*
bring Salem to ATHE, asking spectators to bear witness to the investigation of Bridget Bishop—historically the first person to be put to death in the Salem Witch Trials of 1692–1693. Here the audience will act as a kind of grand jury, hearing testimony and looking for signs of witchcraft, as they decide whether to send Goody Bishop to trial.

**History Alive, Inc.** is committed to the production of new plays and theatrical scenarios based on true stories from the past. Emphasis is given to interactive theatre so that actors and audience together, through a playful and dynamic way of engaging with history, might broaden their understanding of the present and gain a fresh sense of purpose within their own era. The company also seeks to invigorate Salem’s economy by designing activities that connect the community and its visitors to a distinct, local history.

**Excursion/Performance E—*Call Mr. Robeson* (#2922)

Written and Performed by Tayo Aluko | Directed by Olusola Oyeleye | Designed by Phil Newman
Saturday, August 4 | 9:30 PM | Conference Hotel
Grand Ballroom AB

Paul Robeson is a world-famous actor, singer, and civil rights campaigner. When over the years he gets progressively too radical and outspoken for the establishment’s liking, he is branded a traitor to his country, harassed, and denied opportunities to perform or travel. Just as physical, emotional, and mental stress threaten to push him over the fine line between genius and madness, he is summoned to appear before the House Un-American Activities Committee, to give the most difficult and important performance of his career.

This roller-coaster journey through Robeson’s remarkable and eventful life highlights how his pioneering and heroic (but largely forgotten) political activism led many to describe him as the forerunner of the civil rights movement. It features much fiery oratory and some of his famous songs, including a dramatic rendition of “Ol’ Man River.”

**Tayo Aluko Bio:**
Nigerian-born Tayo Aluko lives in Liverpool, UK. He has fronted orchestras as baritone soloist in concert halls and performed lead roles in operas and musicals. *Call Mr. Robeson* has won numerous awards at festivals in the UK and Canada and has also taken him to Jamaica, Nigeria, Australia, and New Zealand. Performances in the United States include New York’s Carnegie Hall.

Tayo delivers a lecture/concert titled *From Black Africa To The White House*, a talk about Black political resistance, illustrated with spirituals. He researched, wrote, and narrated to camera a piece on West African history before the time of the transatlantic slave trade, which forms part of the permanent exhibit at Liverpool’s International Slavery Museum. His fifteen-minute play *Half Moon*, which deals with ancient Africa, has been performed several times in the UK. His piece titled *What Happens?* features the writings of Langston Hughes, performed with live jazz accompaniment.

He has been published in the *Guardian*, the *Morning Star, Nerve Magazine, Modern Ghana*, and *Searchlight Magazine*. His new play *Just An Ordinary Lawyer* has been performed on three continents, including at the National Black Theatre Festival in Winston-Salem, North Carolina, in August 2017 and the Harare International Festival of the Arts in May 2018.
Excursion/Performance Series Moderated Roundtable (#3645)

Sunday, August 5 | 9:45 AM–11:15 AM | Conference Hotel | Harbor II

This session is a moderated roundtable with representatives from Wampanoag Project, reenactors from Boston Tea Party Ships and Museum, actors from History Alive (Cry Innocent), Tayo Aluko (Call Mr. Robeson), and directors of sites on the African American Freedom Trail.

Moderators:

Bethany Hughes is an assistant professor of Native American Studies and American Culture at the University of Michigan. A recent graduate of Northwestern University, Hughes researches performance and racialization, federal Indian law, and Native American theatre. She teaches courses on race in Broadway musicals, contemporary Native American performance, and the history of Native American representation in US theatre.

Scott Magelssen holds a PhD in theatre history, theory, and dramatic literature from the University of Minnesota and teaches theatre history and performance studies in the School of Drama at the University of Washington where he also heads the BA academic program. His most recent book, Simming: Participatory Performance and the Making of Meaning (University of Michigan Press, 2014), treats the ways tourism, businesses, and the military use live simulation and performance to create and reinforce meaning for participants. His current book project, Performing Flight: Barnstormers, the Cold War, and Space Tourism, forthcoming from the University of Michigan Press, explores the way that performance and human flight have shaped one another in public perception and consciousness. Scott edits Southern Illinois University Press’s Theater in the Americas series and hosts the website with Henry Bial.

Monica White Ndounou is Dartmouth College Associate Professor of Theater, Sony Music Fellow, and President of the Black Theatre Association of ATHE. She is an actor, director, advocate for inclusive formal training, and the award-winning author of Shaping the Future of African American Film: Color-Coded Economics and the Story Behind the Numbers.
Samuel Beckett Workshop—Gaiety School of Acting, National Theatre School of Ireland
Conference Committee–Cosponsored Session (#3643)
Thursday, August 2 | 12:30 PM–2:00 PM | Grand Ballroom C

The Gaiety School of Acting, National Theatre School of Ireland, is Ireland’s premier training facility for actors. Founded in 1986, its two-year full-time program boasts unprecedented graduate success, with Gaiety School actors gracing stages and screens nationally and internationally.

Donal Courtney, tutor at the Gaiety School of Acting, will lead a group of participants in a ninety-minute Beckett-focused workshop. Focusing primarily on excerpts of text from Beckett favorites such as Waiting for Godot, Courtney will draw on his fifteen years of experience of teaching and directing Beckett to infuse new life and meaning into well-known scripts. Courtney proposes to focus on the themes of distance and time within Beckett’s texts, to complement the deep-seated Irish diaspora and connection within Boston. The workshop will require physical activity from participants and will also set to highlight the techniques that Donal Courtney uses when teaching Beckett to his students at the Gaiety School of Acting.

Presenter: Donal Courtney, Gaiety School of Acting, National Theatre School of Ireland

Workshop—Advocating for Arts and Culture: Using Your Voice to Effect Political Change
Conference Committee–Cosponsored Session (#2803)
Thursday, August 2 | 2:15 PM–3:45 PM | Grand Ballroom C

In recent years Massachusetts has seen a groundswell of political support for arts, culture, and the creative community. Thanks to the ongoing efforts of the Massachusetts Cultural Council and MASSCreative, thousands of people have come together across the Commonwealth to advocate on the national, state, and municipal levels for greater resources and support for the cultural sector. Join us at this session to learn how you can become an effective advocate for arts and culture on your campus and in your community. At a time when we need the arts more than ever to connect us and build vibrant communities, come learn tools and tactics that you can use to have an impact on funding and policy in your city or state.

Presenters:
Barbara Wallace Grossman, Tufts University Massachusetts Cultural Council (state agency for the arts, humanities, and sciences)
Matt Wilson, MASSCreative (state advocacy group for the arts and cultural community)

Staging Black History in Boston, Black Playwrights’ Daring, Contemporary Visions of the Past
Conference Committee–Cosponsored Session (#3656)
Friday, August 3 | 9:45 AM–11:15 AM | Stone

This session seeks to contextualize the present landscape of reimagining and reenacting Black history on the American stage.

Moderator: Monica White Ndounou, Dartmouth College

Presenters:
Benny Sato Ambush, Director and Independent Artist
Summer L. Williams, Director, Company One
Kirsten Greenidge, Playwright, Boston University
Liana Asim, Actor, Playwright, and Independent Artist
Nailah Randall-Bellinger, Dancer and Choreographer, Harvard University
Manifesto: Effecting Change—Gaiety School of Acting, National Theatre School of Ireland
Conference Committee–Cosponsored Session (#3660)
Friday, August 3 | 9:45 AM–11:15 AM | Alcott

The Gaiety School of Acting runs a unique module called Manifesto for their full-time conservatory training program. Its aim is to produce multiskilled and energetic theatre practitioners to fuel the industry with an innovative proactive approach to work and enable them to respond intelligently to societal and political influences. This workshop will be interactive in nature, run by Gaiety School of Acting’s Manifesto tutors Donal Courtney and Clare Maguire, who will use the methodology exhibiting how to navigate revolutionary topics in a responsible and empowering way. This will be followed by group discussion.

Session Coordinator: Maeve Whelan, Gaiety School of Acting, National Theatre School of Ireland

Presenters:
Donal Courtney—Tutor, Gaiety School of Acting, National Theatre School of Ireland
Clare Maguire—Tutor, Gaiety School of Acting, National Theatre School of Ireland

GSSC—Graduate Student Evening Social
Friday, August 3 | 7:00 PM–9:00 PM | Pastoral ARTisan Pizza

Join fellow graduate students for offsite food, drinks, and camaraderie. We will meet in the hotel lobby before heading to an offsite location, Pastoral ARTisan Pizza, 345 Congress Street, 02210.

SDC ATHE Annual Cocktail Hour
Friday August 3 | 10:00 PM–11:00 PM | Birch Bar

The Stage Directors and Choreographers Society (SDC) invites practitioners and scholars of directing and choreography to the annual ATHE Cocktail Hour to join representatives and members of SDC and the Directing Program, as well Music Theatre/Dance, Acting, ATME, and other focus groups, to learn more about SDC Membership (full and associate), publishing opportunities in the SDC Journal Peer-Reviewed Section (PRS), and all the ways that SDC supports directors and choreographers in higher education. *Space is limited and by invitation only. RSVP to ATHERsvp@SDCweb.org is required.

Journal Editors’ Reception
Friday, August 3 | 10:30 PM | President’s Suite

This event celebrates the editors of and contributors to ATHE’s journals.

Pay-It-Forward BTA Mentoring Event
Saturday, August 4 | 8:00 AM–9:30 AM | President’s Suite

This breakfast will introduce mentors and mentees and include discussion of the expectations and guidelines for the mentorship program.

Session Coordinator: Katelyn Hale Wood, University of Virginia

Jubilee 2020 Information Session
Saturday, August 4 | 1:30 PM–3:00 PM | Grand Ballroom D

Lisa Channer (University of Minnesota) and Erica Nagle (Princeton University) will lead an information and visioning session about the participation of university theatre departments in Jubilee 2020.

The Jubilee is a nationwide, year-long theatre festival in the United States celebrating superlative work generated by women, people of color, Native American artists, LGBTQIA artists, deaf artists, and artists with disabilities by placing this work at the center of programming for one year (the 2020/2021 season).
Global Currents: Harnessing Theatre’s Power to Humanize Global Politics
Conference Committee–Cosponsored Session (#3675)
Saturday, August 4 | 3:15 PM–4:45 PM | Commonwealth Ballroom B

In a polarized landscape rife with challenges, artists and educators around the world share transformative collaborations and initiatives, offering opportunities to participate in inclusive global networks.

Session Coordinator: Derek Goldman, Georgetown University, Laboratory for Global Performance and Politics

Presenters:
Joshua Abrams, Royal Central School of Speech and Drama, University of London
Cynthia Cohen, Program in Peacebuilding and the Arts, Brandeis University
Ali Mahdi, Al-Bugaa Theatre, Sudan, and the International Theatre Institute
Mohammad Israfil, University of Dhaka, Bangladesh
Chankethya Chey, Amrita Performing Arts
Reem Assayyah, Lab for Global Performance and Politics

Awakening the Feminist Workshop—Gaiety School of Acting, National Theatre School of Ireland
Conference Committee–Cosponsored Session (#3662)
Saturday, August 4 | 6:45 PM–8:15 PM | Harbor I

A Feminist Wave in Ireland: The National Theatre School of Ireland and Recent Societal and Political Changes

Ireland over the last three years has seen a huge revolution from women in the arts and within Ireland’s society as a whole. Gender equality has been moved to the forefront of the nation’s psyche, and a women’s movement has been forged; most recently with a referendum repealing the Eighth Amendment in Ireland’s constitution, which criminalized abortion in all cases. A welcome tide of change has taken place. Emotive topics of epic proportions have been battled both in and out of the classroom by our school community. Parameters have changed, including how work is programmed, created, received, and analyzed.

Members of the Gaiety School of Acting are hosting a discussion on how the school has dealt with these sensitive topics with our students through their work. They outline the approach that they took in embracing the revolution and the consequences, wins, and fails encountered along the way.

Session Coordinator: Maeve Whelan, Gaiety School of Acting, National Theatre School of Ireland

Presenters:
Donal Courtney—Tutor, Gaiety School of Acting, National Theatre School of Ireland
Clare Maguire—Tutor, Gaiety School of Acting, National Theatre School of Ireland
FOCUS GROUP PRE-CONFERENCES

ATHE Leadership Institute (#3218, #3219)
Tuesday, July 31 | 1:00 PM–5:30 PM | Otis
Tuesday, July 31 | 5:30 PM–6:30 PM | Reception | Commonwealth Ballroom Foyer
Wednesday, August 1 | 8:00 AM–4:00 PM | Faneuil

The ATHE Leadership Institute® provides professional development opportunities for faculty members to prepare for leadership roles in higher education and serve more effectively.

Session Coordinator: Kristin Sosnowsky, Louisiana State University

Association for Asian Performance (#7506)
Tuesday, July 31 | 12:00 PM–6:00 PM | Webster
Tuesday, July 31 | 12:00 PM–4:30 PM | Stone
Wednesday, August 1 | 8:00 AM–4:00 PM | Webster
Wednesday, August 1 | 9:00 AM–4:00 PM | Stone

This event showcases diverse scholarship on Asian theatre and performance through papers, workshops, roundtables, an emerging scholars panel, graduate student networking, and a “Schmooze fest” dinner.

Session Coordinator: Tarryn Chun, University of Notre Dame

Immersive Theatre: An Ongoing Performance Revolution (#7505)
Tuesday, July 31 | 1:00 PM–5:00 PM | Bulfinch
Tuesday, July 31 | 7:00 PM–10:00 PM | Bulfinch
Wednesday, August 1 | 9:00 AM–12:00 PM | Douglass
Wednesday, August 1 | 1:00 PM–4:00 PM | Douglass

This pre-conference event, from the Acting Program (AP), Directing Program (DP), Design, Tech, and Management (DTM), Association of Theatre Movement Educators (ATME), and Interactive Theatre Committee (ITC), includes presentations and experiential sessions in immersive theatre.

Session Coordinator: David Kaye, University of New Hampshire

Intergenerational Queer Ritual (#7515)
Wednesday, August 1 | 9:00 AM–3:00 PM | Hale

This pre-conference event, from the Religion and Theatre (RT) and Lesbian, Gay, Bisexual, Transgender, and Queer (LGBTQ) Focus Groups, considers the rationale and thought process behind the use of ritual as a queer performance space.

Session Coordinator: Alicia Corts, Saint Leo University

Intersecting Histories, Intersecting Revolutions (#7513)
Tuesday, July 31 | 7:00 PM–late night | Doyle’s, 3484 Washington Street
Wednesday, August 1 | 9:00 AM–4:00 PM | Pao Arts Center, 99 Albany Street

This pre-conference event, from the Latinx, Indigenous, and the Americas (LIA), Lesbian, Gay, Bisexual, Transgender, and Queer (LGBTQ), and Theatre and Social Change (TASC) Focus Groups, embraces the multiple and complex identities that we share.

Session Coordinator: Laurelann Porter, Benedictine University
Manifesting Contemplative Teaching: A Meditation and Yoga Workshop (#7514)
Tuesday, July 31 | 7:00 PM–9:00 PM | Webster
Wednesday, August 1 | 9:00 AM–12:00 PM | Hancock

This pre-conference event, from the Theory and Criticism (TC) Focus Group, focuses on writing and revising individual teaching manifestos.

Session Coordinator: Jane Barnette, University of Kansas

Revolution in Four Acts (#7511)
Tuesday, July 31 | 9:00 PM–11:30 PM | Otis
Wednesday, August 1 | 9:15 AM–2:00 PM | Bulfinch
Wednesday, August 1 | 2:00 PM–4:00 PM | Bulfinch

The Performance Studies Focus Group (PSFG) pre-conference explores what types of revolutionary gestures, practices, and performances are possible within the format of the academic conference.

Session Coordinator: Jessi Piggott, Stanford University

Revolutionary Pedagogy (#7507)
Wednesday, August 1 | 8:00 AM–4:00 PM | Boston Playwrights Theatre, 949 Commonwealth Ave

The Women and Theatre Program (WTP) pre-conference offers a full day of panels and workshops, as well as a keynote speaker and performance.

Session Coordinator: Jessica Del Vecchio, James Madison University

Revolutionizing Our Core Classes (#7504)
Wednesday, August 1 | 8:30 AM–3:30 PM | Adams

This pre-conference event, from the Theatre as a Liberal Art (TLA) and Two-Year College Program (TYCP) Focus Groups, is a “teach in” to share experiences, syllabi, and assignments through panels and hands-on workshops.

Session Coordinator: Siouxsie Easter, Wells College

A Walking Dramaturgy of Boston’s Heritage Trails (#7510)
Wednesday, August 1 | 9:00 AM–4:00 PM | Meet: T Red Line Park station, Park and Tremont

This year’s Dramaturgy Program (DR) Focus Group pre-conference consists of multiple history/heritage walking tours, interwoven with lunch and conversation.

Session Coordinator: Olga Sanchez Saltveit, University of Oregon
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History Matters/Back to the Future
Amanda Feldman
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www.history-matters.com
history-matters@history-matters.com

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www.jointhejubilee.org

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Rachel Grossman
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32 Sherman Circle NW
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jointhejubilee@gmail.com
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smeff001@plattsburgh.edu

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HSherman@SDCweb.org

University of Michigan Press
Sam Killian
734-936-2245
839 Greene St
Ann Arbor, MI 48104
killians@umich.edu
www.press.umich.edu
## LIST OF EXHIBITORS

<table>
<thead>
<tr>
<th>Exhibit</th>
<th>Booth/Booths</th>
<th>Contact Person</th>
<th>Address</th>
<th>Phone</th>
<th>Email</th>
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<td>American Society for Theatre Research (ASTR)</td>
<td>9</td>
<td>Eric Ewald</td>
<td>800-918-9216</td>
<td>1000 Westgate Drive, #252</td>
<td>St. Paul, MN 55114</td>
<td><a href="http://www.astr.org">www.astr.org</a></td>
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<tr>
<td>Association for Theatre in Higher Education (ATHE)</td>
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<td>Eric Ewald</td>
<td>800-918-9216</td>
<td>1000 Westgate Drive, #252</td>
<td>St. Paul, MN 55114</td>
<td><a href="http://www.athe.org">www.athe.org</a></td>
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<td>ATHE Theatre Journals</td>
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<td>800-918-9216</td>
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<td>St. Paul, MN 55114</td>
<td></td>
</tr>
<tr>
<td>Bloomsbury Methuen Drama</td>
<td>11 and 12</td>
<td>Karrie Ducusin</td>
<td>212-419-5316</td>
<td>13835 Broadway, 5th Fl</td>
<td>New York, NY 10018</td>
<td><a href="mailto:karrie.ducusin@bloomsbury.com">karrie.ducusin@bloomsbury.com</a></td>
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<td>14</td>
<td>Maeve Whelan</td>
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<td>Evanston, IL 60208</td>
<td><a href="mailto:g-bennion@northwestern.edu">g-bennion@northwestern.edu</a></td>
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<td>Northwestern University Press</td>
<td>4</td>
<td>Greta Bennion</td>
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<td>Jessica Lewis</td>
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Check-In Time 3:00 PM
Check-Out Time 12:00 PM

Registration Desk Hours
Tuesday, July 31 1:00 PM-5:00 PM
Wednesday, August 1 8:00 AM-5:00 PM
Thursday, August 2 8:00 AM-6:00 PM
Friday, August 3 8:00 AM-6:00 PM
Saturday, August 4 8:00 AM-6:00 PM
Sunday, August 5 8:00 AM-10:00 AM

HOTEL INFORMATION AND MAP
HOTEL ACCESSIBILITY

This hotel is committed to making its facilities, amenities, and services accessible to guests with disabilities.

Accessible Public Spaces

Public entrance
Service animals welcome
Accessible route from public entrance to registration
Accessible route from public entrance to guest rooms
Accessible route from public entrance to restaurant
Accessible route from public entrance to meeting rooms/ballroom
Accessible route from public entrance to fitness center
Accessible route from public entrance to swimming pool
Accessible route from public entrance to business center
Mezzanine Level

Meeting Space

This document contains approximate measurements that are for illustrative purposes only. We cannot guarantee the floor plan accuracy or completeness and therefore encourage you to review the space to make sure it is suitable for your event.
EXHIBIT HALL HOURS AND MAP

**Thursday, August 2**
12:00 PM–5:00 PM Exhibitor setup
7:00 PM Exhibit Hall opens

**Friday, August 3**
8:00 AM–5:00 PM Exhibit Hall is open
12:00 PM–12:45 PM Raffle, author book signings

**Saturday, August 4**
8:00 AM–5:00 PM Exhibit Hall is open
12:00 PM–12:45 PM Raffle, author book signings
5:00 PM–8:00 PM Exhibitor move out
ATHE CONFERENCE MOBILE APP

Download the App for the Most Up-to-Date Information
The 2018 ATHE mobile conference app gives you live updates throughout the conference. You can also search the app for a specific session, focus group, speaker, and more! For additional assistance with the app while at the conference, please stop by the registration desk.

Follow the steps below based on your smartphone to download the app.

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5. Select Install from the bottom of the app details screen.
6. Accept the usage terms by tapping accept at the bottom of the screen.
As the lobby lights flicker, calling ATHE back to a second act in Orlando, it’s hard not to think about all that has transpired in that city, in the world, on our stages, and in our classrooms since last we gathered in The City Beautiful in 2013. Seemingly accelerated cycles of public violence, political change, creative innovation, and generational expectations have led us to ponder what comes next, and how exactly we’ve arrived at our present moment. Our return to the resort space of the Hyatt Regency Grand Cypress affords us the opportunity to pause and reflect on the constantly changing scenery, to contemplate the forces that have thus far shaped our field and our organization, and to debate possible visions of the future—for our art, our institutions, and our students.

The city of Orlando and the state of Florida have over the years experienced dramatic scene shifts, often presaging national changes. From colonial wars to contested elections, Indian Removal Acts to mass shootings, urban experiments to moon shots—Orlando offers to the visitor a panoramic background of troubled pasts and future visions, prompting us to consider the possibilities and consequences of our scene changes. The city’s various theme parks provide their own encapsulated representations of past and future, visions that are themselves constantly changing, both in their built scenic environments and in the ideologies that such scenery materializes.
The 2019 Conference Committee invites you back to Orlando for an exploration of all that the theme of “Scene Changes” suggests. What are the practical challenges of scene changes for playwrights, directors, dramaturgs, designers, actors, stage managers, and stage crews? For whom is a scene change an interlude of quiet contemplation, and for whom is it the busiest moment of the night? What is the history of the scene shift, and how have theatre artists dealt with changes in production methods and audience tastes? How do scene shifts shape audiences’ experiences? How will our field respond to the challenges and opportunities represented by recent changes in leadership, and by shifting economies of production? How do we reflect on techniques of theatre education and scholarship in this changing moment? How can we begin to proactively change the scenes of the theatrical climate and structure? Perhaps most importantly, how will we make use of the present moment to redress previous wrongs, preserve what is important, and move forward into the future?

Come to Orlando for a change in scenery, and stay for a creative contemplation of that special moment in between, when we collectively sit in the dark, taking in what we’ve just seen, and imagining what might come next.

Vice President for Conference 2019
Andrew Gibb, Texas Tech University

2019 Conference Committee
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Shelby Brewster, University of Pittsburgh
Chase Bringardner, Auburn University
Ingrid DeSanctis, James Madison University
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Barbara Parisi, Long Island University Brooklyn
Travis Stern, Bradley University
Aaron Thomas, University of Central Florida
Harvey Young, Boston University, ATHE President, ex officio member
## SCHEDULE AT A GLANCE

### TUESDAY, JULY 31

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Room</th>
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<tr>
<td>12:00–6:00 PM</td>
<td>AAP Pre-Conference</td>
<td>7506</td>
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<tr>
<td>12:00–4:30 PM</td>
<td>AAP Pre-Conference</td>
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<tr>
<td>1:00–5:00 PM</td>
<td>AP, DP, DTM, ATME, and ITC Pre-Conference—Immersive Theatre: An Ongoing Performance Revolution</td>
<td>7505</td>
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<tr>
<td>1:00–5:30 PM</td>
<td>ATHE Leadership Institute°—Day 1</td>
<td>3211</td>
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<td>5:30–6:30 PM</td>
<td>ATHE Leadership Institute°—Opening Reception</td>
<td>3218</td>
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<tr>
<td>7:00 PM</td>
<td>LIA, LGBTQ, and TASC Pre-Conference—Intersecting Histories, Intersecting Revolutions</td>
<td>7513</td>
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<tr>
<td>7:00–10:00 PM</td>
<td>AP, DP, DTM, ATME, and ITC Pre-Conference—Immersive Theatre: An Ongoing Performance Revolution</td>
<td>7505</td>
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<tr>
<td>7:00–9:00 PM</td>
<td>TC Pre-Conference—Manifesting Contemplative Teaching: A Meditation and Yoga Workshop</td>
<td>7514</td>
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<tr>
<td>8:00-9:30 PM</td>
<td>ATHE Operations Committee Meeting</td>
<td>Hale</td>
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<tr>
<td>9:00–11:30 PM</td>
<td>PSFG Pre-Conference: Revolution in Four Acts</td>
<td>7511</td>
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### WEDNESDAY, AUGUST 1

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<td>ATHE Leadership Institute°—Day 2</td>
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<td>AAP Pre-Conference</td>
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<tr>
<td>8:00 AM–4:00 PM</td>
<td>WTP Pre-Conference: Revolutionary Pedagogy</td>
<td>7507</td>
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<tr>
<td>8:30 AM–3:30 PM</td>
<td>TLA and TYCP Pre-Conference: Revolutionizing Our Core Classes</td>
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<td>9:00–10:00 AM</td>
<td>New Governing Council Member Orientation</td>
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<td>Focus Group Representatives Meeting</td>
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<td>AAP Pre-Conference</td>
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<td>9:00 AM–4:00 PM</td>
<td>DR Pre-Conference: A Walking Dramaturgy of Boston's Heritage Trails</td>
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<td>AP, DP, DTM, ATME, and ITC Pre-Conference—Immersive Theatre: An Ongoing Performance Revolution</td>
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<td>9:00 AM–12:00 PM</td>
<td>TC Pre-Conference—Manifesting Contemplative Teaching: A Meditation and Yoga Workshop</td>
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<td>9:00 AM–3:00 PM</td>
<td>RT and LGBTQ Pre-Conference: Intergenerational Queer Ritual</td>
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<td>LIA, LGBTQ, and TASC Pre-Conference: Intersecting Histories, Intersecting Revolutions</td>
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<td>PSFG Pre-Conference: Revolution in Four Acts</td>
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<td>11:00 AM–1:00 PM</td>
<td>ATHE Governing Council Meeting</td>
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<td>12:00–5:00 PM</td>
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<td>ATHE Joint Meeting of Focus Group Representatives and the Governing Council</td>
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<td>4:30–6:00 PM</td>
<td>Concurrent Sessions</td>
<td>Various Locations</td>
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<td>4:30–6:00 PM</td>
<td>Two-Year College Summit</td>
<td>2103 Frost Boardroom</td>
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<td>6:00–7:00 PM</td>
<td>ATHE President’s Reception/Dinner Break</td>
<td>Commonwealth Ballroom Foyer</td>
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<td>AAP Membership Meeting</td>
<td>301 Faneuil</td>
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<td>Concurrent Sessions</td>
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<td>New Play Development Workshop and Judith Royer</td>
<td>3627 Commonwealth Ballroom D</td>
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<td>Kick-Off Reception—Sponsored by History Matters/Back to the Future</td>
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<td>10:00 PM</td>
<td>Film Screening: Between Yourself and Me—Third Rail Projects</td>
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**THURSDAY, AUGUST 2**

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<tr>
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<td>ATME Warm-Up</td>
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<tr>
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<td>Paid Workshop A—Third Rail Projects: Playing in an Immersive Theatre Landscape</td>
<td>2908 Grand Ballroom E</td>
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<tr>
<td>8:00–9:30 AM</td>
<td>Graduate Student (GSSC) Meet and Greet</td>
<td>3213 Douglass</td>
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<td>8:00–9:30 AM</td>
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<td>ATHE Leadership Institute*—Day 3: Interviews and Lunch</td>
<td>3220 Faneuil, 3222</td>
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<tr>
<td>8:15 AM–2:00 PM</td>
<td>Excursion A—Plimoth Plantation and Wampanoag Homesite</td>
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<tr>
<td>9:00 AM–1:00 PM</td>
<td>New Play Development Workshop and Judith Royer</td>
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<td>9:45–11:15 AM</td>
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<td>9:45–11:15 AM</td>
<td>MMC Business Meeting</td>
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<td>9:45–11:15 AM</td>
<td>PSFG Emerging Scholars Panel</td>
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<td>11:30 AM–12:30 PM</td>
<td>Lunch Break</td>
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<td>Paid Workshop B—The Theater Offensive—True Colors: Out Youth Theater</td>
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<td>2:15–3:45 PM</td>
<td>RT Emerging Scholars Panel</td>
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<td>4:00–5:30 PM</td>
<td>TASC Focus Group Debut Panel</td>
<td>1603 Douglass</td>
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<tr>
<td>5:45–7:00 PM</td>
<td>ATHE Annual Membership Meeting and Awards Ceremony</td>
<td>3002, 2912 Grand Ballroom AB</td>
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<tr>
<td>7:00–8:00 PM</td>
<td>Keynote Address</td>
<td>2901 Grand Ballroom AB</td>
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<tr>
<td>8:00–9:00 PM</td>
<td>Keynote Reception</td>
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### FRIDAY, AUGUST 3

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<thead>
<tr>
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<th>Event</th>
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<tbody>
<tr>
<td>7:15-7:45 AM</td>
<td>ATME Warm-Up</td>
<td>405 Stone</td>
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<tr>
<td>8:00-11:15 AM</td>
<td>Paid Workshop C—DAH Theatre—The Personal and the Political: An Exploratory Workshop</td>
<td>2910 Grand Ballroom AB</td>
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<tr>
<td>8:00-11:15 AM</td>
<td>Jane Chambers Reading Rehearsal</td>
<td>2302 Grand Ballroom D</td>
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<tr>
<td>8:00 AM-12:45 PM</td>
<td>Judith Royer Excellence in Playwriting Award: Technical Rehearsal</td>
<td>3613 Commonwealth Ballroom A</td>
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<td>8:00-9:30 AM</td>
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<tr>
<td>8:00-9:30 AM</td>
<td>ATME Scholar-Artist Debut Panel</td>
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<td>9:45-11:15 AM</td>
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<td>11:30 AM-12:45 PM</td>
<td>Focus Group Membership Meetings/Lunch</td>
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<tr>
<td>11:30 AM-12:45 PM</td>
<td>AP Membership Meeting #1</td>
<td>101 Commonwealth Ballroom C</td>
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<tr>
<td>11:30 AM-12:45 PM</td>
<td>ATDS Business Meeting</td>
<td>212 Alcott</td>
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<td>BTA Business Meeting #1</td>
<td>503 Douglass</td>
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<tr>
<td>11:30 AM-12:45 PM</td>
<td>DP Business Meeting #1</td>
<td>701 Adams</td>
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<tr>
<td>11:30 AM-12:45 PM</td>
<td>DR Membership Meeting #1</td>
<td>801 Bulfinch</td>
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<tr>
<td>11:30 AM-12:45 PM</td>
<td>MT/D Membership Meeting</td>
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<td>11:30 AM-12:45 PM</td>
<td>PSFG Membership Meeting</td>
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<td>RT Membership Meeting</td>
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<td>STRP Business Meeting</td>
<td>1501 Paine</td>
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<td>TLA Membership Meeting #1</td>
<td>1704 Hale</td>
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<td>11:30 AM-12:45 PM</td>
<td>WTP Business Meeting #1</td>
<td>2304 Webster</td>
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<tr>
<td>12:45-1:00 PM</td>
<td>Raffle, Author Book Signings</td>
<td>Exhibit Hall</td>
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<tr>
<td>1:00-3:00 PM</td>
<td>All-Conference Plenary I—Revolutions in Pedagogy and Practice</td>
<td>2906 Grand Ballroom AB</td>
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<tr>
<td>3:15-6:30 PM</td>
<td>Excursion B—Reenacting Boston’s Black History on the African American Freedom Trail, Part 1</td>
<td>3657 Off-site</td>
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<td>3:15-6:30 PM</td>
<td>Paid Workshop D—Tectonic Theatre Project: Moment Work, Level 1</td>
<td>2911 Grand Ballroom C</td>
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<tr>
<td>3:15-6:30 PM</td>
<td>Judith Royer Excellence in Playwriting Award: Rehearsal</td>
<td>3682 Commonwealth Ballroom A</td>
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<tr>
<td>3:15-6:30 PM</td>
<td>Jane Chambers Play Reading</td>
<td>2303 Grand Ballroom D</td>
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<tr>
<td>3:15-4:45 PM</td>
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<tr>
<td>5:00-6:30 PM</td>
<td>2019 Conference Planners Meeting #1</td>
<td>2904 Executive Boardroom</td>
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<tr>
<td>5:00-6:30 PM</td>
<td>Catastrophe: Performance That Revolutionizes</td>
<td>1405 Webster</td>
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<tr>
<td>5:30-6:30 PM</td>
<td>Revolting Bodies: Performance, Spectatorship, and Labor</td>
<td>1203 Grand Ballroom C</td>
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<tr>
<td>6:45-8:15 PM</td>
<td>New Play Development Workshop Technical Rehearsal, Part 1</td>
<td>3671 Commonwealth Ballroom A</td>
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<tr>
<td>7:00-9:00 PM</td>
<td>GSSC—Graduate Student Evening Social</td>
<td>3215 Pastoral ARTisan Pizza</td>
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<tr>
<td>8:30-10:00 PM</td>
<td>Performance—Sister Sylvester—<em>The Fall</em>: A Lecture Performance</td>
<td>2928 Grand Ballroom</td>
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<tr>
<td>10:00-11:00 PM</td>
<td>SDC ATHE Annual Cocktail Hour</td>
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<tr>
<td>10:30-11:30 PM</td>
<td>Journal Editors’ Reception</td>
<td>3302 President’s Suite</td>
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<td>Location</td>
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<td>7:15–7:45 AM</td>
<td>ATME Warm-Up</td>
<td>406 Stone</td>
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<td>7:15–9:30 AM</td>
<td>New Play Development Workshop Technical Rehearsal, Part 2</td>
<td>3629 Commonwealth Ballroom A</td>
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<td>Concurrent Sessions</td>
<td>Various Locations</td>
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<tr>
<td>8:00–9:30 AM</td>
<td>RPC Meeting</td>
<td>3301 Executive Boardroom</td>
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<tr>
<td>9:45–11:45 AM</td>
<td>All-Conference Plenary II—Revolutions in Pedagogy and Practice: Action Steps</td>
<td>2907 Grand Ballroom AB</td>
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<td>Raffle, Author Book Signings</td>
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<td>Focus Group Membership Meetings/Lunch</td>
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<td>BTA Business Meeting #2</td>
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<td>12:00–1:15 PM</td>
<td>DTM Membership Meeting</td>
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<td>ATHE Awards Committee Meeting</td>
<td>3001 Harbor II</td>
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<td>DR Membership Meeting #2</td>
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<td>ETC Annual Meeting</td>
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<td>LIA Business Meeting</td>
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<td>LGBTQ Business Meeting</td>
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<td>TC Business Meeting</td>
<td>2001 Webster</td>
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<td>VASTA Meeting</td>
<td>2205 Alcott</td>
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<td>12:00–1:15 PM</td>
<td>WTP Business Meeting #2</td>
<td>2305 Hancock</td>
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<td>1:00–3:00 PM</td>
<td>Excursion C–Boston Tea Party Ships and Museum</td>
<td>Off-Site</td>
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<td>1:30–4:45 PM</td>
<td>Paid Workshop E—Sister Sylvester—Politics, Technology, and Live Performance</td>
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<td>1:30–3:00 PM</td>
<td>Membership and Marketing Open Forum</td>
<td>3103 ATHE Booth in the Exhibit Hall</td>
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<td>5:00 PM</td>
<td>Exhibitor Move-Out</td>
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<td>Paid Workshop F—Tectonic Theater Project: Moment Work, Level 2</td>
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<td>Performance—History Alive: Cry Innocent</td>
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<td>9:30 PM</td>
<td>Performance—Tayo Aluko: Call Mr. Robeson</td>
<td>2922 Grand Ballroom AB</td>
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## SCHEDULE AT A GLANCE

### SUNDAY, AUGUST 5

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<tr>
<td>7:15–7:45 AM</td>
<td>ATME Warm-Up</td>
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<td>8:00–9:30 AM</td>
<td>2019 Conference Planners Meeting #2</td>
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<tr>
<td>9:45–11:15 AM</td>
<td>Excursion/Performance Series Roundtable: (Re-) Enacting the Revolution</td>
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<tr>
<td>11:30 AM–1:00 PM</td>
<td>Concurrent Sessions</td>
<td>Various Locations</td>
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THERESA ROBBINS-DUDECK will be signing copies at the Methuen booth in the book exhibit on Friday, August 3 at 3:00 PM.

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La Donna L. Forsgren

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—Mike Sell, author of *The Avant-Garde: Race Religion War*

**Theaters of the Everyday**
Aesthetic Democracy on the American Stage
Jacob Gallagher-Ross

“...an elegantly written and philosophically rich study of American theater artists, and one that productively uncovers an avant-garde attentiveness to the everyday concealed by the overly broad mantle of realism.”
—Laura Levin, author of *Performing Ground: Space, Camouflage, and the Art of Blending In*

**Ensemble-Made Chicago**
A Guide to Devised Theater
Chloe Johnston and Coya Paz Brownrigg

“...a lively read, with exercises that will be of great value to both emerging and long-standing companies and groups.”—Mark Larson, author of *Making Conversation: Conversations with Colleagues for Change?*

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## SESSION KEY

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<th>Code</th>
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<tbody>
<tr>
<td>100</td>
<td>AP—Acting Program</td>
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<tr>
<td>200</td>
<td>ATDS—American Theatre and Drama Society</td>
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<td>300</td>
<td>AAP—Association for Asian Performance</td>
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<td>400</td>
<td>ATME—Association of Theatre Movement Educators</td>
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<td>BTA—Black Theatre Association</td>
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<td>DR—Dramaturgy Program</td>
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<td>1000</td>
<td>LGBTQ—Lesbian, Gay, Bisexual, Transgender, Queer</td>
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<td>MT/D—Music Theatre/Dance</td>
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<td>1200</td>
<td>PSFG—Performance Studies Focus Group</td>
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<td>1300</td>
<td>PACT—Playwrights and Creative Teams</td>
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<td>1400</td>
<td>RT—Religion and Theatre</td>
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<td>1500</td>
<td>STRP—Senior Theatre Research and Performance</td>
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<td>TLA—Theatre as a Liberal Art</td>
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<td>TH—Theatre History</td>
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<td>2100</td>
<td>TYCP—Two-Year College Program</td>
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<td>2200</td>
<td>VSTA—Voice and Speech Trainers Association</td>
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<td>2300</td>
<td>WTP—Women and Theatre Program</td>
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<td>2400</td>
<td>LIA—Latinx, Indigenous, and the Americas</td>
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<td>ETC—Electronic Technology Committee</td>
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<td>FC—Finance Committee</td>
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<td>ADVC—Advocacy Committee</td>
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<td>CC—Conference Committee</td>
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<td>AWDC—Awards Committee</td>
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<td>3100</td>
<td>MMC—Membership/Marketing Committee</td>
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<td>PD—Professional Development Committee</td>
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<td>3300</td>
<td>RPC—Research and Publication Committee</td>
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<tr>
<td>3400</td>
<td>SP—Strategic Planning Committee</td>
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<tr>
<td>6300</td>
<td>MD—Multidisciplinary Sessions</td>
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</table>
CALL FOR PEER-REVIEWED SUBMISSIONS

Published quarterly by SDC, the peer-reviewed section of SDC Journal serves directors and choreographers working in the profession and in institutions of higher learning. SDC seeks essays that exemplify the intersections that can occur between academics and professionals within the craft. Examples might include:

- Scholarly writing about directorial or choreographic practice
- Traditional scholarship that inspires creative work
- Dramaturgical material from a production, such as topic-specific research or elements of process related to script adaptation or devising
- Approaches to training, teaching, and/or mentoring the transitions between undergraduate, M.F.A. or Ph.D. training and the profession
- Continuing education/training for directors and choreographers
- Scholarship about sociological dynamics of the profession, such as diversity/equity in hiring, rates of compensation/benefits, representation/unions, intellectual property rights, etc.
- Professional-academic partnerships (e.g. academic institutions with professional theatre partnerships, residencies, or guest artists programs)
- Scholarship on innovations in the field—such as new approaches to collaboration, casting, staging, ensemble-building, and use of technology—as these impact professional work and/or education

SDC Journal’s mission is to give voice to an empowered collective of directors and choreographers working in all jurisdictions and venues across the country, encourage advocacy, and highlight artistic achievement. We seek essays with accessible language that focus on practice and practical application. Submission requirements can be found online at www.SDCweb.org under the SDC Journal tab.

Submissions will be acknowledged within one week and distributed to two readers to be blind-refereed. Response time is approximately three months. Criteria for evaluation includes: strength of argument, clarity of methodology, use of evidence, quality of writing, originality of thought, contribution to the field, and timeliness of subject matter.

Please send submissions or queries electronically to both co-editors:
Ann M. Shanahan, MFA, Associate Professor of Theatre, Loyola University Chicago | ashanah@luc.edu
David Callaghan, MFA, PhD, Professor of Theatre, University of Montevallo | CallaghanD@montevallo.edu

ASSOCIATE MEMBERSHIP & THE BENEFITS OF PROFESSIONAL AFFILIATION

SDC is the national labor union committed to protecting and advancing the professional status of stage directors and choreographers, including fight choreographers, while promoting the understanding of, and respect for, these complex professions.

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- Subscription to SDC Journal, the Union’s quarterly magazine
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FEES

Initiation Fee $325  Annual Dues $75

Associate Membership is not available to everyone, only those actively engaged in the crafts of directing and/or choreography—from tenured professors teaching the next generation to emerging early-career artists. Becoming an Associate Member of SDC identifies you within the theatre industry and provides innumerable rewards. Learn more at www.SDCweb.org.

For information, call Marisa Levy, Assoc. Director of Member Services at 212-391-1070 x236
**Pre-Conference Event: Association for Asian Performance, Day 1 (#7506)**

**TIMES:** 12:00 PM–6:00 PM and 12:00 PM–4:30 PM  
**LOCATIONS:** Webster and Stone  
**FOCUS GROUP(S):** Association for Asian Performance (AAP)  
**DESCRIPTION:** The Association for Asian Performance pre-conference is an annual event that showcases diverse scholarship on Asian theatre and performance. It features papers, workshops, roundtables, an emerging scholars panel, graduate student networking, and a “Schmooze fest” dinner.  
**REGISTRATION FEE:** $25 regular; $15 student or retiree; $15 grad student lunch  
**CONTACT:** Tarryn Chun, tchun@nd.edu

**Pre-Conference Event: Immersive Theatre: An Ongoing Performance Revolution, Day 1 (#7505)**

**TIME:** 1:00 PM–5:00 PM and 7:00 PM–10:00 PM  
**LOCATION:** Bulfinch  
**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:** From *Sleep No More* and *Learning Curve to Boston’s Club Drosselmeyer 1939*, Immersive Theatre has become a dynamic new performance force. Join us for an intensive two-day pre-conference focusing on this ever-evolving field. Day 1 of this pre-conference will include panel discussions and presentations from immersive theatre creator/artists/performers about their work, the nuts and bolts of creating immersive theatre, and the rules and ethics to be considered in the presentation of immersive theatre, as well as fully experiential sessions conducted by Boston based artists.  
**REGISTRATION FEE:** $25.00  
**CONTACT:** David Kaye, djk@unh.edu

**ATHE Leadership Institute Day 1 (#3211)**

**TIME:** 1:00 PM–5:30 PM  
**LOCATION:** Faneuil  
**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

**ATHE Leadership Institute—Opening Reception (#3218)**

**TIME:** 5:30–6:30 PM  
**LOCATION:** Commonwealth Ballroom Foyer  
**FOCUS GROUP(S):** Professional Development Committee (PD)
Pre-Conference Event: Manifesting Contemplative Teaching: A Meditation and Yoga Workshop, Day 1 (#7514)
TIME: 7:00 PM–9:00 PM
LOCATION: Webster
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 1, participants will meet for a meditation and light yoga session, followed by a guided contemplative writing session.
REGISTRATION FEE: Free
CONTACT: Jane Barnette, jane@ku.edu

Pre-Conference Event: Intersecting Histories, Intersecting Revolutions, Day 1 (#7513)
TIME: 7:00 PM–late night
LOCATION: Doyle’s, 3484 Washington Street, Jamaica Plain, MA 02130; accessible by the Orange Line (Green Street or Forest Hills)
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. Intersectional coalitions are essential in this time of revolution for strategic purposes and for community wellness. We are also partnering with the Performance Studies Focus Group (PSFG) on a special queer-themed opening event to fully embrace our varied roles and identities. For Tuesday night’s dinner, members will be responsible for their own beverages.
REGISTRATION FEE: Free
CONTACT: Laurelann Porter, lporter@ben.edu

Academania—Improv Show by Ed Wagenseller
LOCATION: Laugh Boston, 425 Summer Street (in conference hotel)
TIME: Doors open at 7:30 PM; show starts at 8:00 PM (1 hr in length)
DESCRIPTION: Academania follows the comedic journey of a junior faculty member’s pursuit of tenure and the highs and lows of academia as a student and professor.
COST: FREE for ATHE Registrants
SPONSOR(S): Ed Wagenseller, University of North Carolina Wilmington

ATHE Operations Committee Meeting (#2926)
TIME: 8:00 PM–9:30 PM
LOCATION: Hale
SPEAKER(S):
Presenter: Eric Ewald, Executive Director ATHE
Pre-Conference Event: Revolution in Four Acts, Day 1 (#7511)

TIME: 9:00 PM–11:30 PM
LOCATION: Otis
FOCUS GROUP(S): Performance Studies

DESCRIPTION: The 2018 Performance Studies Focus Group Pre-Conference will expand on the main ATHE conference theme of Theatres of Revolution: Performance, Pedagogy, and Protest. We will explore what types of revolutionary gestures, practices, and performances are possible within the format of the academic conference. Drawing on Boston's cultural institutions, public spaces, and intimate venues, the pre-conference invites attendees into the city through a progressive series of events over a day and a half (July 31–August 1). On Tuesday evening, attendees will have the opportunity to dialogue with conference-goers from other focus groups at one of the city’s queer venues. This event aims to explore how to collaborate within and across ATHE’s focus group designations: what is revolutionary about interdisciplinarity? The pre-conference is open to all and is designed to facilitate conversations about the pressing concerns currently affecting universities and cultural producers.

REGISTRATION FEE: $20 grad students/unaffiliated; $25 post-docs/non-tenure-track faculty; $30 tenure-track and tenured faculty
CONTACT: Jessi Piggott, jpiggott@stanford.edu
WEDNESDAY, AUGUST 1, 2018

**ATEH Leadership Institute Day 2 (#3219)**
TIME: 8:00 AM–4:00 PM
LOCATION: Faneuil
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: Webster and Stone
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 #54.

**Pre-Conference Event: Revolutionary Pedagogy (#7507)**
TIME: 8:00 AM–4:00 PM
LOCATION: Boston Playwrights Theatre, 949 Commonwealth Ave, Boston, MA 02215
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: Adams
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

**New Governing Council Member Orientation (#2917)**
TIME: 9:00 AM–10:00 AM
LOCATION: Frost Boardroom
Focus Group Representatives Meeting (#2915)
TIME: 9:00 AM–11:00 AM
LOCATION: Otis

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: Douglass
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 #54.

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 (DR)
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 Sunny-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 #55.
Pre-Conference Event: Manifesting Contemplative Teaching: A Meditation and Yoga Workshop, Day 2 (#7514)
TIME: 9:00 AM–12:00 PM
LOCATION: Hancock
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 #55.

Pre-Conference Event: Intergenerational Queer Ritual (#7515)
TIME: 9:00 AM–3:00 PM
LOCATION: Hale
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.
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: Bulfinch
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 #56.

ATHE Governing Council Meeting (#2916)
TIME: 11:00 AM–1:00 PM
LOCATION: Otis

ATHE Joint Meeting of Focus Group Representatives and the Governing Council (#2918)
TIME: 1:30 PM–4:00 PM
LOCATION: Hancock

ATHE Annual Conference Opens
TIME: 4:30 PM
Conference 2018 Orientation (#3101)
TIME: 4:30 PM–6:00 PM
LOCATION: Bulfinch
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 all the conference offerings this year in Boston. All are welcome!
SPEAKER(S):
Session Coordinator and Presenter: Chase Bringardner, Auburn University

Assisting the Revolution: The Role of Associate/Resident and Assistant Directors (#3628)
TIME: 4:30 PM–6:00 PM
LOCATION: Hancock
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: Faneuil
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: Stone
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: Webster
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: Otis
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:** Executive Boardroom  
**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:** Alcott  
**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: Grand Ballroom B
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: Adams
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: Frost Boardroom
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: Hale
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
Presenter: Jennifer Parker-Starbuck, Roehampton University
Presenter: Lisa Brenner, Drew University
Presenter: R. Darren Gobert, York University

A Clown Meets a Joker in a Bullying Scene (#3625)
TIME: 4:30 PM–6:00 PM
LOCATION: Douglass
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: Webster
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 (#2924)
TIME: 6:00 PM–7:00 PM
LOCATION: Grand Ballroom Foyer

New Play Development Workshop and Judith Royer ATHE Excellence in Playwriting Award Winner Staged Reading: Meet the Teams (#3627)
TIME: 7:00 PM–10:00 PM
LOCATION: Grand Ballroom B
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

Revolutions and Revelations in the Current Season: A Roundtable about Noteworthy Happenings in Musical Theatre (#1111)
TIME: 7:00 PM–8:30 PM
LOCATION: Alcott
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 Coordinators: Barrie Gelles, Graduate Center, CUNY & Bryan Vandevender, Bucknell University
Presenter: Brian Herrera, Princeton University
Presenter: Barrie Gelles, Graduate Center, CUNY
Presenter: Bryan Vandevender, Bucknell University
Presenter: Stephanie Lim, University of California, Irvine

Resurrecting and Revolutionizing the Actor-Manager (#108)
TIME: 7:00 PM–8:30 PM
LOCATION: Faneuil
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.
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: Stone
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: Hale
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: Webster
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: Adams
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 Jesuian 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: Otis
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: Hancock
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: Douglass
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: Bulfinch
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: Executive Boardroom
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
**ATHE Kick-Off Event**  
**Performance—History Matters/Back to the Future  
An Evening of Scenes from Women’s Plays of the Past**

**TIME:** 8:45 PM–9:30 PM  
**LOCATION:** Grand Ballroom A/Foyer (Exhibit Hall)  
**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 company’s website, www.HistoryMattersBacktotheFuture.org.

**ATHE 2018 Kick-Off Reception**

**TIME:** 9:30 PM–10:00 PM  
**LOCATION:** Grand Ballroom Foyer (Exhibit Hall)  
**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 A  
**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.
THURSDAY, AUGUST 2, 2018

ATME Early Morning Warm-Up 1: Knights, Guards, Foot Soldiers (#404)
TIME: 7:15 AM-7:45 AM
LOCATION: Stone
FOCUS GROUP(S): Association of Theatre Movement Educators (ATME)
DESCRIPTION: Matt Saltzberg will get you moving and focused and your heart racing. Come ready to run around. Everyone is encouraged to attend.
SPEAKER(S):
Session Coordinator: Beth Johnson, Finger Lakes Community College
Presenter: Matt Saltzberg, Salisbury University

Excursion/Performance A: Plimoth Plantation and Wampanoag Homesite (#2919)
TIME: 8:15 AM–2:00 PM (approx.)
LOCATION: Off-site (board bus from hotel lobby at 8:30 AM)
FOCUS GROUP(S): Conference Committee (CC)
DESCRIPTION: Take a guided tour through Plimoth Plantation led by a Wampanoag (Native American) historical interpreter. Experience the historical village and interact with Native American interpreters, the only Plimoth interpreters who speak from a modern perspective and are not “in 17th century character.” This freedom to speak about the relationship between the past and the present will provide insight into the history of the English settlement, colonial relations between settler states and Indigenous peoples, and ongoing projects of reclaiming the past and shaping the future. The tour will end with a 17th century Wampanoag Feast, a meal comprised of traditional Indigenous foods such as venison stew, Three Sisters (squash, beans, corn), and berries. Roundtrip bus transportation is included. Please see page #24 for full description and information on registration and rates.
SPEAKER(S):
Session Coordinator: Bethany Hughes, University of Michigan

Paid Workshop A—Third Rail Projects—Playing in an Immersive Theatre Landscape (#2908)
TIME: 8:00 AM–11:15 AM
LOCATION: Grand Ballroom E
FOCUS GROUP(S): Conference Committee (CC)
DESCRIPTION: Led by Jennine Willett, co-artistic director of Third Rail Projects, this workshop looks at directing and performance skills that come into play when engaging with audiences in immersive formats. Participants will experiment with various ways to dial and adjust focus, proxemics, and perspectives to affect the audience experience when working without a fourth wall. Through experimental game play, they will explore what it means to listen to and connect with the audience by developing a heightened awareness and responsiveness to both action and space. This is a paid workshop sponsored by the 2018 Conference Committee. Please see page #20 for full descriptions of workshops and information on registration and rates.
SPEAKER(S):
Session Coordinator: Ann M. Shanahan, Vice President for Conference 2018, ATHE
Presenter: Jennine Willett, Third Rail Projects
**ATHE Leadership Institute Day 3 (#3220)**

**TIME:** 8:00 AM–11:15 AM  
**LOCATION:** Faneuil  
**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 the workshop.  
**SPEAKER(S):**  
Session Coordinators: Kristin Sosnowsky, Louisiana State University  
Jake Pinholster, Arizona State University

**Decolonizing the Acting Classroom: Creating a Culturally Competent Pedagogy (#3609)**

**TIME:** 8:00 AM–9:30 AM  
**LOCATION:** Grand Ballroom D  
**FOCUS GROUP(S):** Acting Program (AP); Black Theatre Association (BTA)  
**DESCRIPTION:** This is a practical panel focused on techniques for creating relevant acting pedagogy that supports students of varying backgrounds and amends training deficiencies for students of color.  
**SPEAKER(S):**  
Session Coordinator: Kaja Dunn, University of North Carolina Charlotte  
Presenter: Elizabeth Murray, University of North Carolina Charlotte

**Critical Consciousness in the Twenty-First Century: Challenges and Approaches (#1619)**

**TIME:** 8:00 AM–9:30 AM  
**LOCATION:** Hale  
**FOCUS GROUP(S):** Theatre and Social Change (TASC)  
**DESCRIPTION:** Roundtable participants explore the challenges and benefits of adopting a Theatre of the Oppressed approach in the classroom in the face of the university’s increasing transformation into a business model.  
**SPEAKER(S):**  
Presenter and Session Coordinator: Cfrancis Blackchild, University of Miami  
From the Academy to the Community: Creating Cross-Discipline Connections to Facilitate Conversations around Community-Based Social Injustice  
Presenter: Suzanne Burgoyne, University of Missouri  
Creative Resistance: Embodying the Academy as Corporation, Factory, Ecosystem, and Other Imaginative Possibilities  
Presenter: Gary Luter, University of Tampa  
Theatre of Resistance: Inside the Frame of Educational Theatre

**Professional Development Committee Meeting (#3206)**

**TIME:** 8:00 AM–9:30 AM  
**LOCATION:** Otis  
**FOCUS GROUP(S):** Professional Development Committee (PD)  
**DESCRIPTION:** Members of the Professional Development Committee will get together to discuss the current year and plan for the future. New members are welcome.  
**SPEAKER(S):**  
Session Coordinator: Barbara Parisi, Long Island University, Brooklyn Campus
GSSC—Graduate Student Meet and Greet (#3213)
TIME: 8:00 AM–9:30 AM
LOCATION: Douglass
FOCUS GROUP(S): Professional Development Committee (PD)
DESCRIPTION: This event offers an opportunity for graduate students and early-career professionals to gather and socialize. This casual and informative session is designed to introduce attendees to ATHE and each other.
SPEAKER(S):
Session Coordinator: Shelby Brewster, University of Pittsburgh
Presenter: Erin Cawley, Texas Tech University
Presenter: Katy McGlaughlin, University of Iowa

Contemporary Theory and Context For Designers: A Necessary Perspective (#605)
TIME: 8:00 AM–9:30 AM
LOCATION: Hancock
FOCUS GROUP(S): Design, Tech, and Management (DTM)
DESCRIPTION: This panel demonstrates how theories of visuality and aesthetics explicitly expand designer awareness and communication, and it provides examples to enhance design pedagogy and production.
SPEAKER(S):
Presenter and Session Coordinator: Ashley Bellet, University of Wisconsin–Madison
Perspectives on the Emergence of Postmodern and Postdramatic Theatre Design for Young Designers
Presenter: Gion DeFrancesco, Miami University
New Stagecraft and the Rise of the Twentieth-Century Design Aesthetic

Revolutionizing Academic Theatre Spaces for Black Students (#508)
TIME: 8:00 AM–9:30 AM
LOCATION: Revere
FOCUS GROUP(S): Black Theatre Association (BTA)
DESCRIPTION: This roundtable interrogates what it means to be Black in traditionally white academic theatre spaces and elaborates on the significance of developing affirming environments for Black student achievement.
SPEAKER(S):
Session Coordinator: DeRon S. Williams, Eastern Connecticut State University
Presenter: Khalid Long, University of Maryland, College Park
Presenter: LyaNisha Gonzalez, Texas Tech University
Presenter: Ta’Varis Wilson, Albany State University
Talk Back: Engaging Audiences beyond the Theatre Event (#803)
TIME: 8:00 AM–9:30 AM
LOCATION: Alcott
FOCUS GROUP(S): Dramaturgy (DR)
DESCRIPTION: Dramaturgs and scholars from universities and professional theatres explore various questions and methodologies around bridging the gap between inspiration and social action for theatre audiences.
SPEAKER(S):
Presenter and Session Coordinator: Brenna Nicely, American Repertory Theater
Lowest Common Denominator: Challenges of Breadth, Depth, and Diversity in Audience Engagement
Presenter: Julia Listengarten, University of Central Florida
When the Talk Back Becomes Embodied Audience Engagement
Presenter: Kevin Becerra, ArtsEmerson
Thirty Minutes Isn’t Enough
Presenter: Dani Snyder-Young, Northeastern University
Good White People: White Talk Following Antiracist Plays

Best Practices for Intimacy and Violence on Stage (#3621)
TIME: 8:00 AM–9:30 AM
LOCATION: Commonwealth Ballroom C
FOCUS GROUP(S): Acting Program (AP); Professional Development Committee (PD)
DESCRIPTION: This roundtable discusses best practices for staging intimacy and sexual violence and explores how to integrate theatrical intimacy education into educational theatre training programs.
SPEAKER(S):
Session Coordinator: Kim Shively, Elon University
Presenter: Susanne Shawyer, Elon University
Dramaturgy and Theatrical Intimacy
Presenter: Kate Busselle, University of Missouri
Self-Care in Staging: A Survivor’s Experience with Staging Sexual Assault
Presenter: Chelsea Pace, North Dakota State University
Ethically, Effectively, Efficiently: Staging Sex
Presenter: Laura Rikard, University of Miami
Communication is Key

Production Collaboration: Positive and Prickly Relationships between Directors and Designers (#3623)
TIME: 8:00 AM–9:30 AM
LOCATION: Stone
FOCUS GROUP(S): Directing Program (DP); Design, Tech, and Management (DTM)
DESCRIPTION: This panel will examine healthy and hellish collaboration between directors and designers in academic theatre.
SPEAKER(S):
Presenter and Session Coordinator: John Kaufmann, Evergreen Valley College
Make No Assumptions: Discuss Process Before Proceeding
Presenter: Miriam Mills, Rider University
Culture of “No”
Presenter: Michael Riha, University of Arkansas
When Does Collaboration Begin?
Presenter: Lauren Roark, University of Tennessee
Yes, And... The Cornerstone of Successful Director-Designer Collaboration
Revolutions in Dance: Integrating Musical Theatre Historiography and Pedagogy (#1102)
TIME: 8:00 AM–9:30 AM
LOCATION: Paine
FOCUS GROUP(S): Music Theatre/Dance (MT/D)
DESCRIPTION: This panel re-centers dance within musical theatre historiography and offers pedagogical tools to analyze dance in order to reconsider how we teach and write about musicals.
SPEAKER(S):
Chair: Mary Jo Lodge, Lafayette College
Presenter and Session Coordinator: Ryan Donovan, Graduate Center, CUNY
“On Our Toes”: Incorporating Dance in Musical Theatre Syllabi
Presenter and Session Coordinator: Phoebe Rumsey, Graduate Center, CUNY
“Everybody Dance”: Social Dance, Survival, and Self-Realization in Steel Pier
Presenter: Joanna Dee Das, Washington University in St. Louis
“Dance Play” or Musical? The Debate over Contact and the Role of Dance in Musical Theatre
Presenter: Dustyn Martincich, Bucknell University
“Another Hundred People” to “One”: the Moves of Michael Bennett

Black Revolutionary Performance in the Long Civil Rights Movement (#3636)
TIME: 8:00 AM–9:30 AM
LOCATION: Webster
FOCUS GROUP(S): Black Theatre Association (BTA); Research and Publication Committee (RPC)
DESCRIPTION: This session explores links between ethics, aesthetics, performance, and revolutionary praxis among artists and theorists of black revolution during the long civil rights movement.
SPEAKER(S):
Presenter and Session Coordinator: Paige McGinley, Washington University in St. Louis
Augusto Boal, H. Rap Brown, and Rehearsing for Revolution
Presenter: Soyica Colbert, Georgetown University
Fierce Friendships and Revolutionary Ideas: Lorraine Hansberry, Nina Simone, and James Baldwin
Presenter: Julius Fleming Jr., University of Maryland, College Park
Black Patience: Performance and the Racial Politics of Time
Presenter: Kevin Quashie, Brown University
Black Aliveness and the Aesthetics of Performance

Dancing Incivility: Movement-Based Protests of the Proper (#1112)
TIME: 8:00 AM–9:30 AM
LOCATION: Commonwealth Ballroom B
FOCUS GROUP(S): Music Theatre/Dance (MT/D)
DESCRIPTION: This panel analyzes musical revues, concert dance, and screendance, focusing on racialized violence, conservatism, and confrontational, improper, and uncivil contemporary practices of dancing and spectatorship.
SPEAKER(S):
Presenter: Alison Bory, Davidson College
How to Watch “Difficult” Dance: Contemporary (Post)Modern Dance’s Embrace of Performance Discomfort
Presenter: Rebecca Chaleff, University of California, Riverside
Uncivil Genealogies: Representations of Lynching in US American Modern Dance
Presenter and Session Coordinator: Ariel Nereson, University at Buffalo, SUNY
Correct First: Confrontation in the Work of Bill T. Jones
Respondent: Jeanmarie Higgins, Pennsylvania State University
Cleveland is a site of inventions of industries, of culture, of theatre. With a unique and infamous history, its origins lie in the power of the military, steam-engines, and steel and that power pushed the city to its economic and environmental limits. Out of the ashes of the 1969 Cuyahoga River Fire, Cleveland reinvented itself as an industrious and innovative cultural center, now home to Cleveland Square, the largest performing arts center outside of New York City.

For our 40th annual Cleveland meeting in 2019, the Mid-America Theatre Conference invites proposals of presentations, conversations, scripts, and workshops around the theme of “Invention” as it plays a role in our own work. Whether born of necessity or sheer inspiration, from manifestos to manifestations of our creativity, how do theatres and practitioners design, innovate, and invent? How do historians address inventions or invent new histories?

How do these inventions reshape our understanding of our histories, practices, and possibilities on the page, the stage, in the archives, and our classrooms? What gizmos, contraptions, and whirligigs, material or abstract, support our curiosity, passion, discoveries, and experimentation?

How might a work’s reception be shaped/reshaped through invention? What inventions are waiting on the horizon?

We invite you to explore ways in which we devise, adapt, improvise, and inspire original ideas in our practices, pedagogies, stories, histories, and historiographies.

We look forward to your proposals for concoctions, contraptions, and conceptions of theatre and all of its machinations, fabrications, and fabulations.

Visit the MATC website at http://www.matc.us to find individual Calls for Papers for the Pedagogy Symposium • Playwriting Symposium Practice/Production Symposium • Theatre History Symposium Emerging Scholars Panels Articles-in-Progress and Pitch-Your-Book Workshops

Join our Facebook group to receive updates, CFPs, and other MATC information.
Stages of Protest: Performing Dissent and Theatre (#1201)
TIME: 8:00 AM–9:30 AM
LOCATION: Executive Boardroom
FOCUS GROUP(S): Performance Studies (PSFG)
DESCRIPTION: Panel explores the efficacy of theatrical performances—and the theatre itself—as acts of protest. Subjects include the performative power of aesthetics, postmodernity, and theatrical traditions.
SPEAKER(S):
Presenter and Session Coordinator: Raimondo Genna, University of South Dakota
Ghostlighting and Rhinos: Dangerous Protests in Safe Zones
Presenter: Stefano Boselli, Graduate Center, CUNY
Oscillating between Mythical Past and Recent Events: Alexis. A Greek Tragedy by Motus as a Mechanism for Revolt
Presenter: William Lewis, University of Colorado Boulder
The Real and the Now of Mediatization: Marat/Sade’s Political Affect and Cycles of Revolt
Presenter: Jessi Piggott, Stanford University
“Raus auf die Straße!”: Spatial Transgression and the Place of Performance

Pressing Up against the Glass Ceiling of Stage Realism (#2315)
TIME: 8:00 AM–9:30 AM
LOCATION: Bulfinch
FOCUS GROUP(S): Women and Theatre Program (WTP)
DESCRIPTION: A roundtable discussion about women theatre artists protesting conventional dramatic form through revolutionary utilization of art, music, and language.
SPEAKER(S):
Presenter and Session Coordinator: Elyse Singer, Graduate Center, CUNY
Coney Island Girls and the Glass Ceiling of Dramatic Realism
Presenter: Nina Angela Mercer, Graduate Center, CUNY
At the Corner of Chaos and Divine
Presenter: Ruth Margraff, School of the Art Institute of Chicago
Toward a Neo-Cubist Alamkara Vocal Art for Playwriting
Presenter: Kyueun Kim, Graduate Center, CUNY
Playing with Stage Realism: A Journey from Formal Experimentation to Naturalism in Young Jean Lee’s Theatre

ATHE Leadership Institute Day 3 Closing Luncheon and Keynote Speaker (#3222)
TIME: 11:15 AM–1:00 PM
LOCATION: Adams
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 the workshops.
SPEAKER(S):
Session Coordinators: Kristin Sosnowsky, Louisiana State University
New Play Development Workshop and Judith Royer ATHE Excellence in Playwriting Award Winner Staged Reading: Orientation and First Rehearsals, and Breakout Sessions (#3624)

TIME: 9:00 AM–1:00 PM
LOCATION: Commonwealth Ballroom A
FOCUS GROUP(S): Playwrights and Creative Teams (PACT); Acting Program (AP)
DESCRIPTION: This is the orientation and first rehearsal breakout sessions for all team members involved in PACT New Play development. This session includes all those selected for participation in the New Play Development Workshop (NPDW) and the Judith Royer ATHE Excellence in Playwriting Award (EPA) Development Workshop/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

It’s Not My Party, But I’ll Wake Up When I Want To: Teaching Allies Place in Black Revolutionary Activism (#513)

TIME: 9:45 AM–11:15 AM
LOCATION: Hancock
FOCUS GROUP(S): Black Theatre Association (BTA)
DESCRIPTION: This panel focuses on black liberation and how “woke” allies work to support and/or undermine it in contemporary performance spaces.
SPEAKER(S):
Presenter: Caleb Stephens, University of Kansas
That’s Not My Job
Presenter and Session Coordinator: Chris Martin, University of Kansas
White Allies: Trapped between What We Would Like to Be and What We Are

Emerging Scholars Panel for the Performance Studies Focus Group (#1202)

TIME: 9:45 AM–11:15 AM
LOCATION: Stone
FOCUS GROUP(S): Performance Studies (PSFG)
DESCRIPTION: This panel is the annual, vetted emerging scholars panel for the Performance Studies Focus Group.
SPEAKER(S):
Session Coordinator: William Lewis, University of Colorado Boulder
Presenter: Enzo Vasquez Toral, Northwestern University
Crossdressing for the Gods: Folklore and Transvestism in the Tunantada Fiesta
Presenter: Chelsea Taylor, Northwestern University
Heiner Müller’s Semiotic Revolution: Interpreting the Impossible Stage Directions of Hamletmachine as Traumatic Memories
Presenter: Matthew Jones, University of Toronto
Skin Is Faster Than the Word: The Autonomy of Affect in Political Performance Art
Respondent: Patricia Ybarra, Brown University
Igniting Revolution: Documenting Productions of the Latinx Theatre Commons’ El Fuego Initiative (#2403)
TIME: 9:45 AM–11:15 AM
LOCATION: Otis
FOCUS GROUP(S): Latinx, Indigenous, and the Americas (LFG)
DESCRIPTION: Four scholars/chroniclers of the Latinx Theatre Commons’ El Fuego Initiative describe the initiative's scholarly effort to document Latinx plays of the LTC’s 2015 Carnaval of New Latina/o Work.
SPEAKER(S):
Presenter: Olga Sanchez-Saltveit, University of Oregon
Creating and Curating The Latinx Theatre Commons’ El Fuego Initiative
Presenter: Laura Lodewyck, North Central College
Teatro Vista’s production of Mando Alvarado’s Parachute Men
Presenter: Marci McMahon, University of Texas Rio Grande Valley
Su Teatro’s production of Más by Milta Ortiz and the Latino Theater Company’s production of Diane Rodriguez’s The Sweetheart Deal
Presenter and Session Coordinator: Irma Mayorga, Dartmouth
Aurora Theatre’s production of Georgina Escobar’s Sweep

Membership and Marketing Business Meeting (#3102)
TIME: 9:45 AM–11:15 AM
LOCATION: Douglass
FOCUS GROUP(S): Membership/Marketing Committee (MMC)
DESCRIPTION: This session serves as an annual check-in for committee members and all those interested in membership and marketing for ATHE. All are welcome!
SPEAKER(S):
Session Coordinator: Chase Bringardner, Auburn University

Playing it Safe: A Foundational Fight and Intimacy Choreography Workshop for Acting and Directing Teachers (#3672)
TIME: 9:45 AM–11:15 AM
LOCATION: Grand Ballroom C
FOCUS GROUP(S): Directing Program (DP); Association of Theatre Movement Educators (ATME); Two-Year College Program (TYCP)
DESCRIPTION: This workshop will train acting and directing teachers to teach safe and effective foundational fight and intimacy choreography skills to their students.
SPEAKER(S):
Session Coordinator: Thomas Costello, SUNY Dutchess Community College
Presenter: Chris DuVal, University of Utah
SAFD Certified Teacher and Theatrical Firearms Instructor
Presenter: Kate Busselle, University of Missouri
SAFD Certified Teacher and Cofounder of Theatrical Intimacy Education
Writing a Revolution: Performance Criticism and/as Arts and Culture Policy (#2009)
TIME: 9:45 AM–11:15 AM
LOCATION: Bulfinch
FOCUS GROUP(S): Theory and Criticism (TC)
DESCRIPTION: Short, formal papers assess how performance criticism informed by public policy research
 can variously extend cultural policy goals and benefit local arts communities and critics alike.
SPEAKER(S):
Session Coordinator: Paul Bonin-Rodriguez, University of Texas at Austin
Presenter: Jeffrey Gan, University of Texas at Austin
Close-Writing Context
Presenter: Alexis Riley, University of Texas at Austin
Stage Comes to Mind: Mental Health Advocacy through Theatre Criticism
Presenter: Nic Hamel, University of Texas at Austin
Revolutionary Aesthetics: Critiquing the Parts That Have No Part in Activist Performance
Presenter: Siri Gurudev, University of Texas at Austin
The Feminist Performance Critic Argues for Gender Equity
Presenter: Priya Raman, University of Texas at Austin
Dance Criticism as Discursive Validation: Critiquing Indian Dance
Presenter: Kristin Perkins, University of Texas at Austin
Reviewing Child Labor: Critics’ Treatment of Child Actors in Matilda the Musical and Beyond

Concentration and Imagination: Reviving the Artistic Fundamentals (#106)
TIME: 9:45 AM–11:15 AM
LOCATION: Webster
FOCUS GROUP(S): Acting Program (AP)
DESCRIPTION: This workshop will explore methods to teach concentration and imagination in an acting
class, laying the groundwork for the creative state and applying technique.
SPEAKER(S):
Presenter and Session Coordinator: April Sigman-Marx, California State University, Long Beach
Introduction to Atmosphere Using Concentration and Imagination
Presenter: John Kaufmann, Evergreen Valley College
Keeping Focus by Shifting Focus: Keeping the “Spotlight” Moving during Scene Exploration
Marina Bergenstock, Beloit College
Cultivating Focus: Awaken What Is Asleep
Julian Stetkevych, Christopher Newport University
Centering the Imagination: Breath, Presence, and Ease
**Theatre History Focus Group Debut Panel (#1802)**

**TIME:** 9:45 AM–11:15 AM  
**LOCATION:** Alcott  
**FOCUS GROUP(S):** Theatre History (TH)  
**DESCRIPTION:** This panel features papers by scholars new to ATHE, working on topics related to the study of theatre history.  
**SPEAKER(S):**  
Session Coordinator: Eleanor Owicky, Indiana University  
Presenter: D. E. Frydrychowski, University of Illinois  
A Very Brief Note on the “Machine in the Ghost” of American Early Film and Theatre Copyright Law  
Presenter: Savannah Hall, Indiana University  
I AM ME: Revolution and the Self on the Modern West African Stage  
Presenter: Cody Page, Bowling Green State University  
The Captive: Recovering Queer Voices in the Theatre History Canon  
Respondent: Noe Montez, Tufts University  

**Performing Utopia/Reclaiming the Public Sphere (#1614)**

**TIME:** 9:45 AM–11:15 AM  
**LOCATION:** Hale  
**FOCUS GROUP(S):** Theatre and Social Change (TASC)  
**DESCRIPTION:** This session examines creative practices as spaces of resistance that extend and critique the construct of a revolution, creating opportunities to rethink political, social, and cultural systems.  
**SPEAKER(S):**  
Presenter and Session Coordinator: Nesreen N. Hussein, Middlesex University  
Performing Utopia/Reclaiming the Public Sphere  
Presenter: Ruth Hellier-Tinoco, University of California  
Performing Bodies of Postmemory through the Body of a Revolutionary: Zapata, Death without End  
Presenter: Rana Esfandiary, University of Kansas  
She’s Red & Black, Circling Round, I Jumped So Hard, I Died, There, She Was  
Presenter: Hannah Fullerton, New York University  
Reimagining the Borderlands: Artistic Interventions and Uncertain Futures at the United States/Mexico Border  

**We Are Those Born After: Learning from Brecht Toward Resistance Today (#1813)**

**TIME:** 9:45 AM–11:15 AM  
**LOCATION:** Executive Boardroom  
**FOCUS GROUP(S):** Theatre History (TH)  
**DESCRIPTION:** Beginning from Brecht’s poem “An den Nachgeborenen,” panelists explore how theatrical and musical techniques and lessons of community, collaboration, and resistance can instruct us today.  
**SPEAKER(S):**  
Moderator: Alisa Solomon, Columbia University  
Presenter: Heidi Hart, Utah State University  
How to Be Friendly in Dark Times: Collaboration on Brecht and Eisler’s “To Those Born After”  
Presenter and Session Coordinator: Katherine Hollander, Colby College  
Instructions from Exile: Brechtian Collaboration, Care, and Resistance for Today  
Presenter: Ann M. Shanahan, Loyola University Chicago  
(Re) Re-Radicalizing Brecht’s Performance Techniques for Contemporary Revolutions in Teaching
Doric Wilson Memorial Panel on LGBTQ Theatre (#1006)
TIME: 9:45 AM–11:15 AM
LOCATION: Revere
FOCUS GROUP(S): Lesbian, Gay, Bisexual, Transgender, Queer (LGBTQ)
DESCRIPTION: In honor of LGBTQ Theatre pioneer Doric Wilson, this panel will discuss the challenges and achievements of artists creating LGBTQ theatre in and around Boston.
SPEAKER(S):
Session Coordinator: Lisa Sloan, Pride Center of Staten Island
Presenter: Sidney Monroe, The Theater Offensive
Presenter: Javier L. Hurtado, Tufts University

Moderation, Mediation, and Mentorship: Teaching Stage Management without Dedicated Faculty (#3634)
TIME: 9:45 AM–11:15 AM
LOCATION: Commonwealth Ballroom C
FOCUS GROUP(S): Design, Tech, and Management (DTM); Theatre as a Liberal Art (TLA)
DESCRIPTION: This session will explore effective practices for teaching, mentoring, selecting, and supporting student stage managers in departments and programs without dedicated stage management faculty.
SPEAKER(S):
Presenter and Session Coordinator: Laura Eckelman, Washington College
Stage Management Instruction Within and Without the Classroom Environment
Presenter: Peter Harrigan, Saint Michael’s College
Stage Management as a Requirement: Stories from the Front
Presenter: Stephen C. Jones, Vassar College
Experiential Preparation for Student Stage Managers

But Will It Play in Spain?: Thinking beyond the United States in Playwriting (#1307)
TIME: 9:45 AM–11:15 AM
LOCATION: Paine
FOCUS GROUP(S): Playwrights and Creative Teams (PACT)
DESCRIPTION: This panel will examine how playwrights are looking beyond the borders of the United States and changing US theatre by including international authors.
SPEAKER(S):
Presenter and Session Coordinator: Hank Willenbrink, University of Scranton
Sala Beckett and the Obrador Internacional de Dramatúrgia
Presenter: Amy Chaffee, Tulane University
One for the Road: Playwriting for the International Festival Circuit
Presenter: Milan Dragicevich, University of Massachusetts Amherst
Tyrants and Avenging Angels: Bringing the Milosevic Play to Serbia
Presenter: George Nelson, Brigham Young University
The American Musical in Eastern Europe: Why Musicals Are Gaining Popularity in Poland, the Czech Republic, and Other Post-Soviet Countries
Rehearsing and Resisting Cold War Scripts of US Racial Liberalism (#3606)
TIME: 9:45 AM–11:15 AM
LOCATION: Commonwealth Ballroom B
FOCUS GROUP(S): American Theatre and Drama Society (ATDS); Black Theatre Association (BTA)
DESCRIPTION: This panel documents how theatre artists, audiences, and institutions navigated United States-imposed narratives of racial progress during the Cold War.
SPEAKER(S):
Chair: Christopher Silsby, Graduate Center, CUNY
Presenter: Charlotte Canning, University of Texas at Austin
Catfish Row in the Americas: The 1955 Porgy and Bess on Tour of Latin America
Presenter: Julie Burrell, Cleveland State University
To Be Young, Gifted, Black, and Un-American: Black Leftists and the Race-Liberal State
Presenter and Session Coordinator: Donatella Galella, University of California, Riverside
From the USSR to the Black Diaspora: Funding Racial Liberalism at Arena Stage

Rebalancing Yes, And with No Means No: A Call for Revolutionary Change in Improvisation Training, Pedagogy, and Performance (#1605)
TIME: 12:30 PM–2:00 PM
LOCATION: Hancock
FOCUS GROUP(S): Theatre and Social Change (TASC)
DESCRIPTION: This session features teachers, coaches, and practitioners invited to workshop and brainstorm revolutionary approaches to improv training that will uproot sexism and harassment too often enabled by “agreement.”
SPEAKER(S):
Presenter and Session Coordinator: Amy Seham, Gustavus Adolphus College
Negotiating between Yes, And and No Means No
Presenter: Theresa Dudeck, Independent Scholar
What Comes Next? Keith Johnstone and the Art of Pleasing your Partner

Cultural Re-Evolution: Pop Culture and the Musical (#1101)
TIME: 12:30 PM–2:00 PM
LOCATION: Alcott
FOCUS GROUP(S): Music Theatre/Dance (MT/D)
DESCRIPTION: Since the turn of the twenty-first century, the American musical is once again creeping its way into popular culture. This session aims to explore the re-evolution of musical theatre as popular culture—from musicals infiltrating other forms of pop culture, to popular dance forms in musical theatre, to the influx of pop music and pop composers, to screen-to-stage musicals that bring pop culture to Broadway and beyond.
SPEAKER(S):
Session Coordinator and Presenter: Amy S. Osatinski, University of Northern Iowa
Social Media Revolution: How “Fansies” brought Newsies the Musical to Broadway
Presenter: Jennifer Saxton, University of Texas Rio Grande Valley
Five Times Hamilton Impacted Me from Two Thousand Miles Away
Presenter: Phoebe Rumsey, Graduate Center, CUNY
Dance, Dance, Re-Evolution: Popular Dance Forms in Musical Theatre
Presenter: Anne Healy, University of Texas at Arlington
The Commercial Musical
Per/Forming Brecht in Our Stranger Times: The Alienation of Telling (#809)
TIME: 12:30 PM–2:00 PM
LOCATION: Commonwealth Ballroom C
FOCUS GROUP(S): Dramaturgy (DR)
DESCRIPTION: There is an uncanny nowness to the experience of teaching and performing the work of Bertolt Brecht in 2018. Our panel investigates the necessity of telling.
SPEAKER(S):
Presenter and Session Coordinator: Beth Milles, Cornell University
Shock and Awe: Bertolt Brecht and the Twenty-First Century
Presenter: Helen T. Clark, University of Connecticut
Round Time and Pointed Message: Brecht as a Dramaturgical Platform for Modern Drama
Presenter: Gary Moulshdale, Cornell University
Disrupting Song in The Caucasian Chalk Circle

Translating Revolution in the Americas: A Staged Reading (#3642)
TIME: 12:30 PM–2:00 PM
LOCATION: Grand Ballroom AB
FOCUS GROUP(S): Dramaturgy (DR); Latinx, Indigenous, and the Americas (LFG)
DESCRIPTION: Translating Revolution in the Americas offers the reading of a new translation of a lesser-known piece of Theatre of Revolution, selected through a curation process.
SPEAKER(S):
Session Coordinator and Translator: Eric C. Heaps, Indiana University
The Mammoths from Os Mamutes by Jô Bilac

Arts Advocacy: Now More Than Ever (#1702)
TIME: 12:30 PM–2:00 PM
LOCATION: Executive Boardroom
FOCUS GROUP(S): Theatre as a Liberal Art (TLA)
DESCRIPTION: These papers discuss the how and why of real-life arts/theatre advocacy practice for theatre educators.
SPEAKER(S):
Presenter: Andrew Gaupp, University of Texas at Arlington
Arts Advocacy through Educational Enlightenment
Presenter and Session Coordinator: Linda Donahue, Texas Tech University
Arts Advocacy in the Classroom: Developing a Course in Arts Advocacy
Presenter: Deborah Martin, Berea College
The Need for Proactive Advocacy

Improvisation and the Creative Process (#1304)
TIME: 12:30 PM–2:00 PM
LOCATION: Revere
FOCUS GROUP(S): Playwrights and Creative Teams (PACT)
DESCRIPTION: This session is an interactive workshop that will explore several recent improv texts through doing the work, and foster discussion for implementation in creative work.
SPEAKER(S):
Presenter and Session Coordinator: Scott Savage, University of Central Florida
Presenter: Deanna Criess, ImprovBoston
**Revolutions in Dramaturgy: Space, People, Technology, and Beyond (#808)**

**TIME:** 12:30 PM–2:00 PM  
**LOCATION:** Bulfinch  
**FOCUS GROUP(S):** Dramaturgy (DR)  
**DESCRIPTION:** This session examines three conceptual analyses: considering how dramaturgical practice enhances a producorial approach, proposing a practice of placefullness in the performance event, and (re)contextualizing Goffman’s social structure to a human-robot model.  
**SPEAKER(S):**  
- Presenter and Session Coordinator: Julienne Greer, University of Texas at Arlington  
- Erving Goffman: Reexamining the Goffman Dramaturgical Approach from a Human-Human Model to a Human-Robot Model  
- Presenter: Laine Zisman Newman, University of Toronto  
- What Happens If We Start from (T)Here? Refusing Remedies of Resolution in Dramaturgies of Place and Space  

**Samuel Beckett Workshop (#3643)**

**TIME:** 12:30 PM–2:00 PM  
**LOCATION:** Grand Ballroom C  
**FOCUS GROUP(S):** Directing Program (DP); Conference Committee (CC)  
**DESCRIPTION:** Donal Courtney, tutor at the Gaiety School of Acting, will lead a group of participants in a ninety-minute Beckett-focused workshop. Focusing primarily on excerpts of text from Beckett favorites such as *Waiting for Godot*, Courtney will draw on his fifteen years of experience of teaching and directing Beckett to infuse new life and meaning into well-known scripts. Courtney proposes to focus on the themes of distance and time within Beckett’s texts, to complement the deep-seated Irish diaspora and connection within Boston. The workshop will require physical activity from participants and will also set to highlight the techniques that Donal Courtney uses when teaching Beckett to his students at the Gaiety School of Acting.  
**SPEAKER(S):**  
- Session Coordinator: Maeve Whelan, Gaiety School of Acting, National Theatre School of Ireland  
- Presenter: Donal Courtney, Gaiety School of Acting, National Theatre School of Ireland  

**Building Effective Applications for Jobs in Theatre in Higher Education (#3205)**

**TIME:** 12:30 PM–2:00 PM  
**LOCATION:** Paine  
**FOCUS GROUP(S):** Professional Development Committee (PD)  
**DESCRIPTION:** This panel will outline steps and suggest styles in preparing yourself and your documents for a position in theatre in higher education.  
**SPEAKER(S):**  
- Presenter and Session Coordinator: Becky Prophet, Alfred University  
- Presenter: Heidi Winters Vogel, Eastern Mennonite University  
- Presenter: Rodger Sorensen, Brigham Young University
Performance, *Shibai, Biǎoxiàn: The Ethics and Challenges of Translation* (#305)

**TIME:** 12:30 PM–2:00 PM  
**LOCATION:** Commonwealth Ballroom A  
**FOCUS GROUP(S):** Association for Asian Performance (AAP)  
**DESCRIPTION:** Scholars will address the challenges and opportunities involved in translating Asian theatre for Western audiences.  
**SPEAKER(S):**  
Presenter and Session Coordinator: David Jortner, Baylor University
Translating a Playwright Who Hated Playwriting: Osanai Kaoru and Modern Audiences  
Presenter: Lanlan Kuang, University of Central Florida  
Choreographing Dunhuang: The Staging of China’s Silk Road-Theme Dance Dramas  
Presenter: Kirstin Pauka, University of Hawai‘i Manoa  
Translating Improvised Comedy in Balinese Wayang Listrik  
Presenter: Elizabeth Wichmann-Walczak, University of Hawai‘i Manoa  
Performable English Translations of Jingju  
Presenter: John Emigh, Brown University  
Translation from Transcription: Multilingual Improvised Topeng Shows and a Nineteenth-Century Indian Text  
Presenter: Kristen Rudasill, Bowling Green State University  
Translating from Tamil

*Revolutions in Teaching Theatre Arts* (#3201)

**TIME:** 12:30 PM–2:00 PM  
**LOCATION:** Webster  
**FOCUS GROUP(S):** Professional Development Committee (PD)  
**DESCRIPTION:** Authors from *New Directions in Teaching Theatre Arts* (2018) take a practice-based approach to new directions in teaching, utilizing research and practical case studies.  
**SPEAKER(S):**  
Session Coordinator: Anne Fliotsos, Purdue University
Approaches to “Audience-Centered” Performance: Designing Interaction for the iGeneration  
Presenters: Amy Jensen, Brigham Young University; and Megan Alrutz, University of Texas at Austin  
Digital Storytelling Processes, Pedagogies, and Performance(s): Two Case Studies
Presenters: Anne Fliotsos, Purdue University; and Gail Medford, Bowie State University  
New Directions in Teaching Theatre Arts  
Presenter: Emily Rollie, Central Washington University  
Teaching the “Intangibles”: Building Pedagogical Bridges between Business, Entrepreneurship, and Theatre
Teaching the Black Theatre Survey Course: Roundtable and Syllabus Swap (#502)
TIME: 12:30 PM–2:00 PM
LOCATION: Douglass
FOCUS GROUP(S): Black Theatre Association (BTA)
DESCRIPTION: This roundtable focuses on teaching the one-semester undergraduate Black theatre survey course. Joys, frustrations, best practices, real-world advice, and teaching materials will be shared.
SPEAKER(S):
Session Coordinator: Jonathan Shandell, Arcadia University
Presenter: Nicole Hodges Persley, University of Kansas
Presenter: Khalid Y. Long, University of Maryland, College Park
Presenter: Eunice Ferreira, Skidmore College
Presenter: Adrienne Macki, University of Connecticut
Presenter: Sam O’Connell, Worcester State University
Presenter: Sandra Shannon, Howard University
Presenter: Brandi Wilkins Catanese, University of California, Berkeley

Sparking Revolution: Performance as Impetus for Radical Action (#1814)
TIME: 12:30 PM–2:00 PM
LOCATION: Grand Ballroom D
FOCUS GROUP(S): Theatre History (TH)
DESCRIPTION: The four papers presented on this panel will investigate instances of performance serving as a prompt for revolutionary change in art and politics.
SPEAKER(S):
Presenter: Allison Gibbes, Florida State University
“Another National Anthem”: Musical Theatre, Neurology, and a Revolution in US/American National Identity
Presenter: Beth Osborne, Florida State University
Whose Revolution? Revising Cultural Memory with the Boston Tea Party
Presenter and Session Coordinator: Alan Sikes, Louisiana State University
Political/Sexual Revolution: The May 1968 Paris Uprising and the Performative Reinvention of the Self
Presenter: Daniel Smith, Michigan State University
Domesticating the Libertine Aristocracy: Beaumarchais, Beaunoir, Sade, and the French Revolution

Blunt Force Trauma: Memory, Shock, and Violence-as-Resistance in Contemporary American Politics and Performance (#201)
TIME: 12:30 PM–2:00 PM
LOCATION: Faneuil
FOCUS GROUP(S): American Theatre and Drama Society (ATDS)
DESCRIPTION: This panel investigates acts of violence and violative witnessing in sites of contemporary American performance, including Broadway and regional stages, protest marches, and the 2016 presidential election.
SPEAKER(S):
Presenter and Session Coordinator: Meredith Conti, University at Buffalo, SUNY
Trigger Warnings: Gun Control Activist Performance in the United States, 2012–2018
Presenter: Vicki Hoskins, University of Pittsburgh
Resisting Big Brother: Violence and Complicity in Broadway’s 1984
Presenter: Inga Meier, Stephen F. Austin State University
The Resistance is “Live”: Performative Interventions From 9/11 to Trump
From Joan of Arc to the Women's March: Developing Vocal and Physical Authority (#2207)
TIME: 12:30 PM–2:00 PM
LOCATION: Commonwealth Ballroom B
FOCUS GROUP(S): Voice and Speech Trainers Association (VSTA)
DESCRIPTION: Empower your protest! Employ Feldenkrais, Linklater, and stage combat techniques to develop physical and vocal confidence. Magnify your mojo, onstage and off.
SPEAKER(S):
Presenter and Session Coordinator: Rebecca Covey, Florida International University
Vocal Power
Presenter: Lesley-Ann Timlick, Florida International University
Physical Presence
Presenter: Marie Ramirez Downing, California State University, Chico
Physical Power

Disabling Institutional Performance (#2006)
TIME: 12:30 PM–2:00 PM
LOCATION: Hale
FOCUS GROUP(S): Theory and Criticism (TC)
DESCRIPTION: This panel investigates the relationship between disability performance and institutionalized spaces, including prisons, asylums, medical hospitals, and archives.
SPEAKER(S):
Presenter and Session Coordinator: Sarah Orem, Smith College
Bang on the Walls Screaming: Terry Galloway’s Transmission of Institutional Protest
Presenter: Christofer Rodelo, Harvard University
Archiving Disability: Memory and Evidence in the Performances of Julia Pastrana, the Nondescript

Solo Voices for Social Action (#413)
TIME: 12:30 PM–2:00 PM
LOCATION: Otis
FOCUS GROUP(S): Association of Theatre Movement Educators (ATME)
DESCRIPTION: Three solo theatre artists and a scholar share their artivism—their performance research, pedagogy, and creative processes—illuminating the unique benefits of solo theatre for the actor-creator and audience.
SPEAKER(S):
Presenter and Session Coordinator: Elizabeth Mozer, Binghamton University and Stella Adler Studio of Acting
Subverting the Dominant Narrative with Radical Embodiment
Presenter: Heather Harpham, SUNY Purchase
Activism Art Meets Extremism: How to Stay Hopeful (and Real) Onstage
Presenter: Ursula Neuerburg, Concordia University
Stories Told and Retold: Oral History in Solo Performance
Presenter: Bill Bowers, New York University Tisch School of the Arts and Stella Adler Studio of Acting
Can There Be Room for Us All in the Great Big World? Seeing Ourselves in Others
Paid Workshop B—The Theater Offensive—True Colors: Out Youth Theater (#2909)

TIME: 2:15 PM–5:00 PM
LOCATION: Grand Ballroom E
FOCUS GROUP(S): Conference Committee (CC)
DESCRIPTION: The Theater Offensive's Mission is to present the diversity of lesbian, gay, bisexual, transgender, and queer (LGBTQ) lives in art so bold it breaks through personal isolation, challenges the status quo, and builds thriving communities. True Colors: Out Youth Theater, a program of The Theater Offensive and the country’s largest and longest-running LGBTQ youth theatre program, uses a proven community-based theatre approach to train and activate LGBTQ and allied youth leaders ages 14–29. This is a paid workshop sponsored by the 2018 Conference Committee. Please see page #20 for full descriptions of workshops and information on registration and rates.

SPEAKER(S):
Session Coordinator: Ann M. Shanahan, Vice President for Conference 2018, ATHE
Workshop Leader: Sidney Monroe, The Theater Offensive

Nationalism, Xenophobia, and White Supremacy on the US Stage (#202)

TIME: 2:15 PM–3:45 PM
LOCATION: Hancock
FOCUS GROUP(S): American Theatre and Drama Society (ATDS)
DESCRIPTION: This panel studies historical/cultural influences of nationalism, xenophobia, and white supremacy on specific US stages and theatre audiences from the mid-nineteenth to the mid-twentieth century.

SPEAKER(S):
Presenter and Session Coordinator: Joshua Polster, Emerson College
Trumpism on the 19th Century Stage: Ned Buntline and the Astor Place Riot
Presenter: Catherine Young, New York University Tisch School of the Arts
Protesting Animal Presence and Performance on the Variety Stage
Presenter: Fonzie Geary II, Lyon College
“I Cannot Tell A Lie: Theatre and American Mythology in the Fight Against Hitler”
Presenter: Amy B. Huang, Brown University
Spectacular Secrecy: Privacy, Race, and Nineteenth-Century Theatre

Directing Focus Group Debut Panel (#702)

TIME: 2:15 PM–3:45 PM
LOCATION: Otis
FOCUS GROUP(S): Directing Program (DP)
DESCRIPTION: The panel focuses on presentations, papers, and mini-workshops from first-time ATHE presentors.

SPEAKER(S):
Session Coordinators: Kathleen M. McGeever, Northern Arizona University
Glynis Rugby, School of Drama, The New School
A New Kind of Sex Ed: Shifting the Paradigm for Sex in the Rehearsal Hall
John Michael Forests, Skinnier College
Revolutionizing Table Work in Rehearsal with Undergraduate Actors
**Dramaturgy Debut Panel (#804)**

**TIME:** 2:15 PM–3:45 PM  
**LOCATION:** Alcott  
**FOCUS GROUP(S):** Dramaturgy  
**DESCRIPTION:** The panel spotlights outstanding, innovative dramaturgy by emerging artists in professional or academic theatres. Participants were selected by a panel of professional dramaturgs: Julie Burelle, University of California, San Diego, and Ramona Ostrowski, HowlRound.  

**SPEAKER(S):**  
Session Coordinator: Shelley Orr, San Diego State University  
Presenter: Sierra Carlson, James Madison University  
Presenter: Yan Chen, American Repertory Theater Institute at Harvard University  
Transcultural Dramaturgy: Bridging the Chinese, American, and German Theatre Worlds in *The Ugly One* at Shanghai Dramatic Arts Centre  
Presenters: Christine Gwillim, Kara Mavers, and Bex Orton, University of Texas at Austin  
“I just wanted to change the world”: Collaborative Dramaturgy Strategies for a Feminist Production of *Enron*

**Digital Revolutions in Musical Theatre (#1103)**

**TIME:** 2:15 PM–3:45 PM  
**LOCATION:** Executive Boardroom  
**FOCUS GROUP(S):** Music Theatre/Dance (MT/D)  
**DESCRIPTION:** This panel will explore the revolutions that digital technologies have brought to the creation, reception, and teaching of musical theatre.  

**SPEAKER(S):**  
Session Coordinator: Doug Reside, New York Public Library  
Presenter: Sissi Lu, Graduate Center, CUNY  
The First Computer-Generated Musical  
Presenters: Clare Chandler, Edge Hill University; and Simeon Scheuber, Liverpool Institute for Performing Arts  
Musical Theatre Composition: How Digital Broadway Has Changed “What’s Inside”  
Presenter: Stephanie Lim, Claire Trevor School of the Arts  
Social Media and Audience Connections
**Jingju (Beijing Opera) Reform and Revolution, from Script to Performance (#302)**

**TIME:** 2:15 PM–3:45 PM  
**LOCATION:** Paine  
**FOCUS GROUP(S):** Association for Asian Performance (AAP)  
**DESCRIPTION:** This panel examines China’s attempt to reform and revolutionize jingju before and after the establishment of the People’s Republic of China (PRC) in 1949.  
**SPEAKER(S):**  
**Presenter:** Xing Fan, University of Toronto  
**Solidifying the Path for Revolutionizing Jingju? The Mystifying Three Raids at the Zhu’s Village**  
**Presenter and Session Coordinator:** Siyuan Liu, University of British Columbia  
**The Public Denunciation of the Jingju Actress Zhao Yanxia in the Early 1950s**  
**Presenter:** Elizabeth Wichmann-Walczak, University of Hawai’i  
*Gui Zhong Yuan (Treasure in the Chest): The Cleaned-Up Version of a “Yellow” Play*

**Devising Theatre with Mask (#412)**

**TIME:** 2:15 PM–3:45 PM  
**LOCATION:** Commonwealth Ballroom B  
**FOCUS GROUP(S):** Association of Theatre Movement Educators (ATME)  
**DESCRIPTION:** This panel takes exploration of characters into the creation of a compressed-form devised piece.  
**SPEAKER(S):**  
**Session Coordinator:** Diana Moller-Marino, Hartt School, University of Hartford  
**Presenter:** David Watson, Hartt School, University of Hartford  
**Presenter:** Jonathan Becker, Ball State University

**Adjudicated Acting Exercises Debut Panel, Part 1 of 2 (#113)**

**TIME:** 2:15 PM–3:45 PM  
**LOCATION:** Stone  
**FOCUS GROUP(S):** Acting Program (AP)  
**DESCRIPTION:** Acting teachers introduce new or adapted/researched acting exercises that have been selected for presentation. Attendees may observe and/or participate in these exercises. See part 2, session #114.  
**SPEAKER(S):**  
**Session Coordinator:** Lesley-Ann Timlick, Florida International University  
**Presenter:** Judy Bauerlein, California State University San Marcos  
**Breathing and Gesture**  
**Presenter:** Be Boyd, University of Central Florida  
**Circle**  
**Presenter:** Joelle Ré Arp-Dunham, University of Georgia  
**Noodle In Action**  
**Respondents:** Dennis Schebetta, University of Pittsburgh; Valerie Clayman Pye, Long Island University Post; Miriam Mills, Rider University; Jane Drake Brody, DePaul University; and Henry A. McDaniel, Penn State University
Art Reflects Life: Creating a Devised Environmental Theatre Performance on Women’s Suffrage (#1618)
TIME: 2:15 PM–3:45 PM
LOCATION: Commonwealth Ballroom A
FOCUS GROUP(S): Theatre and Social Change (TASC)
DESCRIPTION: This panel reflects on the challenges of devising a performance on the suffrage movement, as a diverse ensemble explores controversies of race and class in aesthetically revolutionary theatre.
SPEAKER(S):
Presenter and Session Coordinator: Nancy Smithner, New York University
Art Reflects Life: Devising and Directing an Environmental Theatre Performance (Hear Them Roar!) on Women’s Suffrage
Presenter: Carmen Meyers, New York University
Art Reflects Life: An Actor’s Perspective in Performing Hear Them Roar! for Varied Audiences
Presenter: Tammie Swopes, New York University
Art Reflects Life: Rewriting History through Diversity and Truth in Hear Them Roar!

Revolutions in Dialect Pedagogy: Toward an Inclusive Practice That Resists Cultural Effacement (#2201)
TIME: 2:15 PM–3:45 PM
LOCATION: Commonwealth Ballroom C
FOCUS GROUP(S): Voice and Speech Trainers Association (VSTA)
DESCRIPTION: This panel discusses radical practices emerging on both sides of the Atlantic, challenging pedagogues to resist the discrimination inherent in generalized approaches to accent training.
SPEAKER(S):
Presenter and Session Coordinator: Daron Oram, Royal Central School of Speech and Drama
Beyond Phonetics: Verbatim and Documentary Theatre as a Model for Inclusive Accent and Dialect Training
Presenter: Deborah Garvey, Royal Central School of Speech and Drama
Rejecting Received Pronunciation: Toward a Culturally Inclusive Model of Speech and Accent Training
Presenter: Joy Lancetta, Second Accent
Culturally Sensitive Strategies for Asian Accent Coaching

Advocating for Arts and Culture: Using Your Voice to Effect Political Change (#2803)
TIME: 2:15 PM–3:45 PM
LOCATION: Grand Ballroom C
FOCUS GROUP(S): Conference Committee (CC); Advocacy Committee (ADVC)
DESCRIPTION: This workshop will help you become an effective advocate for arts and culture in your community. Learn tools and tactics to impact funding and policy in your city or state. See full description on page #28.
SPEAKER(S):
Presenter: Barbara Wallace Grossman, Tufts University and Massachusetts Cultural Council
Presenter: Matt Wilson, MASSCreative
Insights for the Job Search: Seeking Positions in Higher Education (#3202)
TIME: 2:15 PM–3:45 PM
LOCATION: Revere
FOCUS GROUP(S): Professional Development Committee (PD)
DESCRIPTION: This panel offers a roundtable discussion of experienced theatre administrators addressing strategies for conducting a successful job search in different kinds of academic institutions, followed by a Q&A.
SPEAKER(S):
Presenter: Ann Marie Costa, Davidson College
The Job Search at the Private Liberal Arts College
Presenter and Session Coordinator: Anne Flototsos, Purdue University
The Job Search at the Research I University
Presenter: Steve Peters, University of Montevallo
The Faculty Search from the Dean's Perspective

Revolution in Pedagogy: Energize/Engage (#1703)
TIME: 2:15 PM–3:45 PM
LOCATION: Webster
FOCUS GROUP(S): Theatre as a Liberal Art (TLA)
DESCRIPTION: This panel offers perspectives on pedagogy based on research and applied practice as presented in the book *Arts Integration in Education: Teachers/Teaching Artists as Agents of Change*, edited by Gail Humphries Mardirosian and Yvonne Pelletier Lewis (2016).
SPEAKER(S):
Session Coordinator: Gail Humphries Mardirosian, Stephens College
Presenter: Karen Berman, Georgia College State University
Transformative Education Processes
Presenter: William Stixrud, The Stixrud Group
School Reform with a Brain
Presenter: Anne Fletcher, Southern Illinois University Carbondale
Creativity, Collaboration, and Integration
Presenter: Hannah Vonder Haar, Stephens College
Theroy in Practice at the Children’s School/Stephens
Presenter: Yvonne Pelletier Lewis, Imagination Stage, Inc.
Preparing Minds for the Future
Presenter: David Markey, DC Commission on the Arts and Humanities
Teaching Artist: A Transformative Power

Chairs and Deans: Ideas and Dialogue (#3223)
TIME: 2:15 PM–3:45 PM
LOCATION: Adams
FOCUS GROUP(S): Professional Development Committee (PD)
DESCRIPTION: This is an open discussion session for chairs and deans around issues pertinent to their work.
SPEAKER(S):
Session Coordinator: Kathryn Edney, Regis College
Religion and Theatre Emerging Scholars Panel (#1401)
TIME: 2:15 PM–3:45 PM
LOCATION: Douglass
FOCUS GROUP(S): Religion and Theatre (RT)
DESCRIPTION: Emerging scholars will explore the myriad ways in which religion, performance, and theatre interact, especially in relation to theatres of revolution.
SPEAKER(S):
Session Coordinator: Joseph D’Ambrosi, Indiana University
Presenter: Catherine Heiner, Carnegie Mellon University
Seeing the Light: Inspiration, Femininity, and Religion in Tim Slover’s Virtue
Presenter: Kristin Perkins, University of Texas at Austin
“Andrew Was a Very Special Child”: Ghostly Children and the Mediation of Sympathy for Gay Mormons in Facing East
Presenter: Dan Poston, Graduate Center, CUNY, and University of Tübingen
The Soul’s Site-Specific Performance: Joseph Addison’s Unique Theory of Theatricality

Creating Safe Spaces for Theatre Students of Color: Part 2, Taking Action (#3615)
TIME: 2:15 PM–3:45 PM
LOCATION: Grand Ballroom D
FOCUS GROUP(S): Theatre as a Liberal Art (TLA); Black Theatre Association (BTA); Acting Program (AP)
DESCRIPTION: How can programs develop culturally competent pedagogy and navigate complex situations to help all students? This panel discusses actionable steps and the development of protocol to train faculty to be advocates for theatre students of color.
SPEAKER(S):
Session Coordinator: Kaja Dunn, University of North Carolina at Charlotte
Presenter: Anjalee Deshpande Hutchinson, Bucknell University
Presenter: IvaKristi Papailler, University Of Louisville

Playwrights and Creative Teams Membership Meeting #1 (#1305)
TIME: 2:15 PM–3:45 PM
LOCATION: Faneuil
FOCUS GROUP(S): Playwrights and Creative Teams (PACT)
DESCRIPTION: This is the first membership meeting for members of the Playwrights and Creative Teams Focus Group.
SPEAKER(S):
Session Coordinator: Hank Willenbrink, University of Scranton
Community Response: Protest and Artistry in Establishing Communitas (#1222)
TIME: 2:15 PM–3:45 PM
LOCATION: Hale
FOCUS GROUP(S): Performance Studies (PSFG)
DESCRIPTION: This panel investigates the interrelationship between the aesthetics, protest, and community creation in artists’ protests against violence.
SPEAKER(S):
Session Coordinator: Lindsay Adamson Livingston
Presenter: Shelby-Allison Hibbs, University of Texas at Dallas
From the Mouths of Babes: Cry Havoc Theater’s Documentary on the July 7th Police Shooting and Racial Division in Dallas, TX
Presenter: Irem Secil Reel Sen, Tufts University
“Disproportionate Intelligence”: Artists and Artistry in Gezi Protests

Adjudicated Acting Exercises Debut Panel, Part 2 of 2 (#114)
TIME: 4:00 PM–5:30 PM
LOCATION: Stone
FOCUS GROUP(S): Acting Program (AP)
DESCRIPTION: Acting teachers introduce new or adapted/researched acting exercises that have been selected for presentation. Attendees may observe and/or participate in these exercises. Please see part 1, session #113.
SPEAKER(S):
Session Coordinator: Lesley-Ann Timlick, Florida International University
Presenter: Michael Yawney, Florida International University
1, 2, 3
Presenter: Kim Shively, Elon University
Crafting Character through Meisner’s Point of View
Presenter: Jean Dobie Giebel, Hofstra University
Defining Beats through Status
Respondents: Dennis Schebetta, University of Pittsburgh; Valerie Clayman Pye, Long Island University Post; Miriam Mills, Rider University; Jane Drake Brody, The Art, Science & Business of Acting, Inc.; and Henry A. McDaniel, Penn State University
Care in the Academy: Revolutionizing Our Experiences and Access (#2314)
TIME: 4:00 PM–5:30 PM
LOCATION: Webster
FOCUS GROUP(S): Women and Theatre Program (WTP)
DESCRIPTION: This panel focuses on varied experiences of caregivers, broadly construed: how can academic institutions and theatre labor norms simultaneously facilitate and stymie access to quality care and communitas?
SPEAKER(S):
Session Coordinator: Janet Werther, Graduate Center, CUNY
Presenter: Natalie McCabe Tartiere, University of Missouri
Supportive Environment, Zero Childcare
Presenter: Emily Elizabeth Clark, Marymount Manhattan College
It’s a Difficult Balance, But We Do What We Have to Do
Presenter: Debra Caplan, Baruch College
Caregiving, the Job Market, and the Tenure Track
Presenter: Sarah FitzGibbon, Abbey Theatre
Advocacy, Engagement, and Mother Artist Makers
Presenter: Catherine (Cat) Priamos, University of Missouri
My Brother’s Keeper: The Joys and Opportunity Costs of Full-Time Care
Presenter: April Biggs, Ohio State University
Self-Advocacy and the Institution: A Solo Dance
Presenter: Holly Hughes, University of Michigan
Anxiety as Identity

Revolutionary Tactics: Racial Foregrounding and the Selling of Race (#210)
TIME: 4:00 PM–5:30 PM
LOCATION: Hancock
FOCUS GROUP(S): American Theatre and Drama Society (ATDS)
DESCRIPTION: Panelists examine racial depictions on international and regional stages as revolutionary acts of repression, appropriation, and victory. Papers interrogate the complexity of histories surrounding race in the Americas.
SPEAKER(S):
Presenter: Courtney Colligan, University of Pittsburgh
Staging Mexico in the Globe: Much Ado about Nothing in the Age of Donald Trump
Presenter and Session Coordinator: Nelson Barre, University of Oregon
“we are holding that space for you”: Representation of Race in Appropriate, Straight White Men, and The Thanksgiving Play
Presenter: Stephen Harrick, Central Michigan University
Not Knowing Who Won: Muhammad Ali and the Broadway Musical
Latinx, Indigenous, and the Americas Graduate Class (#2407)

**TIME:** 4:00 PM–5:30 PM  
**LOCATION:** Commonwealth Ballroom A  
**FOCUS GROUP(S):** Latinx, Indigenous, and the Americas (LFG)  
**DESCRIPTION:** This roundtable explores the theoretical, scholarly, and creative contours of the focus group through the lens of graduate pedagogy.  
**SPEAKER(S):**  
Presenter and Session Coordinator: Jon D. Rossini, University of California, Davis  
Among the Americas: Latinidad and Indigeneity  
Presenter: Guillermo Aviles-Rodriguez, University of California, Los Angeles  
The Dividends of a User-Friendly Syllabus  
Presenter: Ann Haugo, Illinois State University  
Indigeneity Front and Center: Indigenous Theatre and Performance of the Americas  
Presentation: Ramon Rivera-Servera, Northwestern University  
Circum-Caribbeanisms in/and Americas Performance  
Presenter: Tamara Underiner, Arizona State University  
Theatre and Performance of the Americas: Pre-Colonialism to Neoliberalism  
Presenter: Margaret Laurena Kemp, University of California, Davis  
Performing Identity  
Presenter: Noe Montez, Tufts University  
Latinx Theatre and Performance: Globalization, Identity, and Neoliberalism

Leadership Development and the ATHE Leadership Institute (#3211)

**TIME:** 4:00 PM–5:30 PM  
**LOCATION:** Adams  
**FOCUS GROUP(S):** Professional Development Committee (PD)  
**DESCRIPTION:** This is an information session with general advice and open feedback for scholars exploring paths in leadership and administration.  
**SPEAKER(S):**  
Session Coordinator: Jacob Pinholster, Arizona State University  
Presenter: Kristin Sosnowsky, Louisiana State University  
Presenter: Travis Malone, Virginia Wesleyan College
Embodying Best Practices: Successful Teaching Practices in the Design/Tech/Management Classroom (#604)
TIME: 4:00 PM–5:30 PM
LOCATION: Commonwealth Ballroom B
FOCUS GROUP(S): Design, Tech, and Management (DTM)
DESCRIPTION: Designers, technicians, directors, and arts management instructors share their most effective assignments in a roundtable setting.
SPEAKER(S):
Presenter and Session Coordinator: Elena SV Flys, Eastern Michigan University
Creative Projects in the Arts Management Classroom
Presenter: Sabrina Notarfrancisco, Connecticut College
Revolutionary Learning: Replacing Exams with a Costume History Research Blog
Presenter: Owen Collins, Washington and Lee University
Research Marathon
Presenter: Ellen Jones, Green Theatre and Norfolk State University
Project-Based and Experiential Learning Count
Presenter: Mary Black, Millikin University
Beyond Technique: Teaching Professionalism and Helping Students Become Employable
Presenter: Anthony Rhine, Florida State University
Service Learning and the Arts Management Classroom
Presenter: Susan Badger Booth, Eastern Michigan University
Creative and Critical Thinking Activities

Trouble in the Borderlands: Restaging Resistance in Belarus, Poland, and Russia (#1207)
TIME: 4:00 PM–5:30 PM
LOCATION: Executive Boardroom
FOCUS GROUP(S): Performance Studies (PSFG)
DESCRIPTION: Panelists examine transformative performance practices and theatres across post-Soviet and post-socialist states (Belarus, Poland, and Russia) that stake a claim on (geo)political space.
SPEAKER(S):
Presenter and Session Coordinator: Jessica Hinds-Bond, Northwestern University
Performing Protest and Protesting Performance: Kirill Serebrennikov and the Policing of Contemporary Russian Theatre
Presenter: Rita Kompelmakher, University of Minnesota Twin Cities
Performing Rights in the Digital Age: Belarusian Theater, Protest, and Virtual Technologies
Presenter: Rachel Merrill Moss, Northwestern University
Fiddler in the Square: Teatr Żydowski’s Protest through Performance of Jewish Precedence in Warsaw
Devising as a Form of Revolution: A Workshop (#705)
TIME: 4:00 PM–5:30 PM
LOCATION: Commonwealth Ballroom C
FOCUS GROUP(S): Directing Program (DP)
DESCRIPTION: In an increasingly multicultural landscape, devising provides a framework for production that is revolutionary, collaborative, and expansive. Three directors share devising exercises for original work.
SPEAKER(S):
Presenter: Tessa W. Carr, Auburn University
Devising a Topic: What Do I Want to Say?
Presenter and Session Coordinator: Ann Marie Costa, Davidson College
Devising Protest: The Body in Motion
Presenter: Heather May, Hobart and William Smith Colleges
Devising through Metaphor to Make Microaggressions Visible

Unconventional Resistance on the European Stage (#1803)
TIME: 4:00 PM–5:30 PM
LOCATION: Otis
FOCUS GROUP(S): Theatre History (TH)
DESCRIPTION: This panel examines violence, comedy, religion, and unconventional playing spaces as platforms for the expression of ideas that challenge prescribed norms and address two centuries of civil conflict.
SPEAKER(S):
Presenter: James Armstrong, City College, CUNY
Byron’s Dramatic Revolt
Presenter: Madison Cortez, Boston College
Dramatizing Trouble: An Analysis of The Freedom of the City
Presenter and Session Coordinator: Greer Gerni, Indiana University
Forbidden Theatre: Religious Expression on Stage in Revolutionary Russia
Presenter: Matthew McMahan, Emerson College
He Who Gets Slapped: Subverting Archetypes in the Clown Acts of Fottit and Chocolat

Trauma’s Dramaturgies: Documentary Theatre of War and Interpersonal Violence (#807)
TIME: 4:00 PM–5:30 PM
LOCATION: Revere
FOCUS GROUP(S): Dramaturgy (DR)
DESCRIPTION: This panel investigates theatre and film documentaries of war and trauma, as well as the revolutions in genre and production that emerge as boundaries blur between fiction and nonfiction.
SPEAKER(S):
Presenter and Session Coordinator: Kathleen Jeffs, Gonzaga University
Coming Home: A Soldiers’ Project (Documentary Theatre)
Presenter: Drew Lichtenberg, Shakespeare Theatre Company
Documentary Origins and Future Revolutions: Piscator to the Present
Presenter: Gavin Witt, Baltimore Center Stage
Documentary and Dramaturgy: ReEntry and X’s and O’s
**Staging Revolutions: Planning and Directing the Mainstage Season (#1604)**

**TIME:** 4:00 PM–5:30 PM  
**LOCATION:** Bulfinch  
**FOCUS GROUP(S):** Theatre and Social Change (TASC)  
**DESCRIPTION:** This session aims to create dialogue about season selection. We hope to share practices and—in the spirit of revolution—challenge normalized models of selection.  
**SPEAKER(S):**  
Session Coordinator: Matthew Moore, Muhlenberg College  
Presenter: Lindsey Mantoan, Linfield College  
Presenter: Beliza Torres Narvaez, Augsburg University  
Presenter: Angela Schiller, Kennesaw State University  
Presenter: Joy Fairfield, Rhodes College  
Presenter: Janet Gupton, Linfield College

**Theatre and Social Change Focus Group Debut Panel (#1603)**

**TIME:** 4:00 PM–5:30 PM  
**LOCATION:** Douglass  
**FOCUS GROUP(S):** Theatre and Social Change (TASC)  
**DESCRIPTION:** This session offers emerging scholarship and practice from the Theatre and Social Change Focus Group.  
**SPEAKER(S):**  
Session Coordinator: Inga Meier, Stephen F. Austin State University  
Presenter: Cason Murphy, Southern Arkansas University  
**Southern Discomfort: The Revolutionary Act of (and Resistance to) Staging Inclusive Theatre in the American South**  
Presenters: Jodi Van Der Horn-Gibson, Queensborough Community College, CUNY; and Christina Marin, Phoenix College  
**Action, Reflection, and Transformation (ART): Mindfulness in Education through Arts-Based Teaching and Learning**  
Presenter: Rivka Rocchio, SUNY Potsdam  
**Using Forum Theatre to Disrupt Racial Bias**  
Presenter: Alexis Riley, University of Texas at Austin  
**Rehearsing the Revolution in Real Time: Reimagining Disability through Theatrical Improvisation**

**Successful Senior Theatre (#1502)**

**TIME:** 4:00 PM–5:30 PM  
**LOCATION:** Hale  
**FOCUS GROUP(S):** Senior Theatre Research and Performance (STRP)  
**DESCRIPTION:** This panel offers a talk with several senior theatre artists about their work and the kinds of audiences they develop as a result of their work.  
**SPEAKER(S):**  
Presenter and Session Coordinator: Barbara Parisi, Long Island University Brooklyn  
The Art of One-Person Shows for Senior Theatre  
Presenter: Moncilla Elder, Past Prime Players  
The Past Prime Players Performance History in Senior Theatre
Revolutionizing the Classroom One Exercise at a Time: Applied Exercises for the Musical Theatre Classroom (#1107)

TIME: 4:00 PM–5:30 PM
LOCATION: Faneuil
FOCUS GROUP(S): Music Theatre/Dance (MT/D)
DESCRIPTION: This session will present three exercises that explore voice, movement, and acting for musical theatre. The presenters will demonstrate their exercises and then receive feedback from the session adjudicator.

SPEAKER(S):
Session Coordinator: Amy S. Osatinski, University of Northern Iowa
Presenter: Dustyn Martincich, Bucknell University
Spinal Rhythm: Building a Physical Character for Musical Theatre
Presenter: Margaret J. Ball, East Stroudsburg University
Strategies for Approaching the Technical Demands of Musical Theatre Singers
Presenter: Amanda Olmstead, University of Pittsburgh
Emotion Boxes
Adjudicator: Tracey Moore, University of Hartford

Revolutionary Wake Work: Black Performance and Resistance (#515)

TIME: 4:00 PM–5:30 PM
LOCATION: Alcott
FOCUS GROUP(S): Black Theatre Association (BTA)
DESCRIPTION: This panel illuminates how current graduate students’ project are in dialogue with Christina Sharpe’s In the Wake.

SPEAKER(S):
Session Coordinator: Le’Mil Eiland, University of Pittsburgh
Presenter: Keli Garrett, University of California, San Diego
Presenter: Aviva Neff, Ohio State University
Presenter: Gabby Randle, Northwestern University
Presenter: Danielle Davis, University of California, Los Angeles
Presenter: Leticia Ridley, University of Maryland, College Park

ATHE Annual Membership Meeting and Awards Ceremony (#2912 and #3002)

TIME: 5:45 PM–7:00 PM
LOCATION: Grand Ballroom AB
FOCUS GROUP(S): Conference Committee (CC); Awards Committee (AWDC)
DESCRIPTION: All are welcome to join us for this annual meeting. ATHE President Harvey Young will deliver the President’s Address, and ATHE will recognize incoming and outgoing officers. This meeting will be immediately followed by the awards event, at which ATHE celebrates the winners of the organization’s top honors for excellence in artistry, advocacy, pedagogy, and scholarship in the fields of theatre and performance studies. Vice President for Awards Ann Folino White and members of the 2018 Awards Committee invite all conference attendees to celebrate our honorees as they receive their awards.

SPEAKER(S):
Session Coordinators: Harvey Young, Eric Ewald, and Ann Folino White, ATHE
Keynote Address: Quiara Alegría Hudes and her sister Gabriela Sanchez (#2901)
TIME: 7:00 PM–8:00 PM
LOCATION: Grand Ballroom AB
FOCUS GROUP(S): Conference Committee (CC)
SPEAKER(S):
Presenter: Quiara Alegría Hudes
Presenter: Gabriela Sanchez

ATHE Keynote Reception (#2903)
TIME: 8:00 PM–9:00 PM
LOCATION: Exhibit Hall
FOCUS GROUP(S): Conference Committee (CC)
FRIDAY, AUGUST 3, 2018

ATME Morning Warm-Up 2: Let's Get Ready to Rumble (#405)
TIME: 7:15 AM-7:45 AM
LOCATION: Stone
FOCUS GROUP(S): Association of Theatre Movement Educators (ATME)
DESCRIPTION: This session is a precombat warm-up inspired by J. D. Martinez Combat Mime and led by Beth Johnson, ATME Conference Planner.
SPEAKER(S):
Session Coordinator and Presenter: Beth Johnson, Finger Lakes Community College

Paid Workshop C—DAH Theatre, Dijana Milošević—The Personal and the Political: An Exploratory Workshop (#2910)
TIME: 8:00 AM-11:15 AM
LOCATION: Grand Ballroom AB
FOCUS GROUP(S): Conference Committee (CC)
DESCRIPTION: Dijana Milošević is the artistic soul of DAH Theatre in Belgrade, Serbia, a movement theatre that has been “speaking truth to power” throughout the world for nearly thirty years. In this workshop, Dijana Milošević takes the participants through improvisational exercises that explore the ways in which the personal and the political intersect. Through this work, the physical exploration of various levels of attention becomes the groundwork for political action. This is a paid workshop sponsored by the 2018 Conference Committee. Please see page #21 for full descriptions of workshops and information on registration and rates.
SPEAKER(S):
Session Coordinator: Ann M. Shanahan, Vice President for Conference 2018, ATHE
Presenter: Dijana Milošević, cofounder and artistic director of DAH Theatre, Belgrade, Serbia

Judith Royer Excellence in Playwriting Award (EPA): Technical Rehearsal (#3613)
TIME: 8:00 AM-12:30 PM
LOCATION: Commonwealth Ballroom A
FOCUS GROUP(S): Playwrights and Creative Teams (PACT); Awards Committee (AWDC)
DESCRIPTION: This is the technical rehearsal for the ATHE Judith Royer EPA Staged Reading, hosted by the Playwrights and Creative Teams (PACT) Focus Group.
SPEAKER(S):
Session Chair and Program Coordinator: Anne Healy, University of Texas at Arlington
New Plays Production Coordinators: Ingrid DeSanctis, James Madison University; and Judith Royer, Loyola Marymount University
On-Site Production Coordinators: Adam Houghton, Brigham Young University; and Olivia Twiford, Loyola Marymount University

Jane Chambers Reading Rehearsal (#2302)
TIME: 8:00 AM-11:15 AM
LOCATION: Grand Ballroom D
FOCUS GROUP(S): Women and Theatre Program (WTP)
DESCRIPTION: This is a closed session dedicated to rehearsing the 2018 Award Winning Jane Chambers Play.
SPEAKER(S):
Session Coordinator and Director: Jen-Scott Mobley, East Carolina University
The Future is Female. So Was the Past.

History Matters/Back to the Future would like to thank all of the professors who have taken part in our One Play At A Time Initiative:

- Rachel Allen, DePaul University
- Ashley Belcastro, Hofstra University
- Linda Calabrese, Fordham University
- Malika Chaudhry, University of North Carolina at Chapel Hill
- Joseph Cole, Columbia University
- Jennifer Connolly, Harvard University
- Madeline Dyer, University of California, San Diego
- Mary Franke, University of Minnesota
- Michelle A. Hunekea, University of Virginia
- John Hunter, Yale University
- Erin Johnson, University of Wisconsin-Madison
- Sarah Koenig, The New School
- Emma Lee, University of Pennsylvania
- Joy Loughlin, University of California, Berkeley
- Erin McKeown, University of Oregon
- Jennifer Milstein, Brown University
- Emily Nokes, Wellesley College
- Lucinda Newkirk, University of Rochester
- Anna O'Sullivan, University of Toronto
- Renata Otis, Stanford University
- Rebecca Pattee, Stanford University
- Laura Peterson, University of Michigan
- Sarah Peters, University of British Columbia
- Stephanie Prinzing, University of Texas at Austin
- Sarah Rebell, New York University
- Sarah Renshaw, University of Texas at Austin
- Anne Rennick, University of California, Los Angeles
- Sara Ricks, New York University
- Olivia Rodriguez, University of California, Los Angeles
- Hannah Seabrook, University of British Columbia
- Emily Schaefer, University of California, Los Angeles
- Kate Sharpe, University of California, Berkeley
- Sarah Shattuck, New York University
- Lisa Silver, University of California, Los Angeles
- Elizabeth Smith, University of California, Berkeley
- Taylor Streit, University of California, Los Angeles
- Emma Taylor, University of California, Los Angeles
- Elizabeth Wettengel, University of Chicago
- Sarah Williams, University of California, Los Angeles
- Sarah Wray, University of Pennsylvania
- Emily Zinser, University of California, Los Angeles

Celebrating Women’s Plays of the Past!

To read about these incredible female-identifying playwrights and everything we do at History Matters/Back to the Future, including The One Play at a Time Initiative, The Judith Barlow Prize, and The sollie bingham Grant, please visit our website:

www.HistoryMattersBacktotheFuture.org

*Plays by female-identifying playwrights written prior to 1965.
Disability, Fashion, and the Revolutionary Body in Performance (#1209)
TIME: 8:00 AM–9:30 AM
LOCATION: Hancock
FOCUS GROUP(S): Performance Studies (PSFG)
DESCRIPTION: This panel addresses disability, fashion, and performance: disabled subjects’ self-fashioning; the enfashionment of disabled embodiment in social performance; and the fashion show as disability performance historiography.
SPEAKER(S):
Moderator: Patricia Ybarra, Brown University
Presenter and Session Coordinator: Michelle Liu Carriger, University of California, Los Angeles
Goggles, Jetpacks, Bionic Arms, and Steampowered Chairs: Steampunk Hyper/Dis-Abilities
Presenter: Kareem Khubchandani, Tufts University
Meera Syal’s Auntie Aesthetics

Going for Broke: Revolutionary Praxis in Higher Education (#510)
TIME: 8:00 AM–9:30 AM
LOCATION: Douglass
FOCUS GROUP(S): Black Theatre Association (BTA)
DESCRIPTION: Surveying Black performance studies scholars, artists, and administrators, this panel addresses practices for working within/around/against/for the academy amid duress at varying career stages.
SPEAKER(S):
Presenter: Le’Mil Eiland, University of Pittsburgh
Presenter: Nicole L. Martin, University of Kentucky
Presenter: Monica White Ndounou, Dartmouth College
Presenter and Session Coordinator: Katelyn Hale Wood, University of Virginia
Presenter: Gabriel Randle, Northwestern University

Earning Tenure, Preparing for Promotion (#3207)
TIME: 8:00 AM–9:30 AM
LOCATION: Revere
FOCUS GROUP(S): Professional Development Committee (PD)
DESCRIPTION: Tenure, an earned continuing faculty position, provides security and responsibilities to a discipline and the institution. How should we use the opportunity and the power?
SPEAKER(S):
Session Coordinator: Becky Prophet, Alfred University
Presenter: Rodger Sorensen, Brigham Young University
Presenter: Heidi Winters Vogel, Eastern Mennonite University
Revolutionary Bodies: Performance, Pedagogy, and Sex on Stage (#3637)
TIME: 8:00 AM–9:30 AM
LOCATION: Faneuil
FOCUS GROUP(S): Lesbian, Gay, Bisexual, Transgender, Queer (LGBTQ); Women and Theatre Program (WTP); Performance Studies (PSFG)
DESCRIPTION: This panel investigates how performers working at the margins of performance, spectacle, and sex negotiate the relationship between their bodies and their audiences.
SPEAKER(S):
Presenter and Session Coordinator: Erin Kaplan, University of Colorado Boulder
Explicit Body Performance and the Staging of Critical Feminist Pedagogy
Presenter and Session Coordinator: Kalle Westerling, Graduate Center, CUNY
It Is a Social Media World: The Development of a Boylesque Audience
Presenter: Kat Lieder, University of Wisconsin–Madison
Performing “Sex” Online with Agents of Ishq (Love)
Presenter: Bianca Frazer, University of Colorado Boulder
“The Sensual, the Seductive, the Rot and the Ruin”: Robbie McCauley’s Revolution as a Sexual, Diabetic, Black Woman

TIME: 8:00 AM–9:30 AM
LOCATION: Bulfinch
FOCUS GROUP(S): Advocacy Committee (ADVC)
DESCRIPTION: This panel is a NAPAT (National Partners—American Theatre) discussion involving established directors and lighting designers on the communication process between these two individuals in production.
SPEAKER(S):
Cochair, Presenter, and Session Coordinator: James Hatfield, California State University, Los Angeles
Cochair and Presenter: Jeffery Koep, University of Nevada, Las Vegas
Presenter: Brackley Frayer, University of Nevada, Las Vegas
Presenter: Charles McNeely, McNeese State University
Latinx, Indigenous, and the Americas New Books Panel (#2402)
TIME: 8:00 AM–9:30 AM
LOCATION: Hale
FOCUS GROUP(S): Latinx, Indigenous, and the Americas (LIA)
DESCRIPTION: This panel pairs writers of new books in Latinx, Indigenous, and Latin American theatre and performance with respondents for a lively discussion.
SPEAKER(S):
Presenter and Session Coordinator: Noe Montez, Tufts University
Presenter: Jimmy Noriega, College of Wooster
Presenter: Angela Marino, University of California, Berkeley
Presenter: Katie Zien, McGill University
*Sovereign Acts: Performing Race, Space, and Belonging in Panama and the Canal Zone* (2017)
Presenter: Christina Marín, Phoenix College
*Palabras del Cielo: An Exploration of Latina/o Theatre for Young Audiences* (2018)
Respondents: Sarah Campbell, Indiana University; Olga Sanchez, University of Oregon; Elizabeth Gray, Brown University; Anna White-Nockleby, Harvard University

Fighting Fear and Finding Solace in Musical Theatre, From World War I to *Dear Evan Hansen* (#1104)
TIME: 8:00 AM–9:30 AM
LOCATION: Adams
FOCUS GROUP(S): Music Theatre/Dance (MT/D)
DESCRIPTION: This session explores the concrete ways in which musical theatre can provide real-world solace in dark times and the dramaturgical challenges the form faces to do so.
SPEAKER(S):
Moderator: Janet Werther, Graduate Center, CUNY
Presenter: William Everett, University of Missouri-Kansas City
“Will You Remember?”: Musical Theatre as Solace during the Great War
Presenter: Brian D. Valencia, Yale School of Drama
Fantasies Come True: Reenchantment of the World through Musical Theatre
Presenter and Session Coordinator: Dan Venning, Union College
“You Will Be Found”: Commercial Broadway Musicals and the Promised “Place for Us”
Revolutionizing Cross-Collaborative Efforts for Social Change through Theatre on/off Campus (#1610)
TIME: 8:00 AM–9:30 AM
LOCATION: Grand Ballroom C
FOCUS GROUP(S): Theatre and Social Change (TASC)
DESCRIPTION: This panel features an examination and postmortem discussion of cross-collaborative theatre in the form of social change partnerships undertaken during the 2017–2018 academic year.
SPEAKER(S):
Presenter and Session Coordinator: Tiffany Antone, Little Black Dress INK/Protest Plays Project
Heal the Divide on Campus: Fostering an Intercollegiate Experiment in Theatre for Social Change
Presenter: Charissa Menefee, Iowa State University
Revolutionizing Cross-Collaborative Efforts for Social Change through Theatre on/off Campus
Presenter: Detra Payne, University of Texas at Arlington
Heal the Divide on Campus: Fostering Social Consciousness through Plays and Performance
Presenter: Jennifer Pierce, University of North Carolina Charlotte
Divided from Community: The Problem of Community Engagement in the Twenty-First Century

The Big Bridge Theatre Consortium Information Session (#1404)
TIME: 8:00 AM–9:30 AM
LOCATION: Paine
FOCUS GROUP(S): Religion and Theatre (RT)
DESCRIPTION: At this session, learn more about the development and mission of the Big Bridge Theatre Consortium, a group of twelve universities committed to developing new plays that are dedicated to peace and interfaith conflict (georgefox.edu/bigbridge).
SPEAKER(S):
Session Coordinator and Presenter: Rhett Luedtke, George Fox University

Toward a More Inclusive Acting Pedagogy (#103)
TIME: 8:00 AM–9:30 AM
LOCATION: Otis
FOCUS GROUP(S): Acting Program (AP)
DESCRIPTION: Panelists approach script analysis with a revolutionary spirit in an attempt to make the acting classroom a more inclusive space for students with diverse experiences.
SPEAKER(S):
Session Coordinator: Robert Vrtis, Luther College
Presenter: Jennifer Thomas, St. Lawrence University
Presenter: Joelle Ré Arp-Dunham, University of Georgia and Circle Ensemble Theatre Company
Presenter: Siobhan Bremer, University of Minnesota, Morris
Presenter: Irina Yakubovskaya, Tufts University
**ATME Scholar-Artist Debut Panel (#402)**
**TIME:** 8:00 AM–9:30 AM  
**LOCATION:** Commonwealth Ballroom B  
**FOCUS GROUP(S):** Association of Theatre Movement Educators (ATME)  
**DESCRIPTION:** This session is the Association of Theatre Movement Educators’ first-ever debut panel, featuring presentations that address physical training/movement and sit at the intersection of research-based practice and practice-based research.  
**SPEAKER(S):**  
Session Coordinator: Matt Saltzberg, Salisbury University  
Presenter: Rebekah Dawn, Arizona State University  
Interdisciplinarity as Revolution  
Presenter: Anna Lisa Fischel, Independent Scholar, Artist, and Educator  
Living History  
Presenter: Eliza Ladd Schwarz, Florida State University and Asolo Conservatory  
The Revolutionary Act of Touch

**Manifesto: Effecting Change (#3660)**  
**TIME:** 9:45 AM–11:15 AM  
**LOCATION:** Alcott  
**FOCUS GROUP(S):** Women and Theatre Program (WTP); Directing Program (DP); Conference Committee (CC)  
**DESCRIPTION:** This workshop deals with affecting and responding to social and political change within an artistic context.  
**SPEAKER(S):**  
Session Coordinator: Maeve Whelan, Gaiety School of Acting, National Theatre School of Ireland  
Presenter: Donal Courtney, Gaiety School of Acting, National Theatre School of Ireland  
Presenter: Clare Maguire, Gaiety School of Acting, National Theatre School of Ireland

**Beyond Mr. Burns: Science Fiction at the Theatre (#1804)**  
**TIME:** 9:45 AM–11:15 AM  
**LOCATION:** Executive Boardroom  
**FOCUS GROUP(S):** Theatre History (TH)  
**DESCRIPTION:** This panel explores intersections of science fiction and theatrical performance, uncovering the influence of the genre in theatre history across a variety of geographies and temporalities.  
**SPEAKER(S):**  
Presenter and Session Coordinator: Shelby Brewster, University of Pittsburgh  
Jules Verne, Playwright?  
Presenter: Whit Emerson, Indiana University  
Lao She’s Past Future of the Present: Cat Land in Beijing  
Presenter: Eleanor Owicki, Indiana University  
Contemporary Science Fiction Theatre: A View from the Classroom
Angels in America in the Trump Era (#1008)
TIME: 9:45 AM–11:15 AM
LOCATION: Adams
FOCUS GROUP(S): Lesbian, Gay, Bisexual, Transgender, Queer (LGBTQ)
DESCRIPTION: From health care, to religion, to fairness: we will examine contemporary productions of Angels in America within our current politically divisive environment.
SPEAKER(S):
Presenter and Session Coordinator: C. Patrick Gendusa, Loyola University New Orleans
How Tony Kushner’s Angels in America Resonates in the Trump Era
Presenter: Deborah Martin, Berea College
“How Americans Have No Use for the Sick”: The Health Care Debate Continues
Presenter: Kim Abunuwara, Utah Valley University
The Hannah Project

Revolutionizing Your Theatre Season (#1707)
TIME: 9:45 AM–11:15 AM
LOCATION: Grand Ballroom C
FOCUS GROUP(S): Theatre as a Liberal Art (TLA)
DESCRIPTION: This panel explores how we can reinvigorate our theatre seasons, and ourselves, through the inclusion of new voices and new works.
SPEAKER(S):
Presenter and Session Coordinator: Siouxsie Easter, Wells College
Small Season, Big Dreams
Presenter: Greg Grobis, University of Detroit Mercy
Revolutionizing Your Theatre Season with Mission, Values, and Data
Presenter: Peter Harrigan, Saint Michael’s College
Mill Girls Mania: How Nineteenth-Century Women Spoke to Contemporary Audiences
Presenter: Shawna Mefferd Kelty, SUNY Plattsburgh
Collaging New Work
Presenter: Christine Williams, Lee University
Scaling the Mountain: Developing the New Work When Mountains Move

Interdisciplinary Options: Cross-Discipline Opportunities for Reaching Both Theatre and Nontheatre Students (#1706)
TIME: 9:45 AM–11:15 AM
LOCATION: Commonwealth Ballroom B
FOCUS GROUP(S): Theatre as a Liberal Art (TLA)
DESCRIPTION: This panel discussion delves into the tension between teaching theatre students industry-standard skills and honoring interdisciplinary goals.
SPEAKER(S):
Session Coordinator: Lynne Porter, Fairfield University
Presenter: Dean Adams, University of North Carolina at Charlotte
Presenter: Jennifer Thomas, St. Lawrence University
Performing Protest: Feminist Tactics to Mobilize Memory (#3668)
TIME: 9:45 AM–11:15 AM
LOCATION: Revere
FOCUS GROUP(S): Conference Committee (CC); Performance Studies (PSFG)
DESCRIPTION: The panel examines performances of protest that practice acts of coresistance and solidarity to mobilize memory in Argentina, Chile, and Turkey.
SPEAKER(S):
Moderator: Alisa Solomon, Columbia University
Presenter and Session Coordinator: María José Contreras Lorenzini, Pontificia Universidad Católica de Chile
Aquí (Here) in Santiago de Chile, or How to Mobilize Memory by Means of Performance
Presenter: Marcela Fuentes, Northwestern University
#NiUnaMenos (#NotOneWomanLess): Assembling Bodies, Decentering Movements in the #MeToo Moment
Presenter: Ayşe Gül Altınay, Sabancı University
Feminist Memory Walks as Revolt: Curious Steps of Istanbul

Teaching Native American Plays in the Classroom (#3665)
TIME: 9:45 AM–11:15 AM
LOCATION: Webster
FOCUS GROUP(S): Latinx, Indigenous, and the Americas (LIA); Theatre History (TH)
DESCRIPTION: This roundtable discussion considers pedagogical best practices for including and utilizing Native American-/First Nations-authored plays within various curricular settings.
SPEAKER(S):
Session Coordinator and Moderator: Bethany Hughes, Northwestern University
Presenter: Ann Haugo, Illinois State University
Presenter: Rosemarie Bank, Kent State University
Presenter: Ryan Hartigan, Cornish College of the Arts
Presenter: Selena Couture, University of Alberta

New Revolutions in Acting Training: Technology as an Instrument for Advancing Acting Curriculum (#112)
TIME: 9:45 AM–11:15 AM
LOCATION: Faneuil
FOCUS GROUP(S): Acting Program (AP)
DESCRIPTION: This panel considers the potential for cameras, screens, and social media to reimagine and stimulate acting pedagogy and permit the actor greater personal agency in their own development.
SPEAKER(S):
Session Coordinator: Welker White, Brooklyn College
Presenters: Welker White, Brooklyn College; and Damian Young, Independent Scholar, The Moving Frame
Stimulus/Response
Presenters: Scott Young, New York University; and Liam Joynt, New York University
Psychology Meets Breath
Presenter: Tom Pacio, Vassar College
Creating a Physical Score in a Snap
Arab Theatre after the 2011 Uprisings (#1611)
TIME: 9:45 AM–11:15 AM
LOCATION: Paine
FOCUS GROUP(S): Theatre and Social Change (TASC)
DESCRIPTION: While the Arab Uprisings fell short of radical democratization, they did change their respective societies. These papers examine theatre in Syria, Egypt, and the Diaspora.
SPEAKER(S):
Moderator: Charlotte Canning, University of Texas at Austin
Presenter and Session Coordinator: Edward Ziter, New York University
Radio Drama by and about Syrian Refugees
Presenter: Margaet Litvin, Boston University
Syrian Theatre in Berlin
Presenter: Hazem Azmy, Ain Shams University
The Trial Tried: Tarek el-Dewiri’s Interpretation of Inherit the Wind and the Elusive Context of “Post-Islamist” Egypt

Restructuring the ATHE Tenure and Promotion Guidelines (#3208)
TIME: 9:45 AM–11:15 AM
LOCATION: Bulfinch
FOCUS GROUP(S): Professional Development Committee (PD)
DESCRIPTION: This panel discusses the overhauling of ATHE’s Tenure and Promotion Guidelines, which were written and revised over the last twenty-eight years, to serve the ATHE membership and the discipline(s) of theatre.
SPEAKER(S):
Session Coordinator: Becky Prophet, Alfred University
Presenter: Barbara Parisi, Long Island University Brooklyn
Presenter: Amy Hughes, Brooklyn College
Presenter: Juliet Wunsch, West Chester University

Love That Dirty Water: Boston as Home for Playwrights and New Plays (#3654)
TIME: 9:45 AM–11:15 AM
LOCATION: Commonwealth Ballroom C
FOCUS GROUP(S): Playwrights and Creative Teams (PACT); Dramaturgy (DR); American Theatre and Drama Society (ATDS)
DESCRIPTION: ATHE, welcome to Boston! Come hear a panel of local playwrights talk about the new play ecosystem in the greater Boston area.
SPEAKER(S):
Session Coordinator: Scott Cummings, Boston College
Presenter: Kirsten Greenidge, Independent Artist, Boston University
Presenter: Patrick Gabridge, New England New Play Alliance
Presenter: Ilana Brownstein, Company One Theatre and Boston University
May Nickell Rankin: A Midwestern Crusader for Theatre Pedagogy (#3652)
TIME: 9:45 AM–11:15 AM
LOCATION: Harbor III
FOCUS GROUP(S): Theatre History (TH); American Theatre and Drama Society (ATDS)
DESCRIPTION: This panel aims to broaden midwestern theatre historiography by refocusing attention on the pioneering role played by May Nickell Rankin in the early twentieth century to revolutionize theatre pedagogy.
SPEAKER(S):
Presenter and Session Coordinator: Arnab Banerji, Loyola Marymount University
May Rankin and Early Twentieth-Century American Drama
Presenter: David Molthen, Carroll University
May Rankin: From Waukesha to Broadway
Presenter: Charles Erven, Loyola Marymount University
May Rankin and the New Scenography Movement: A Comparative Study

DIY Bad and Nasty Feminist Performance Actions (#3616)
TIME: 9:45 AM–11:15 AM
LOCATION: Grand Ballroom E
FOCUS GROUP(S): Women and Theatre Program (WTP); Performance Studies (PSFG)
DESCRIPTION: In this roundtable, participants share their postelection feminist resistance strategies, as they challenge the typical patriotic US narrative.
SPEAKER(S):
Presenter and Session Coordinator: Donatella Galella, University of California, Riverside
Performing the “Indivisible” Coalition: Patriotism, Unity, and the Hunt for Ken Calvert
Presenter and Chair: Debra Caplan, Baruch College, CUNY
Empty Chair, Full House: Making an Invisible Congressman Visible with NJ 11th for Change
Presenter: Brian E. Herrera, Princeton University
A Doodle a Day Keeps Despair (Mostly) at Bay: Reflections on Maintaining a Virtual Vigil through the #ImWithUs Dicho Project
Presenter: Holly Hughes, University of Michigan
Upstaging Despair
Presenter: Joan Lipkin, That Uppity Theatre Company
Taking It to the Streets: A Bad and Nasty Birthday Party for the Resistance and Other Actions
Presenter: Sara Warner, Cornell University
Bake America Great Again: A Bad and Nasty Patriot Act
The Bruce Kirle Memorial Debut Panel in Music Theatre/Dance (#1116)
TIME: 9:45 AM–11:15 AM
LOCATION: Otis
FOCUS GROUP(S): Music Theatre/Dance (MT/D)
DESCRIPTION: This adjudicated panel highlights the work of emerging scholars in the fields of musical theatre, music theatre, opera, and/or dance.
SPEAKER(S):
Session Coordinators: Joseph Paul Hill, Graduate Center, CUNY; Arianne Johnson Quinn, Princeton University; and Bryan Vandevender, Bucknell University
Presenter: Sherrill Gow, Royal Central School of Speech and Drama
Queering Brechtian Feminism: Breaking Down Gender Binaries in Musical Theatre Pedagogical Practices
Presenter: Adrienne Oehlers, Ohio State University
The Radio City Rockettes and the Making of a Sisterhood
Presenter: Curtis Russell, Graduate Center, CUNY
Four Hairsprays, One Baltimore: The City in Trans-Medial Adaptation
Respondent: Barbara Wallace Grossman, Tufts University

Politics, Resistance, and Ideology in Asian Theatre I: China (#306)
TIME: 9:45 AM–11:15 AM
LOCATION: Douglass
FOCUS GROUP(S): Association for Asian Performance (AAP)
DESCRIPTION: This panel offers an exploration of politics, ideology, and resistance in Chinese performance from three different periods.
SPEAKER(S):
Session Coordinator: Kevin Wetmore, Loyola Marymount University
Presenter: Huihui Huang, Indiana University
Presenter: Priscilla Tse, University of Illinois Urbana-Champaign
Mediocre Masculinity, Contaminated Chineseness: Performing Cultural Identities in Cantonese Opera in Contemporary Hong Kong
Presenter: Allison Bernard, Columbia University
Reading Ruan Dacheng, Taohua shan’s Villain-Playwright

Witnessing Revolutionary Musical Practices: The Ethics and Expectations of Audiences at Music Performance Events (#1210)
TIME: 9:45 AM–11:15 AM
LOCATION: Hancock
FOCUS GROUP(S): Performance Studies (PSFG)
DESCRIPTION: This panel investigates the ethics and expectations of musical performance and its audiences.
SPEAKER(S):
Presenter: Tania Arazi Coambs, University of Illinois Urbana-Champaign
(Re)Defining the Norms: Two Case Studies in the Performance of Latinx Identity in Opera
Presenter: Bryan Schmidt, University of Minnesota
Contrasting Models of Revolution in Music Festival Culture
Presenter and Session Coordinator: Farrah O’Shea, University of California, Los Angeles
Virtuosic Tactics and Sonic Revolution in David Lang’s Whisper Opera
CC-Sponsored Concurrent Session: Staging Black History in Boston, Black Playwrights’ Daring, Contemporary Visions of the Past (#3656)
TIME: 9:45 AM–11:15 AM
LOCATION: Stone
FOCUS GROUP(S): Conference Committee (CC); Playwrights and Creative Teams (PACT)
DESCRIPTION: This session seeks to contextualize the present landscape of reimagining and reenacting Black history on the American stage.
SPEAKER(S):
Moderator and Session Coordinator: Monica White Ndounou, Dartmouth College
Presenter: Benny Sato Ambush, Professional SDC Director
Presenter: Summer L. Williams, Company One
Presenter: Kirsten Greenidge, Boston University
Presenter: Liana Asim, Independent Artist
Presenter: Nailah Randall-Bellinger, Harvard University

Directing Program Focus Group Business Meeting #1 (#701)
TIME: 11:30 AM–12:45 PM
LOCATION: Adams
FOCUS GROUP(S): Directing Program (DP)
DESCRIPTION: This is the annual business meeting for the Directing Program Focus Group, focusing on DP conference planning for 2019.
SPEAKER(S):
Session Coordinator: Kathleen M. McGeever, Northern Arizona University
Presenter: Emily Rollie, Central Washington University

Theatre and Social Change Focus Group Membership Meeting (#1608)
TIME: 11:30 AM–12:45 PM
LOCATION: Executive Boardroom
FOCUS GROUP(S): Theatre and Social Change (TASC)
DESCRIPTION: Join the Theatre and Social Change Focus Group for our annual membership meeting. Meet other artist-activists, debrief on conference sessions, and brainstorm for next year. Open to all ATHE members.
SPEAKER(S):
Session Coordinator: Theresa Dudeck, Independent Scholar
Presenter: Beliza Torres Narváez, Augsburg University

Senior Theatre Focus Group Business Meeting (#1501)
TIME: 11:30 AM–12:45 PM
LOCATION: Paine
FOCUS GROUP(S): Senior Theatre Research and Performance (STRP)
DESCRIPTION: Learn about the focus group and how you can contribute to its goals, leadership, and future plans. Discover senior theatre and its connections to applied theatre, devising theatre, secondary education theatre, and drama therapy.
SPEAKER(S):
Presenter and Session Coordinator: P. Gibson Ralph, College at Brockport, SUNY
Presenter: Ruth Pe Palileo, Current Theatricks
Music Theatre/Dance Focus Group Membership Meeting (#1109)
TIME: 11:30 AM–12:45 PM
LOCATION: Otis
FOCUS GROUP(S): Music Theatre/Dance (MT/D)
DESCRIPTION: This is the annual meeting of scholars and teachers of opera, operetta, musical theatre, dance theatre, and performance art.
SPEAKER(S):
Session Coordinator and Presenter: Bryan Vandevender, Bucknell University

Religion and Theatre Focus Group Membership Meeting (#1402)
TIME: 11:30 AM–12:45 PM
LOCATION: Revere
FOCUS GROUP(S): Religion and Theatre (RT)
DESCRIPTION: This is the business meeting for the Religion and Theatre Focus Group.
SPEAKER(S):
Session Coordinator: Alicia Corts, Saint Leo University
Presenter: Claire Chambers, Sogang University

Theatre as a Liberal Art Membership Meeting #1 (#1704)
TIME: 11:30 AM–12:45 PM
LOCATION: Hale
FOCUS GROUP(S): Theatre as a Liberal Art (TLA)
DESCRIPTION: This annual meeting is for ATHE members interested in promoting the study and teaching of theatre as a liberal art. Agenda includes: officer elections, TLA journal, and pre-conference and conference planning for 2019.
SPEAKER(S):
Session Coordinator: Shawna Mefferd Kelty, SUNY Plattsburgh
Presenter: Janice Pohl, Elmhurst University
Presenter: Peter Harrigan, Saint Michael's College
Presenter: Kathleen Sills, Merrimack College
Presenter: Siouxsie Easter, Wells College
Presenter: Christine Williams, Lee University

Performance Studies Focus Group Membership Meeting (#1206)
TIME: 11:30 AM–12:45 PM
LOCATION: Stone
FOCUS GROUP(S): Performance Studies (PSFG)
DESCRIPTION: Please join us for our annual membership meeting. We will hold elections for leadership positions and brainstorm ideas for PSFG at ATHE 2019.
SPEAKER(S):
Session Coordinator: Lindsay Adamson Livingston, Brigham Young University
Presenter: Patrick McKelvey, Florida State University
Acting Program Focus Group Membership Meeting #1 (#101)
TIME: 11:30 AM-12:45 PM
LOCATION: Commonwealth Ballroom C
FOCUS GROUP(S): Acting Program (AP)
DESCRIPTION: This session will give the Acting Program Focus Group the opportunity to meet and attend to crucial business, such as electing new officers and welcoming new members.
SPEAKER(S):
Session Coordinator and Presenter: Timothy Johnson, Marymount Manhattan College

Association of Theatre Movement Educators Business Meeting #1 (#408)
TIME: 11:30 AM-12:45 PM
LOCATION: Commonwealth Ballroom B
FOCUS GROUP(S): Association of Theatre Movement Educators (ATME)
DESCRIPTION: Please come and learn more about ATME at this annual focus group meeting. New members are always welcome.
SPEAKER(S):
Session Coordinator: Beth Johnson, Finger Lakes Community College
Presenter: Rachel Bowditch, Arizona State University

American Theatre and Drama Society Business Meeting (#212)
TIME: 11:30 AM-12:45 PM
LOCATION: Alcott
FOCUS GROUP(S): American Theatre and Drama Society (ATDS)
DESCRIPTION: This is the annual meeting of the American Theatre and Drama Society.
SPEAKER(S):
Session Coordinator and Presenter: Dorothy Chansky, Texas Tech University

Women and Theatre Program Focus Group Business Meeting #1 (#2304)
TIME: 11:30 AM-12:45 PM
LOCATION: Webster
FOCUS GROUP(S): Women and Theatre Program (WTP)
DESCRIPTION: This is the annual business meeting for the Women and Theatre Program Focus Group.
SPEAKER(S):
Session Coordinator: Bethany Wood, Southwest Baptist University
Presenter: Lynn Deboeck, University of Utah

Dramaturgy Focus Group Membership Meeting #1 (#801)
TIME: 11:30 AM-12:45 PM
LOCATION: Bulfinch
FOCUS GROUP(S): Dramaturgy (DR)
DESCRIPTION: Join us for a report of the year’s events with the Dramaturgy Focus Group while we also look ahead to ATHE 2019.
SPEAKER(S):
Presenter and Session Coordinator: Carrie J. Cole, Indiana University of Pennsylvania
Presenter: Martine Kei Green-Rogers, SUNY New Paltz
Presenter: Bryan Moore, Concordia University
Black Theatre Association Focus Group Business Meeting #1 (#503)
TIME: 11:30 AM–12:45 PM
LOCATION: Douglass
FOCUS GROUP(S): Black Theatre Association (BTA)
DESCRIPTION: This is the annual business meeting for the Black Theatre Association Focus Group. All members and prospective members are welcome to attend.
SPEAKER(S):
Session Coordinator: Nicole Hodges Persley, University of Kansas
Presenter: Monica White Ndounou, Dartmouth University

All-Conference Plenary I: Revolutions in Pedagogy and Practice (#2906)
TIME: 1:00 PM–3:00 PM
LOCATION: Grand Ballroom AB
FOCUS GROUP(S): Conference Committee (CC)
DESCRIPTION: This moderated panel discussion and open forum aims to bring together leaders in higher education and representatives from professional organizations and advocacy groups in theatre for a conversation on the urgent revolutions—those occurring and those needed—in the professional practice of theatre and its training in the academy. For full description please see page #16.
SPEAKER(S):
Session Coordinator: Ann M. Shanahan, Vice President for Conference 2018, ATHE

Excursion/Performance B: Reenacting Boston’s Black History on the African American Freedom Trail, Part 1 of 2 (#3657)
TIME: 3:15 PM–6:30 PM
LOCATION: Off-site; meet at conference hotel
FOCUS GROUP(S): Conference Committee (CC); Black Theatre Association (BTA)
DESCRIPTION: This session will involve a tour of Boston’s Black theatre history on the African American Freedom Trail. The African American Freedom Trail Project at Tufts recently launched an interactive web map that documents Black history sites throughout Greater Boston. Some 115 sites are currently listed, but the organizers have said that is just the beginning. This will be followed by a session discussing the rewards and challenges of staging Boston’s Black history in museums, theatres, and historical reenactments. Please see the listing for part 2 on page #24.
SPEAKER(S):
Session Coordinator: Monica White Ndounou, Dartmouth College
Presenter: Kerri Greenidge, Tufts University and African American Freedom Trail Touring Black Boston
Presenter: Kendra Field, Tufts University and the Center for the Study of Race and Democracy
Judith Royer Excellence in Playwriting Award (EPA): Rehearsal (#3682)
TIME: 3:15 PM–6:30 PM
LOCATION: Commonwealth Ballroom A
FOCUS GROUP(S): Playwrights and Creative Teams (PACT); Awards Committee (AWDC)
DESCRIPTION: The technical rehearsal for the ATHE Judith Royer EPA Staged Reading hosted by the Playwrights and Creative Teams (PACT) Focus Group.
SPEAKER(S):
Session Chair and Program Coordinator: Anne Healy, University of Texas at Arlington
New Plays Production Coordinators: Ingrid DeSanctis, James Madison University; and Judith Royer, Loyola Marymount University
On-Site Production Coordinators: Adam Houghton, Brigham Young University; and Olivia Twiford, Loyola Marymount University

Paid Workshop D—Tectonic Theater Project—Moment Work, Level 1 (#2911)
TIME: 3:15 PM–6:30 PM
LOCATION: Grand Ballroom C
FOCUS GROUP(S): Conference Committee (CC)
DESCRIPTION: Moment Work is a flexible devising process that can be used to create new work or to reimagine existing plays. It is also used to activate nontheatrical source material, such as interviews. This three-hour workshop, with Tectonic’s master teacher Barbara Pitts McAdams, explores how to employ nontext “elements of the stage” to build highly theatrical narratives—one “moment” at a time. Moment Work is the process used to create Tectonic’s best known plays: The Laramie Project, Gross Indecency: The Three Trials of Oscar Wilde, 33 Variations, and I Am My Own Wife.
SPEAKER(S):
Session Coordinator: Ann M. Shanahan, Vice President for Conference 2018, ATHE
Barbara Pitts McAdams, Tectonic Theater Project

Jane Chambers Play Reading (#2303)
TIME: 3:15 PM–6:30 PM
LOCATION: Grand Ballroom D
FOCUS GROUP(S): Women and Theatre Program (WTP)
DESCRIPTION: This is a staged reading of the winning play for the Jane Chambers Feminist Playwriting Competition. This year’s winner, Queens by Martyna Majok, has risen from nearly four hundred submissions. Please join us for the reading and a postshow discussion. The runner-up is ALLOND(R)A by Gina Femia. For list of honorable mentions please see athe.org
SPEAKER(S):
Session Coordinators: Jen-Scott Mobley, East Carolina University; and Maya E. Roth, Georgetown University
2018 Award-Winning Jane Chambers Play
Theatre and Performance versus the “Crisis in the Humanities”: Creative Pedagogies, Neoliberal Realities (#1613)

TIME: 3:15 PM–4:45 PM
LOCATION: Executive Boardroom
FOCUS GROUP(S): Theatre and Social Change (TASC)

DESCRIPTION: This roundtable aims to collect, disseminate, and generate dialogues about how theatre and performance are already being, and may yet best be, deployed as a “mobile critical paradigm” (Gallagher and Freeman) in the neoliberal university.

SPEAKER(S):
Moderator and Session Coordinator: Kim Solga, Western University
Presenters: Diana Damian Martin and Katharine Low, Royal Central School of Speech and Drama, University of London
Care-Taking in the Neoliberal University: The Subjective Experience of Motherhood in an Academic Context
Presenter: Sylvan Baker, Royal Central School of Speech and Drama, University of London
Blackademia the New Utopia! Representation, Experiences, and Challenges of Academics of Color in the UK and US Contexts
Presenter: Rebecca Hayes Laughton, Royal Central School of Speech and Drama, University of London
Drama as Space of Welcome: Resisting Essentialised Notions of Talent in Praxis with Refugee Women

Politics, Resistance, and Ideology in Asian Theatre II: Japan and Korea (#307)

TIME: 3:15 PM–4:45 PM
LOCATION: Douglass
FOCUS GROUP(S): Association for Asian Performance (AAP)

DESCRIPTION: The panelists examine the role of theatre and performance in the construction of ideology and resistance (especially to dominant ideologies of gender and ethnicity) in politics in Japan and Korea.

SPEAKER(S):
Presenter: Hyo Jeong Hong, University of Minnesota
Choreographing the Self-Determination Movement of the Stateless
Presenter: Katherine Mezur, Independent Scholar
Corporeal Politics of Feminist Idealism in Twentieth-Century Japanese Theatre and Butoh
Presenter: David Jortner, Baylor University
Reconfiguring the Forty-Ninth State through Theatre: Americanism and American Drama as a New Identity Construction in the Occupation Era in Japan
Presenter and Session Coordinator: Kevin Wetmore, Loyola Marymount University
Resistance and Culpability in Kinoshita Junji’s Kami to hito to no aida and Betsuyaku Minoru’s Match Uri no Shojo
Concurrent Sessions
Friday, August 3, 2018

Revolutionizing Theatrical Pedagogy and Performance through Ethnography (#415)
TIME: 3:15 PM–4:45 PM
LOCATION: Alcott
FOCUS GROUP(S): Association of Theatre Movement Educators (ATME)
DESCRIPTION: This session will explore how ethnography and documentary theatre can foster authentic storytelling, create cultural awareness, and create bridges for conversation among communities.
SPEAKER(S):
Presenter and Session Coordinator: Marc Devine, North Dakota State University
Ethnography in the Digital Age
Presenter: Matt Saltzberg, Salisbury University
Identity through Utterance: Anna Deavere Smith in the Accents and Dialects Classroom
Presenter: Thomas Murray, Virginia Tech
The Right of Way: Using Ethnodrama for Community Transportation Engagement

Performing Trump's America: The Celebration of Empathy in an Era of Rage (#1308)
TIME: 3:15 PM–4:45 PM
LOCATION: Hancock
FOCUS GROUP(S): Playwrights and Creative Teams (PACT)
DESCRIPTION: How do theatre educators navigate political engagement and critical objectivity in this polarizing age? This panel discusses a new musical at Suffolk University that responds to the National Divide and makes it sing.
SPEAKER(S):
Session Coordinator and Presenter: James Kaufman, Suffolk University Theatre Department
Presenter: Wesley Savick, Suffolk University Theatre Department
Presenter: Marilyn Plotkins, Suffolk University Theatre Department

DAH Theatre: Twenty-Seven Years of Effecting Social Change (#3603)
TIME: 3:15 PM–4:45 PM
LOCATION: Otis
FOCUS GROUP(S): Theatre and Social Change (TASC); Directing Program (DP)
DESCRIPTION: This is a discussion panel featuring US academics and practitioners discussing the work they've done directly with DAH, as well as the experiences of DAH working with their students.
SPEAKER(S):
Session Coordinator: Dennis Barnett, Coe College
Presenter: Elizabeth Carlin-Metz, Knox College
Presenter: Amy Sarno, Beloit College
Presenter: Ruth Margraff, School of the Art Institute of Chicago
Presenter: Dijana Milošević, DAH Theatre
Spotlight on New Works: Discussion of Newly Published Books from the ATDS, BTA, and LIA Focus Groups (#3602)
TIME: 3:15 PM–4:45 PM
LOCATION: Commonwealth Ballroom C
FOCUS GROUP(S): American Theatre and Drama Society (ATDS); Latinx, Indigenous, and the Americas (LIA); Black Theatre Association (BTA)
DESCRIPTION: This panel offers a lively discussion between interlocutors and authors of newly published works in American, African American, and Latina/o/x theatre.
SPEAKER(S):
Session Moderator: Dorothy Chansky, Texas Tech University
Presenter and Session Coordinator: Noe Montez, Tufts University
Memory, Transitional Justice, and Theatre in Postdictatorship Argentina (2017)
Presenter: Lisa Jackson-Schebetta, University of Pittsburgh
Traveler, There Is No Road: Theatre, the Spanish Civil War, and the Decolonial Imagination in the Americas (2017)
Presenter: José Casas, University of Michigan
Palabras del Cielo: An Exploration of Latina/o Theatre for Young Audiences (2018)
Presenter: Patricia Ybarra, Brown University
Latinx Theater in the Times of Neoliberalism (2017)
Presenters: Jonathan Shandell, Arcadia University; and Cheryl Black, University of Missouri
Presenter: La Donna L. Forsgren, University of Notre Dame
In Search of Our Warrior Mothers: Women Dramatists of the Black Arts Movement (2018)
Respondents: Javier Hurtado, Tufts University; Trevor Boffone, 50 Playwrights Project; Soyica Colbert, Georgetown University; and Nicole Hodges Persley, University of Kansas

Revelation or Revolution? A Roundtable on the Museum of the Bible (#1409)
TIME: 3:15 PM–4:45 PM
LOCATION: Paine
FOCUS GROUP(S): Religion and Theatre (RT)
DESCRIPTION: Join us as we discuss the political, religious, and historiographic performances embodied by the brand-new, $500 million Museum of the Bible in Washington, DC.
SPEAKER(S):
Session Coordinator: John Fletcher, Louisiana State University
Presenter: Henry Bial, University of Kansas
Presenter: Jodi Kanter, George Washington University
Presenter: Scott Magelssen, University of Washington
Presenter: Megan Sanborn Jones, Brigham Young University
Presenter: Jill Stevenson, Marymount Manhattan College
**Directing with M. Chekhov’s Composition (#3601)**
TIME: 3:15 PM–4:45 PM
LOCATION: Stone
FOCUS GROUP(S): Acting Program (AP); Directing Program (DP); Association of Theatre Movement Educators (ATME)
DESCRIPTION: Chekhov’s technique of composition is normally considered an intellectual process. This session explores physicalizing the concept/process with a director and actors in scene study.
SPEAKER(S):
Session Coordinator: Mark Monday, Great Lakes Michael Chekhov Consortium
Presenter: Lionel Walsh, University of Windsor
Presenter: Darius Rathe, University of Windsor
Presenter: Sean Williams, University of Windsor

**How to Refresh and Ignite Your Introduction to Theatre Class (#3658)**
TIME: 3:15 PM–4:45 PM
LOCATION: Webster
FOCUS GROUP(S): Two-Year College Program (TYCP); Theatre as a Liberal Art (TLA)
DESCRIPTION: Join members of the Theatre as a Liberal Art and Two-Year College Program Focus Groups to discuss strategies for bringing your Intro to Theatre Class back to life!
SPEAKER(S):
Session Coordinator: Thomas Rothacker, CUNY Kingsborough Community College
Presenter: Shawna Mefferd Kelty, SUNY Plattsburgh
Presenter: Ryan McKinney, CUNY Kingsborough Community College
Presenter: Julie Lewis, Community College of Baltimore County
Presenter: David Peterson, North Central College
Presenter: Angelina LaBarre, Contra Costa College
Presenter: Amanda Rose Villarreal, Community College of Denver

**Our Own Revolution: Fighting for Theatre’s Place in Higher Education (#1709)**
TIME: 3:15 PM–4:45 PM
LOCATION: Grand Ballroom E
FOCUS GROUP(S): Theatre as a Liberal Art (TLA)
DESCRIPTION: This panel will present some case studies of the reputation and perception of departments of theatre on both the institutional and national levels.
SPEAKER(S):
Presenter: Jerrold Scott, Case Western Reserve University
A Place for the Arts: Theatre’s Role in the University Curriculum
Presenter: Gerritt VanderMeer, Florida Gulf Coast University
Theatre’s Survival amid State Legislature’s Vocational Turn
Presenter: Coya Paz, DePaul University
The Relationship of the Conservatory to a Larger University
Presenter: Michelle Hayford, University of Dayton
CUR (Council on Undergraduate Research) and the Performing Arts as Undergraduate Research
Presenter and Session Coordinator: Susan Kattwinkel, College of Charleston
Theatre and the AAC&U (Association of American Colleges & Universities): The Performing Arts as Liberal Arts
Respondent: Nancy Kindelan, Northeastern University
Education, History, and Performance in the Archives of Nineteenth-Century Boston (#214)

TIME: 3:15 PM–4:45 PM
LOCATION: Commonwealth Ballroom B
FOCUS GROUP(S): American Theatre and Drama Society (ATDS)
DESCRIPTION: The presentations explore performance and the archive in nineteenth-century Boston through Susannah Rowson’s students’ performances; performative functions of sleepwalking; and Moses Kimball and the Boston Museum.
SPEAKER(S):
Presenter and Session Coordinator: Emma Futhey, Tufts University
“Do not let our labor prove in vain”: The Performative Work of Education in Postrevolutionary Boston
Presenter: Rosemarie Bank, Kent State University
Revolting: Moses Kimball and the Boston Museum Perform American History
Presenter: Katherine Swimm, Tufts University
“Did Kill and Murder against the Peace of this Commonwealth”: The Dramaturgy of Sleepwalking in the Tirrell Trial

A Servant of Two Masters: Selecting an Academic Theatre Season That Satisfies Student, Faculty, and Audience Needs (#601)

TIME: 3:15 PM–4:45 PM
LOCATION: Faneuil
FOCUS GROUP(S): Design, Tech, and Management (DTM)
DESCRIPTION: This presentation focuses on the challenges and solutions for dealing with season selection in academic theatre when trying to balance market, faculty, and student needs.
SPEAKER(S):
Presenter and Session Coordinator: Anthony Rhine, Florida State University
Presenter: Michael Barnes, Wayne State University
Presenter: Allison Gibbes, Florida State University
Presenter: Dale Dorlin, Pittsburgh Cultural Trust
Presenter: Mary Black, Millikin University

Teaching with Hamilton: A Pedagogy Roundtable, Part 1 (#1805)

TIME: 3:15 PM–4:45 PM
LOCATION: Hale
FOCUS GROUP(S): Theatre History (TH)
DESCRIPTION: A roundtable bringing together instructors who teach Hamilton in unique settings or use the musical to approach theatre, performance, or race theory in the classroom.
SPEAKER(S):
Presenter: Amy Budd, Purdue University
Hamilton: History, Artistry, Impact
Presenter and Session Coordinator: Megan Geigner, United States Naval Academy
Hamilton as American Poetry
Presenter: Vicki Hoskins, University of Pittsburgh
Ham4Pedagogy: Teaching Historical Narrative
Presenter: Michelle Dvoskin, Western Kentucky University
Teaching Evidence and Historiography
Presenter: Caitlin Marshall, University of Maryland
History and Its Doubles
Presenter and Session Coordinator: Gina Di Salvo, University of Tennessee, Knoxville
A Revisionist First-Year Honors Seminar
Staging Native Presence: Transforming University Theatre Programs (#2406)
TIME: 3:15 PM–4:45 PM
LOCATION: Bulfinch
FOCUS GROUP(S): Latinx, Indigenous, and the Americas (LIA)
DESCRIPTION: This panel explores how academics can bridge the gap between our institutions’ idealized goals of diversity and the practical work of presenting Native Theatre and supporting Native artists.
SPEAKER(S):
Presenter: Courtney Elkin Mohler, Butler University
Using Inclusive Pedagogy through Resource Sharing to Stage Native Presence
Presenter: Jaye Darby, University of California, Los Angeles
Transforming Pedagogy through Forging New Theatre Communities with Project HOOP
Presenter and Session Coordinator: Christy Stanlake, United States Naval Academy
Transforming University Narratives into Stages for Native Presence

GSSC Alt-Ac Careers Roundtable (#3216)
TIME: 3:15 PM–4:45 PM
LOCATION: Revere
FOCUS GROUP(S): Professional Development Committee (PD)
DESCRIPTION: This roundtable discussion offers a number of perspectives on alt-ac careers, including applications, career diversity, and on- and off-campus jobs.
SPEAKER(S):
Session Coordinator: Erin Cawley, Texas Tech University
Presenter: Amanda Dawson, Brescia University
Presenter: Ingrid DeSanctis, James Madison University
Presenter: Margarita Kompelmakher, Cilker School of Art and Design
Presenter: Heather Nathans, Tufts University
Presenter: Katelyn Hale Wood, University of Virginia
Presenter: Hank Willenbrink, University of Scranton

2019 Conference Planners Meeting #1 (#2904)
TIME: 5:00 PM–6:00 PM
LOCATION: Executive Boardroom
FOCUS GROUP(S): Conference Committee (CC)
DESCRIPTION: This session is a conference 2019 planning meeting for VP for Conference 2019 and Focus Group Representatives and Conference Planners.
SPEAKER(S):
Session Coordinator: Andrew Gibb, Vice President for Conference 2019, ATHE
Gaining Promotion and Tenure: Helpful Insights and Perspectives for Directors (#706)
TIME: 5:00 PM–6:30 PM
LOCATION: Faneuil
FOCUS GROUP(S): Directing Program (DP)
DESCRIPTION: This panel of directing professors, chairs, and deans offers perspectives and practical strategies for gaining promotion and tenure in today's academy.
SPEAKER(S):
Session Coordinator and Moderator: Lewis Magruder, Miami University
Presenter: David Kaye, University of New Hampshire
Presenter: David Callaghan, University of Montevallo
Presenter: Scott Shattuck, Stephen F. Austin State University
Presenter: Kathleen M. McGeever, Northern Arizona University

Straight But Not Narrow: Revolutions in Musical Theatre Masculinity (#1105)
TIME: 5:00 PM–6:30 PM
LOCATION: Adams
FOCUS GROUP(S): Music Theatre/Dance (MT/D)
DESCRIPTION: This panel explores the complex relationship between musical theatre stardom and masculinity. How does public persona and stage presence blur or conflict on and offstage?
SPEAKER(S):
Presenter and Session Coordinator: Laura Waringer, Florida State University
Choose Your Own Neil Patrick Harris: Collisions of Sexuality, Stardom, and Public Persona
Presenter: Emily Elizabeth Clark, Marymount Manhattan College
The X-Man from Oz: Hugh Jackman, Celebrity, and the Broadway Musical Stage
Presenter: Arianne Johnson Quinn, Princeton University
“To Meet Less Fortunate Mortals”: Reexamining Cole Porter as Celebrity in London

Domestic Revolution: The Dramaturgy of Place and Space in Contemporary American Drama (#204)
TIME: 5:00 PM–6:30 PM
LOCATION: Commonwealth Ballroom B
FOCUS GROUP(S): American Theatre and Drama Society (ATDS)
DESCRIPTION: This panel offers four presentations on the relationship between domestic/interior spaces and protest in contemporary American plays.
SPEAKER(S):
Presenter: Virginia Anderson, Connecticut College
Nostalgia and (R)Evolution on Central Park West: AIDS on the Twenty-First-Century Broadway Stage
Presenter: Jeanmarie Higgins, Pennsylvania State University
End of Rooms/End of Days: Wallace Shawn’s Postrevolutionary Worlds
Presenter and Session Coordinator: Brice Ezell, University of Texas at Austin
Protest in the Family: Jon Robin Baitz’s Other Desert Cities
Presenter: Robert Vorlicky, New York University
Straight White Men as Revolutionary Bodies in Young Jean Lee’s Straight White Men
Queering Self/Place/the Everyday: Paving a Path beyond Heteronormativity? (#1007)
TIME: 5:00 PM–6:30 PM
LOCATION: Alcott
FOCUS GROUP(S): Lesbian, Gay, Bisexual, Transgender, Queer (LGBTQ)
DESCRIPTION: The panelists present autobiographical experiences that provide frameworks for conceptualizing and reflecting on the revolutionary potentials, and pitfalls, of queer/ing everyday places and praxis.
SPEAKER(S):
Session Coordinator: Aaron Ellis, Florida State University
Presenter: Lisa Sloan, Pride Staten Island
Mapping Out LGBTQ History
Presenter: Jean O’Hara, Marlboro College
Drag: History, Politics, and Performance Pedagogy
Presenter: Lisa Sloan, Pride Staten Island

Radical Reclamation: Black Women, Protest, and Resilience (#3676)
TIME: 5:00 PM–6:30 PM
LOCATION: Stone
FOCUS GROUP(S): Black Theatre Association (BTA); Performance Studies (PSFG)
DESCRIPTION: Drawing inspiration from contemporary Black liberation movements, this panel interrogates the narratives of Black resilience and explores how Black women have used and continue to use performance to advocate for agency beyond emancipation.
SPEAKER(S):
Moderator: Monica White Ndounou, Dartmouth College
Presenter and Session Coordinator: Lindsay Adamson Livingston, Brigham Young University
You Cannot Jail the Revolution: Black Women and Protest Performance from the Black Panther Party to Black Lives Matter
Presenter: Tezeru Teshome, University of California, San Diego
Black Suffering/White Pleasure
Presenter: Shamell Bell, University of California, Los Angeles
Moving the Movement: Street Dance Activism
Presenter: Tezeru Teshome, University of California, San Diego

When Queer Elders Revolt: Dramatic Enactments with LGBTQ Older Adults (#3630)
TIME: 5:00 PM–6:30 PM
LOCATION: Commonwealth Ballroom C
FOCUS GROUP(S): Senior Theatre Research and Performance (STRP); Lesbian, Gay, Bisexual, Transgender, Queer (LGBTQ)
DESCRIPTION: Can theatre with LGBTQ elders foster social change? Panelists’ case studies reveal a range of successes and challenges. To conclude, they generate future project ideas to serve home communities.
SPEAKER(S):
Presenter and Session Coordinator: Andrew M Gaines, Grays Harbor College
Transcending Identity Politics at an LGBT Senior Center
Presenter: Sherry Teitelbaum, City University of New York
Disrupting Stereotypes through Intergenerational LGBTQ Applied Theatre Projects
Presenter: Dean McBride, University of North Texas
Once Again “The Time Has Come”: No More Silence—We Have Something to Say!
Revolutionary Acting Approaches and Resources for the Latinx Actor (#3639)
TIME: 5:00 PM–6:30 PM
LOCATION: Otis
FOCUS GROUP(S): Acting Program (AP); Latinx, Indigenous, and the Americas (LIA); Voice and Speech Trainers Association (VSTA)
DESCRIPTION: This session will offer embodied approaches, practical guidelines, tools for empowerment, and voice and acting approaches that support Latinx students and other marginalized groups.
SPEAKER(S):
Presenter and Session Coordinator: Micha Espinosa, Arizona State University
Presenter: Cynthia DeCure, California State University Stanislaus
Presenter: Michael Barnes, Wayne State University
Presenter: Marcelino Quiñonez, Independent Artist

Siting/Sighting the “Revolutionary Body”: Body as Revolution within the Contingencies of Space and Time (#1212)
TIME: 5:00 PM–6:30 PM
LOCATION: Hancock
FOCUS GROUP(S): Performance Studies (PSFG)
DESCRIPTION: A panel investigating the performing body and performance space as co-constituting the site/sight of the “revolutionary body” and its potentiality across a broad array of sociopolitical contexts.
SPEAKER(S):
Presenter: Anna Lytvynova, York University
Presenter and Session Coordinator: Jenna Tamimi, University of California, Los Angeles
Presenter: Conor Moynihan, University at Buffalo, SUNY
Presenter: Nathan Stenberg, University of Minnesota

Embodied Practice as Research: Mediations of Performance, Pedagogy, and Protest (#3647)
TIME: 5:00 PM–6:30 PM
LOCATION: Bulfinch
FOCUS GROUP(S): Performance Studies (PSFG); Association of Theatre Movement Educators (ATME); Religion and Theatre (RT)
DESCRIPTION: This panel asks how and where we can locate revolution and protest in the researching body. What does it mean to claim that embodied practice can be research?
SPEAKER(S):
Presenter and Session Coordinator: Alex Boyd, University of California, Davis
Presenter: Melissa da Silva Ferreira, State University of Campinas, Brazil, and São Paulo Research Foundation (FAPESP)
Presenter: Anu Koskinen, University of the Arts Helsinki
Presenter: Nisha Sajnani, New York University
Starting the Revolution: Lacunae in Theatre and Adaptation Studies (#2007)
TIME: 5:00 PM–6:30 PM
LOCATION: Grand Ballroom E
FOCUS GROUP(S): Theory and Criticism (TC)
DESCRIPTION: This panel considers intersections between theatre studies and adaptation studies to explore the potential for revolution in the interrelationship of these fields.
SPEAKER(S):
Presenter and Session Coordinator: Bethany Wood, Southwest Baptist University
Using Theatre History to Address Gender in Adaptation Studies
Presenter: Jane Barnette, University of Kansas
Using the Spectator-Based Model of Adapturgy to Increase Empathy
Presenter: Ron Zank, University of Nebraska Omaha
Utilizing Advice from Musical Theatre Practitioners to Examine Adaptation Studies
Presenter: Rachel M. E. Wolfe, Utica College
Divided We Fall: How Theatre Studies and Adaptation Theory Can Revolutionize One Another

Questioning Authority (#3617)
TIME: 5:00 PM–6:30 PM
LOCATION: Douglass
FOCUS GROUP(S): Acting Program (AP); Directing Program (DP); Association of Theatre Movement Educators (ATME)
DESCRIPTION: This panel poses the questions: How do we dare to question the bases of our teaching? How do we change as teachers in this brave new world?
SPEAKER(S):
Presenter: Michael Lugering, University of Nevada, Las Vegas
Banding Together: Voice, Movement, Directing, and Acting
Presenter: Jeff Wax, Alvin Community College
Creating New Citizens of the Theatre
Presenter: Angelina La Barre, Contra Costa College
Returning to the Past in the Future
Presenter and Session Coordinator: Jane Drake Brody, DePaul University
The Politics of Character
Presenter: John Berst, University of New Hampshire
Thomas Jefferson Was Right
The Revolution Starts Within: Developing Empathy in the Classroom (#3648)
TIME: 5:00 PM–6:30 PM
LOCATION: Hale
FOCUS GROUP(S): Religion and Theatre (RT); Theatre as a Liberal Art (TLA); Theatre and Social Change (TASC)
DESCRIPTION: This roundtable wrestles with the current absence of empathy and the ability of theatre to develop that understanding. Attendees will leave with exercises for the classroom.
SPEAKER(S):
Session Coordinator and Moderator: Alicia Corts, Saint Leo University
Presenter: Mary Maxine Brown, Purdue University
Presenter: Brook Davis, Wake Forest University
Presenter: Artemis Preeshl, Elon University
Presenter: Rebekah Lane, Saint Leo University
Presenter: Michael Stauffer, Wheaton College
Presenter: Casey Groves, McMain High School
Presenter: Arnab Banerji, Loyola Marymount University

Devising the Resistance: Questions of Politics, Parity, and Public Speech When Creating Performance with Students (#1708)
TIME: 5:00 PM–6:30 PM
LOCATION: Paine
FOCUS GROUP(S): Theatre as a Liberal Art (TLA)
DESCRIPTION: This roundtable discussion investigates best practices and ethical concerns in devising overtly political or revolutionary work with students on campus.
SPEAKER(S):
Session Coordinator: Melissa Thompson, University of Maine-Farmington
Presenter and Session Coordinator: Melissa Thompson, University of Maine at Farmington
Presenter: Erika Hughes, University of Portsmouth
Presenter: Angela Sweigart-Gallagher, St. Lawrence University
Presenter: Victoria Petterson Lantz, Sam Houston State University

Staging the Untold Stories of Resistance: The Women and Girls of the ’67 Detroit Rebellion (#1615)
TIME: 5:00 PM–6:30 PM
LOCATION: Revere
FOCUS GROUP(S): Theatre and Social Change (TASC)
DESCRIPTION: This session examines community-engaged theatre-making practices that move marginalized voices and stories to the center of both process and production.
SPEAKER(S):
Session Coordinator: Kristin Horton, New York University Gallatin School
Presenter: Lisa Biggs, Rites and Reason Theatre, Brown University
Catastrophe: Performance That Revolutionizes (#1405)
TIME: 5:00 PM–6:30 PM
LOCATION: Webster
FOCUS GROUP(S): Religion and Theatre (RT)
DESCRIPTION: This panel conducts an investigation of performance following the ancient Greek root of the word *catastrophe*, indicating an action that overturns or goes against the tide.
SPEAKER(S):
Moderator: Jill Stevenson, Marymount Manhattan College
Session Coordinator: Alicia Corts, Saint Leo University
Presenter: Alley Edlebi, Cornell University
Exit Beckett: Theses on the Apocalypse
Presenter: Joy Palacios, University of Calgary
Between Philosophy and Religious Performance: Dramatic Dialogue as a Postrevolutionary Ecclesiastical Tool
Presenter: James Armstrong, City College, CUNY
Assassination Discovered: Revolutionary Implications of Revelation Scenes in Baillie's *De Monfort* and Coleridge's *Remorse*

Revolting Bodies: Performance, Spectatorship, and Labor (#1203)
TIME: 5:00 PM–6:30 PM
LOCATION: Grand Ballroom C
FOCUS GROUP(S): Performance Studies (PSFG)
DESCRIPTION: This panel investigates the power dynamic between audiences, producers, and historically “othered” performers in a diverse range of performance contexts.
SPEAKER(S):
Presenter and Session Coordinator: Oona Hatton, San José State University
Activism and/or Tourism: Spectatorship in Correctional Facilities
Presenter: Rashida Z. Shaw McMahon, Wesleyan University
The Danish West Indies on Display: Examining Colonial Child Labor in 1905 Copenhagen
Presenter: Ann Folino White, Michigan State University
“Portrayed by a Puppet, Rather Than a Live Actor”: The Price of Imperceptible Performance

The Remix: Revolutionizing the Performance Classroom through the Lens of Hip-Hop (#3677)
TIME: 6:45 PM–8:15 PM
LOCATION: Stone
FOCUS GROUP(S): Acting Program (AP); Two-Year College Program (TYCP); Association of Theatre Movement Educators (ATME)
DESCRIPTION: Discover proven hip-hop-inspired theatre exercises, activities, and assignments that transform the traditional acting class by remixing it with hip-hop’s creative self-expression.
SPEAKER(S):
Session Coordinator: Ellen Mareneck, Bronx Community College, CUNY
Presenter: Kashi Johnson, Lehigh University
A New Canon of Ideas: How Eight Moments Revolutionized the American Musical (#3678)

TIME: 6:45 PM–8:15 PM
LOCATION: Webster

FOCUS GROUP(S): Music Theatre/Dance (MT/D); American Theatre and Drama Society (ATDS)

DESCRIPTION: This roundtable proposes a new historiographical framework for the American musical, through eight micropresentations focusing on moments of seismic paradigm shifts in eight discrete areas.

SPEAKER(S):
Presenter and Session Coordinator: Maya Cantu, Bennington College
“Come to Bohemia”: The Revolutionary Broadway Modernism of The Greenwich Village Follies
Presenter and Session Coordinator: Brian D. Valencia, Yale School of Drama
Presenter: Kathryn Edney, Regis College
Who Am I? Questions and Declarations of Identity in the American Musical
Presenter: Stuart Hecht, Boston College
Lyrical Refugees’ Musical Refuge: Lorenz Hart and Lin-Manuel Miranda’s America
Presenter: Arianne Johnson Quinn, Princeton University
Propaganda and Bugle Calls: American Musical Theatre Goes to War
Presenter: Laura MacDonald, University of Portsmouth
Razzle Dazzle: Life on the Wicked Stage
Presenter: Ariel Nereson, University at Buffalo, SUNY
Dancing Spring Awakening: A Postmodern Revolution?
Presenter: Doug Reside, New York Library of the Performing Arts
Usenet Newsgroups and the Reinvention of Broadway
Moderator: Donatella Galella, University of California, Riverside

Immigration, Sexuality, and Incarceration: Staging Solo Performance for Social Change (#3679)

TIME: 6:45 PM–8:15 PM
LOCATION: Grand Ballroom D

FOCUS GROUP(S): Latinx, Indigenous, and the Americas (LIA); Theatre and Social Change (TASC); Dramaturgy (DR)

DESCRIPTION: This roundtable focuses on the different processes that artists have used to create and adapt solo performance for the stage and across multiple cultures.

SPEAKER(S):
Moderator: Joan Lipkin, That Uppity Theatre Company
Presenter and Session Coordinator: Jimmy Noriega, College of Wooster
The Dramaturgy and Directing of Southern, Female Gay Identity: Teatro Travieso’s Solo Performance Trouble Down South
Presenter: Ashley Lucas, University of Michigan
Transformation in Translation: The Process of Adapting a Monolingual One-Woman Play into a Trilingual Two-Woman Performance
Presenter: Carlos Manuel Chavarría, Contra Costa College
Adapting to the Road: Mi Vida Loca and JOTO!: Confessions of a Mexican Outcast
New Play Development Workshop Technical Rehearsal, Part 1 (#3671)
TIME: 6:45 PM–8:15 PM
LOCATION: Commonwealth Ballroom A
FOCUS GROUP(S): Playwrights and Creative Teams (PACT); Design, Tech, and Management (DTM)
DESCRIPTION: Technical rehearsal for the first half of the ten-minute plays selected for the New Play Development Workshop and Showcase Series.
SPEAKER(S):
Session Coordinator: Ingrid DeSanctis, James Madison University
Presenter: Judith Royer, Loyola Marymount University
Presenter: Rodger Sorenson, Brigham Young University

The “Cut” BFA Program (#3618)
TIME: 6:45 PM–8:15 PM
LOCATION: Commonwealth Ballroom C
FOCUS GROUP(S): Acting Program (AP); Music Theatre/Dance (MT/D); Directing Program (DP)
DESCRIPTION: This panel discusses the practice of “cutting” students from BFA performance programs. We will hear multiple points of view and discuss policies surrounding this practice.
SPEAKER(S):
Session Coordinator: Mary Black, Millikin University
Presenter: Fred Rubeck, Elon University
Presenter: Maggie Anderson, Temple University
Presenter: Jane Drake Brody, Depaul University
Presenter: Kellee Van Aken, Seton Hall University
Presenter: Jean Giebel, Hofstra University
Presenter: Sean Morrissey, Millikin University
Presenter: Scott Shattuck, Stephen F. Austin State University
Presenter: Lesley-Ann Timlick, Florida International University
CTRL+V: Academic Integrity in a Copy-and-Paste World (#1710)
TIME: 6:45 PM–8:15 PM
LOCATION: Paine
FOCUS GROUP(S): Theatre as a Liberal Art (TLA)
DESCRIPTION: This roundtable brings together faculty from a range of institutions to discuss issues of academic dishonesty and strategies for moving forward in a copy-and-paste world.
SPEAKER(S):
Presenter and Session Coordinator: Elizabeth Osborne, Florida State University
Academic Integrity in Changing Times
Presenter: Vanessa Campagna, Monmouth College
Classroom Citizenship: The Ethics of Academic Integrity
Presenter: Mark Cosdon, Allegheny College
Honor Code Infractions, Community Standards, and the Liberal Arts
Presenter: Kathleen Sills, Merrimack College
Ideas for Sale: Academic Dishonesty and Ownership
Presenter: Adrienne Macki, University of Connecticut
Academic Misconduct and Community Standards: Accountability, Challenges, and Strategies
Presenter: Karin Maresh, Washington & Jefferson College
Teaching Ethical Research in a Copy-and-Paste Academic World
Presenter: Naomi J. Stubbs, LaGuardia Community College, CUNY
From Community College to Senior School: Elevating Confidence and Accountability in the Ctrl+V Era
Presenter: Rosemarie Bank, Kent State University
Academic Integrity

Gender-Bending Revolutionaries: Violent Women on Stage (#2317)
TIME: 6:45 PM–8:15 PM
LOCATION: Grand Ballroom E
FOCUS GROUP(S): Women and Theatre Program (WTP)
DESCRIPTION: This panel looks at how playwrights, directors, and violence designers have challenged essentialist notions of female pacifism, showing women as complex and resistant actors.
SPEAKER(S):
Presenter: Missy Thibodeaux-Thompson, University of Illinois Springfield
“To Be Free”: Gendered Expectations in Sophie Treadwell’s Machinal
Presenter: Kate Busselle, University of Missouri
Empowering Violent Women in the Theatre: Staging Female Actors in Combative Roles
Presenter and Session Coordinator: Nancy Taylor Porter, Illinois College
The Merciful Medea: Structural Violence in Suzan-Lori Parks’s Fucking A

Creating Solo Theatre for Inclusion: Turning a Personal Story into Community Empowerment and Positive Change (#2301)
TIME: 6:45 PM–8:15 PM
LOCATION: Otis
FOCUS GROUP(S): Women and Theatre Program (WTP)
DESCRIPTION: In this session, learn to mold an autobiographical script into inclusive theatre that fights for equality and amplifies marginalized voices through the power of personal stories and solo performance.
SPEAKER(S):
Session Coordinator and Presenter: Amy Oestreicher, Hampshire College
Manifesting Memories and Audiences’ Minds: Revolution of Spectacle from Avant-Garde to Immersive Theatre (#713)

TIME: 6:45 PM–8:15 PM
LOCATION: Commonwealth Ballroom B
FOCUS GROUP(S): Directing Program (DP)
DESCRIPTION: From a playwright’s personal dream to experimental stagings of individual memories to audience explorations of an immersive dreamland, avant-garde theatre revolutionizes individualized experiences from a communal form.

SPEAKER(S):
Presenter and Session Coordinator: Valerie Williams, Baylor University
Memories, Mannequins, and Manifestos: Tadeusz Kantor’s Theatre of Death
Presenter: Casey Papas, Baylor University
Naked and Afraid: An Analysis of Neurosis in Arthur Adamov’s Le Professeur Taranne
Presenter: Chad Kennedy, Baylor University
Immersive Theatre Unmasked: Audience Anonymity in Sleep No More


TIME: 6:45 PM–8:15 PM
LOCATION: Executive Boardroom
FOCUS GROUP(S): Theory and Criticism (TC)
DESCRIPTION: Participants consider theoretical interpretations of the form of manifestos as manifestations of performative revolutions.

SPEAKER(S):
Session Coordinator: Daniel Ciba, Tufts University
Presenter: Aaron Ellis, Florida State University
Total Work across Fields of Performative Engagement: The Workcenter’s Open Program as a Performative Manifesto for Theatre and Performance Studies
Presenter: Lynn Deboeck, University of Utah
Feminist Theatre Manifesto: Oxymoronic? Redundancy?... Or Necessary
Presenter: Joshua Kelly, University of Wisconsin–Madison
Last Words: The Suicide Letter as Manifesto
Presenter: Lauren Ferebee, University of Arkansas
A Manifestation of Radical Accessibility
Presenter: Kimberley McLeod, University of Guelph
#feminism: From Manifestoes to Manifesting in Digital Spaces
Presenter: Alley Edlebi, Cornell University
Exception and Chance
Presenter: Laura A. Lodewyck, North Central College
Thresholds of Change and the Act of Transformation
Playing to Win: Theatrical Strategies to Protest, Revolt, and Resist (#1810)
TIME: 6:45 PM–8:15 PM
LOCATION: Grand Ballroom C
FOCUS GROUP(S): Theatre History (TH)
DESCRIPTION: Panelists illuminate the historically specific strategies that theatre artists have used to mobilize diverse actors and audiences to resist from the seventeenth century to today.
SPEAKER(S):
Presenter and Session Coordinator: Tova Markenson, Northwestern University
“We’re Calling It Quits”: Boycotting Sex Trafficking at the Argentine Yiddish Theatres
Presenter and Session Coordinator: Alícia Hernàndez Grande, Northwestern University
Welcome to the Catalan Republic: The Performance Genealogy of the Catalan Independence Movement on Barcelona’s Streets
Presenter: Gina Di Salvo, University of Tennessee, Knoxville
“Revenge by histrionicall shewes”: Extrajudicial Theatrics in Renaissance England
Presenter: Shiraz Biggie, Graduate Center, CUNY
Modeling an Irish Identity: Poetry Writing as Performance among Irish Immigrants

Greyed Out (#1503)
TIME: 6:45 PM–8:15 PM
LOCATION: Hancock
FOCUS GROUP(S): Senior Theatre Research and Performance (STRP)
DESCRIPTION: Join us for a full production of Greyed Out by the Past Prime Players.
SPEAKER(S):
Session Coordinator and Presenter: Monciella Elder, the Past Prime Players

Beyond Abjection: Reclaiming Marginalized Bodies through Performance (#1213)
TIME: 6:45 PM–8:15 PM
LOCATION: Alcott
FOCUS GROUP(S): Performance Studies (PSFG)
DESCRIPTION: Through an examination of theatre, modern dance, and activism, this panel explores how abject bodies use performance as a means to claim a Black feminist subjectivity.
SPEAKER(S):
Moderator: Katharine G. Power, Trinity College
Presenter and Session Coordinator: Teri Incampo, Tufts University
To Take a Knee: “Hands Up, Don’t Shoot,” Kneeling, and Other Gestures of Submission in Black Lives Matter Protest Performance
Presenter: Danielle “Danee” Conley, Stanford University
From Saartjie Baartman to Pretty BIG Movement: An Exploration of Fat, Black, Female Liberation through Modern Dance
Presenter: Kristen Wright, Cornell University
“Where Is Freedom, Really?”: Tracing the Journey toward Liberation in Suzan-Lori Parks’s Father Comes Home from the Wars (Parts 1, 2, and 3)
Publishing Reviews in an Academic Journal (#3303)
TIME: 6:45 PM–8:15 PM
LOCATION: Hale
FOCUS GROUP(S): Research and Publication Committee (RPC)
DESCRIPTION: This session will bring together editors of reviews from Theatre Journal and Theatre Topics to discuss publishing reviews in the twenty-first century.
SPEAKER(S):
Session Coordinator: Soyica Colbert, Georgetown University
Presenter: Megan Sanborn Jones, Brigham Young University
Presenter: Isaiah Wooden, American University
Presenter: Bradley Rogers, Duke University

Excursion/Performance B: Reenacting Boston's Black History on the African American Freedom Trail, Part 2 of 2 (#3659)
TIME: 6:45 PM–8:15 PM
LOCATION: Commonwealth Ballroom A
FOCUS GROUP(S): Conference Committee (CC)
DESCRIPTION: This session on the rewards and challenges of staging Black history in Boston museums, theatres, and historical reenactments follows the African American Freedom Trail tour.
SPEAKER(S):
Session Coordinator: Monica White Ndounou, Dartmouth College
Moderator: Kerri Greenidge, Tufts University and African American Freedom Trail
Presenter: Vivian Johnson, Middle Passage Ceremonies and Port Makers Projects
Presenter: Robert Bellinger, Suffolk University and African American Historical and Genealogical Society
Presenter: Sam Jones, the Freedom Trail
Presenter: Dave Santucci, Boston African American National Historic Site

GSSC—Graduate Student Evening Social (#3215)
TIME: 7:00 PM–9:00 PM
LOCATION: Hotel lobby, then Pastoral ARTisan Pizza, 345 Congress Street
FOCUS GROUP(S): Professional Development Committee (PD)
DESCRIPTION: Join fellow graduate students for offsite food, drinks, and camaraderie. We will meet in the hotel lobby before heading to an offsite location, Pastoral ARTisan Pizza, 345 Congress Street, Boston, MA 02210.
SPEAKER(S):
Session Coordinator: Shelby Brewster, University of Pittsburgh
Presenter: Erin Cawley, Texas Tech University
Katy McGlaughlin, University of Iowa
Sister Sylvester—*The Fall*: A Lecture Performance (#2928)

**TIME:** 8:30 PM–10:00 PM  
**LOCATION:** Grand Ballroom  
**FOCUS GROUP(S):** Conference Committee (CC); Electronic Technology Committee (ETC)  
**DESCRIPTION:** What is the relationship between image and action? In their performance-lecture, Sister Sylvester look for an answer in Peter Whitehead’s cult 1969 film *The Fall*—and the student occupations in Athens (and subsequent collapse of the Greek junta) that film may have inspired. Original sound by Jeremy Toussaint-Baptise. Originally devised by Cyrus Moshrefi, Jeremy M. Barker, Kathryn Karaoglu Hamilton, and Kelsea Martin. Following the performance, there will be a conversation with the artists.  
**SPEAKER(S):**  
Performers: Kelsea Martin, Cyrus Moshrefi, and Kathryn Karaoglu Hamilton  
Moderator: Andrew Kircher, director of the Public Theater’s Devised Theater Initiative

SDC ATHE Annual Cocktail Hour

**TIME:** 10:00 PM–11:00 PM  
**LOCATION:** Birch Bar off hotel lobby  
**FOCUS GROUP(S):** Directing Program (DP); Music Theatre/Dance (MT/D)  
**DESCRIPTION:** The Stage Directors and Choreographers Society (SDC) annual ATHE Cocktail Hour invites practitioners and scholars of directing and choreography to join representatives and Members of SDC and the Directing Program, as well Musical Theatre and Dance, Acting, ATME and other focus groups, to learn more about SDC membership (full and associate), publishing opportunities in the *SDC Journal Peer-Reviewed Section* (PRS), and all the ways that SDC supports directors and choreographers in higher education. *Space is limited and by invitation only/RSVP to ATHERsvp@SDCweb.org required.*  
**SPEAKERS(S):** Laura Penn, SDC; and Sharon Ott, Virginia Commonwealth University

Journal Editors’ Reception (#3302)

**TIME:** 10:30 PM–11:30 PM  
**LOCATION:** President’s Suite  
**FOCUS GROUP(S):** Research and Publication Committee (RPC)  
**DESCRIPTION:** This event celebrates the editors of and contributors to ATHE’s journals.  
**SPEAKER(S):**  
Session Coordinator and Presenter: Soyica Colbert, Georgetown University
SATURDAY, AUGUST 3, 2018

**ATME Early Morning Warm-Up 3: Tai Chi and Moving Mindfulness (#406)**
TIME: 7:15 AM–7:45 AM
LOCATION: Stone
FOCUS GROUP(S): Association of Theatre Movement Educators (ATME)
DESCRIPTION: This warm-up session embodies moving energies, letting go of thought to find relaxed concentration and clarity. Practicing dynamic tai chi synergizes breath with movement and enhances balance and focus. This workshop will provide a jumpstart to the day.
SPEAKER(S):
Session Coordinator: Beth Johnson, Finger Lakes Community College
Presenter: Linda Peck, Dartmouth College

**New Play Development Workshop Technical Rehearsal, Part 2 (#3629)**
TIME: 7:15 AM–9:30 AM
LOCATION: Commonwealth Ballroom A
FOCUS GROUP(S): Playwrights and Creative Teams (PACT); Design, Tech, and Management (DTM)
DESCRIPTION: This is the technical rehearsal for the second half of the ten-minute plays selected for the New Play Development Workshop Showcase.
SPEAKER(S):
Session Coordinator: Ingrid DeSanctis, James Madison University
Presenter: Judith Royer, Loyola Marymount University
Presenter: Rodger Sorenson, Brigham Young University

**Pay-It-Forward BTA Mentoring Event**
TIME: 8:00 AM–9:30 AM
LOCATION: President’s Suite
FOCUS GROUP(S): Black Theatre Association (BTA)
DESCRIPTION: This breakfast will introduce mentors and mentees and include discussion of the expectations and guidelines for the mentorship program.
SPEAKER(S):
Session Coordinator: Katelyn Hale Wood, University of Virginia

**Speak Now: Sexual Harassment in American Theatre (#2309)**
TIME: 8:00 AM–9:30 AM
LOCATION: Commonwealth Ballroom B
FOCUS GROUP(S): Women and Theatre Program (WTP)
DESCRIPTION: This session seeks to connect practitioners with theatre scholars to initiate a discussion about the often unacknowledged pervasiveness of sexual harassment in the theatre industry.
SPEAKER(S):
Session Coordinator: Jonelle Walker, University of Maryland, College Park
Presenters: Jenna Gerdsen and Jonelle Walker, University of Maryland, College Park
The Whisper Network: Community Accountability And Not in Our House DC
Presenter: Amy Oestreicher, Independent Scholar
Daring to Speak Up/Act: How to Come Together as a Theatre Community to Reach Out to Survivors
BTA Working Group for Essays and Works-in-Progress (#514)
TIME: 8:00 AM–9:30 AM
LOCATION: Alcott
FOCUS GROUP(S): Black Theatre Association (BTA)
DESCRIPTION: Working group for precirculated essays-in-process
SPEAKER(S):
Session Coordinator: Nicole Hodges Persley, University of Kansas
Presenter: Les Gray, University of Maryland, College Park
Presenter: Keli Garrett, University of California, San Diego
Presenter: Khalid Long, University of Maryland, College Park
Presenter: Le’Mil Eiland, University of Pittsburgh

Revolutionizing the Actor’s Way In: Rethinking the Methods of Connecting Black Character Work and European Acting Techniques (#3680)
TIME: 8:00 AM–9:30 AM
LOCATION: Commonwealth Ballroom C
FOCUS GROUP(S): Black Theatre Association (BTA); Acting Program (AP)
DESCRIPTION: This roundtable of artists and directors discusses and demonstrates pedagogical approaches and acting methodologies regarding culturally attuned African American character creation.
SPEAKER(S):
Session Coordinator: Veronda Carey, Oakton Community College
Presenter: Monica White Ndounou, Dartmouth College
Presenter: Kaja Amado Dunn, University of North Carolina Charlotte
Presenter: Shona Tucker, Vassar College

Research and Publication Committee Meeting (#3301)
TIME: 8:00 AM–9:30 AM
LOCATION: Executive Boardroom
FOCUS GROUP(S): Research and Publication Committee (RPC)
DESCRIPTION: This session is the business meeting for the research and publication committee.
SPEAKER(S):
Session Coordinator and Presenter: Soyica Colbert, Georgetown University

Directing Native American Plays (#2408)
TIME: 8:00 AM–9:30 AM
LOCATION: Harbor II
FOCUS GROUP(S): Latinx, Indigenous, and the Americas (LIA)
DESCRIPTION: A roundtable discussion of best practices for producing or directing Native American-/First Nations-authored plays.
SPEAKER(S):
Session Coordinator: Bethany Hughes, Northwestern University
Presenter: Valerie St. Pierre Smith, University of Nebraska Omaha
Presenter: Randy Reinholz, San Diego State University
Presenter: Christy Stanlake, United States Naval Academy
Revolutionary Visibilities: Performances of Blackness on the Nineteenth-Century Stage (#1208)
TIME: 8:00 AM–9:30 AM
LOCATION: Hancock
FOCUS GROUP(S): Performance Studies (PSFG)
DESCRIPTION: This panel considers nineteenth-century Black performers whose hypervisibility in performance produced moments of altered visuality in the signification of Blackness.
SPEAKER(S):
Moderator: Jennifer DeVere Brody, Stanford University
Presenter and Session Coordinator: Tara Rodman, University of California, Irvine
The Art of Japanning on the Minstrel Stage
Presenter: Dwayne Mann, Northwestern University
The Original Black Joke of William Brown's Theatre: Richard III (1821)
Presenter: Aileen Robinson, Stanford University
Black Magic/White Magic: Issac Williams Willis's Challenge to the Nineteenth-Century Stage

Cultivating Student Ownership of the Work (#1711)
TIME: 8:00 AM–9:30 AM
LOCATION: Harbor III
FOCUS GROUP(S): Theatre as a Liberal Art (TLA)
DESCRIPTION: This roundtable highlights some specific experiences in cultivating student ownership of work produced in Liberal Arts departments; significant time is reserved for open discussion among attendees.
SPEAKER(S):
Presenter and Session Coordinator: Carrie Klypchak, Texas A&M University-Commerce
Directing the “Doings”: Using Meisner-Based Approaches to Promote Student Actors’ Artistic Ownership
Presenter: John Sebestyen, Trinity Christian College
You Can Do That, Too! Student Ownership in Small Theatre Programs
Presenter: Julie Schmitt, Stetson University
The Theatre Arts Capstone Course: Significance via Ownership
Presenter: Christine Williams, Lee University
The Importance of Student Ownership in Theatre Academe

After Affects: The Dramatics of the Victimizer’s Voice (#1004)
TIME: 8:00 AM–9:30 AM
LOCATION: Webster
FOCUS GROUP(S): Lesbian, Gay, Bisexual, Transgender, Queer (LGBTQ)
DESCRIPTION: Using Jeff McMahon’s recent staged monologue and film (Ob)scene as their instigation, a panel of performers, filmmakers, and scholars examine characters built from the violent voices that we suppress.
SPEAKER(S):
Presenter and Session Coordinator: Jeff McMahon, Arizona State University
(Ob)scene: The Monologue and the Film
Presenter: Jordan Schildcrout, SUNY Purchase
Murder Most Queer: Responding to (Ob)scene
Presenter: Amira De la Garza, Arizona State University
Directing the Stage Version of (Ob)scene
Presenter: Brandon Ferderer, Arizona State University
Portraying the Victimizer in (Ob)scene on Stage and Film
**Sororal and Archival Resistance: Tracing Women's Networks within the Theatre (#1807)**

**TIME:** 8:00 AM–9:30 AM  
**LOCATION:** Bulfinch  
**FOCUS GROUP(S):** Theatre History (TH)  
**DESCRIPTION:** This panel explores historiographic issues surrounding how established theatre women between 1880 and 1930 professionalized new female colleagues through short-lived organizations and unofficial training.  
**SPEAKER(S):**  
Presenter: Eileen Curley, Marist College  
Society News and Social Networks: Professional Playwrights on Amateur Stages  
Presenter: Lucie Sutherland, University of Nottingham  
Anecdotes on Networks of Influence in West End Professional Practice  
Presenter and Session Coordinator: Ann Folino White, Michigan State University  
Advertising an Institute for Professional Theatre Women and “Stage-Struck Girls”

**Embodiment, Resistance, and Freedom in Black Feminist Performance (#3646)**

**TIME:** 8:00 AM–9:30 AM  
**LOCATION:** Grand Ballroom C  
**FOCUS GROUP(S):** Black Theatre Association (BTA); Performance Studies (PSFG); Women and Theatre Program (WTP)  
**DESCRIPTION:** Vocality, dance ethnography, and theatrical performance are examined as sites of embodied resistance through which the liberatory potential of the Black feminist body is revealed.  
**SPEAKER(S):**  
Presenter: Caitlin Marshall, University of Maryland, College Park  
An Ear for History: Elizabeth Taylor Greenfield and the Archival Record of Black Resistance  
Presenter and Session Coordinator: Kristen Wright, Cornell University  
“Tell the Truth Over and Over”: Biopower, Flesh, and Afropessimism in Sally’s Rape  
Respondent: Brandi Catanese, University of California, Berkeley

**Going from Protester to Protestee: Who Has the Right to Tell a Story? (#710)**

**TIME:** 8:00 AM–9:30 AM  
**LOCATION:** Stone  
**FOCUS GROUP(S):** Directing Program (DP)  
**DESCRIPTION:** This panel investigates how theatre of protest can lead to protest against the theatre, focusing on questions of cultural appropriation.  
**SPEAKER(S):**  
Presenter and Session Coordinator: Joelle Ré Arp-Dunham, Circle Ensemble Theatre and University of Georgia  
To Do or Not to Do?: Choosing Multicultural Plays without Multicultural Casts  
Presenter: Elaine Molinaro, Culture Connection Theater and Montclair State University  
Can Directors Make Cultural Connections without Cultural Appropriation?  
Presenter: Vanessa Campagna, Monmouth College  
Staging the Global Imaginary: Cross-Cultural Interactions in The Nutcracker  
Presenter: Jean O’Hara, Marlboro College  
Not Allowed to Wait  
Presenters: Nikoo Mamdoohi, Vaahe Art Group; and Ifa Bayeza, University of Massachusetts  
Ta’zieh: A Cross-Cultural Collaboration  
Presenter: Elaine DiFalco Daugherty, Central Michigan University  
(Im)Personal Narrative: The 33-Days War in Performance
Closing the Loop Using Assessment (#3209)
TIME: 8:00 AM–9:30 AM
LOCATION: Paine
FOCUS GROUP(S): Professional Development Committee (PD)
DESCRIPTION: This panel explores how to use the data that you collect for assessment purposes to improve your program’s quality and satisfy institutional administrators.
SPEAKER(S):
Session Coordinator: Jane Duncan, Belmont University
Presenter: Bradley Griffin, Pepperdine University
Presenter: Travis Malone, Virginia Wesleyan University

Revolutionary Casting: Casting Choices That Change Everything (#3632)
TIME: 8:00 AM–9:30 AM
LOCATION: Grand Ballroom D
FOCUS GROUP(S): Performance Studies (PSFG); Theory and Criticism (TC)
DESCRIPTION: Casting can change our minds—about who belongs and about who has the right to speak. This panel examines three sites of casting with revolutionary potential.
SPEAKER(S):
Presenter and Session Coordinator: Amy Cook, Stony Brook University
Presenter: Brian Herrera, Princeton University
Presenter: Sara Taylor, Indiana University

Rediscovering the Classics through Radical Devising (#401)
TIME: 8:00 AM–9:30 AM
LOCATION: Douglass
FOCUS GROUP(S): Association of Theatre Movement Educators (ATME)
DESCRIPTION: This is a workshop with Davis Robinson, a Lecoq-trained director and author of *A Practical Guide to Ensemble Devising*. The session demonstrates three radical approaches to interpreting existing plays, films, and novels using devising methodologies.
SPEAKER(S):
Presenter and Session Coordinator: Davis Robinson, Bowdoin College and Beau Jest Moving Theater
Improvisational Theatre Revolutionaries (#105)
TIME: 8:00 AM–9:30 AM
LOCATION: Otis
FOCUS GROUP(S): Acting Program (AP)
DESCRIPTION: This interactive panel/workshop focuses on the teachings and theories of four contemporary pioneers of improvisational theatre: Viola Spolin, Keith Johnstone, Del Close, and Mick Napier.
SPEAKER(S):
Presenter: Jeanne Leep, Edgewood College
Viola Spolin the Revolutionary
Presenter: Theresa Dudeck, Independent Scholar
Keith Johnstone’s “Blind Offer/Justify the Gesture”
Presenter: Hillary Bucs, Western New England University
Do Something: Mick Napier’s Subversive Take on the Rules of Improv
Presenter and Session Coordinator: Matt Fotis, Albright College
Del Close: The Brilliance and Madness—Invocation

Playwriting IRL: The Ethics of Writing about Real People and How Colleges Might Deal with This Risky Business (#1302)
TIME: 8:00 AM–9:30 AM
LOCATION: Revere
FOCUS GROUP(S): Playwrights and Creative Teams (PACT)
DESCRIPTION: Many contemporary playwrights are responding to current world events by including real people in their work. What is our responsibility to those “characters,” and what—if any—precautions should colleges take when presenting such work?
SPEAKER(S):
Session Coordinator: Suzanne Delle, York College of Pennsylvania
Presenter: Kevin Broccoli, Epic Theatre Company
Presenter: Livian Yeh, Boston University

All-Conference Plenary II: Revolutions in Pedagogy and Practice—Action Steps (#2907)
TIME: 9:45 AM–11:45 AM
LOCATION: Grand Ballroom AB
FOCUS GROUP(S): Conference Committee (CC)
DESCRIPTION: In this second part of the two-phase plenary event, we aim to take the fruits of the dialogue generated Friday in Part I into “action steps” that members can enact in performance practices, pedagogies, and acts of protest. The Conference Committee invites interested ATHE members to choose from one of three active participatory workshops led by leaders in ATHE (Kelly Howe; Monica White Ndounou and Nicole Hodges Persley; and Kareem Khubchandani) reflecting the three parts of our conference subtitle (Performance, Pedagogy, and Protest). Attendees will gather as a group at 9:45 AM to generate and share manifestos for their chosen area and then break out into smaller groups for workshops in adjacent rooms. For full descriptions of workshops, see page #16.
SPEAKER(S):
Session Coordinator: Ann M. Shanahan, VP for Conference 2018, ATHE
Performance—Kelly Howe, Loyola University Chicago (Grand Ballroom C)
Pedagogy—Monica White Ndounou, Dartmouth College; and Nicole Hodges Persley, University of Kansas (Grand Ballroom D)
Protest—Kareem Khubchandani, Tufts University (Grand Ballroom E)
ATHÉ Awards Committee Meeting (#3001)
TIME: 12:00 PM–1:15 PM
LOCATION: Harbor II
FOCUS GROUP(S): Awards Committee (AWDC)
DESCRIPTION: This session is an assessment and discussion of the 2017-2018 ATHE Awards Committee’s and subcommittees’ activities and processes.
SPEAKER(S):
Session Coordinator: Ann Folino White, Michigan State University

Electronic Technology Committee Annual Meeting (#2601)
TIME: 12:00 PM–1:15 PM
LOCATION: Bulfinch
FOCUS GROUP(S): Electronic Technology Committee (ETC)
DESCRIPTION: This session is the annual meeting for the Electronic Technology Committee. All ATHE members are welcome.
SPEAKER(S):
Session Coordinator: Karen Jean Martinson, Chicago State University

Graduate Student Subcommittee (GSSC) Membership Meeting (#3212)
TIME: 12:00 PM–1:15 PM
LOCATION: Revere
FOCUS GROUP(S): Professional Development Committee (PD)
DESCRIPTION: At this session, share feedback on the graduate student experience at ATHE and ideas for future conferences. Elections for new GSSC cochairs will be held. This session is open to all ATHE graduate students.
SPEAKER(S):
Session Coordinator: Shelby Brewster, University of Pittsburgh
Presenter: Erin Cawley, Texas Tech University
Presenter: Katy McGlaughlin, University of Iowa

Latinx, Indigenous, and the Americas Focus Group Business Meeting (#2404)
TIME: 12:00 PM–1:15 PM
LOCATION: Commonwealth Ballroom C
FOCUS GROUP(S): Latinx, Indigenous, and the Americas (LIA)
DESCRIPTION: This will be our annual focus group meeting to discuss membership concerns, networking and communication needs and strategies, and announcements about ATHE and LIA in general.
SPEAKER(S):
Presenter and Session Coordinator: Courtney Elkin Mohler, Butler University
Presenter: Noe Montez, Tufts University
Acting Program Focus Group Membership Meeting #2 (#102)
TIME: 12:00 PM–1:15 PM
LOCATION: Grand Ballroom E
FOCUS GROUP(S): Acting Program (AP)
DESCRIPTION: This session is intended to give the Acting Program Focus Group membership an opportunity to brainstorm possible sessions for the upcoming conference and attend to other pertinent business.
SPEAKER(S):
Session Coordinator: Timothy Johnson, Marymount Manhattan College

Women and Theatre Program Focus Group Business Meeting #2 (#2305)
TIME: 12:00 PM–1:15 PM
LOCATION: Hancock
FOCUS GROUP(S): Women and Theatre Program (WTP)
DESCRIPTION: This is the second part of the annual business meeting for the Women and Theatre Program Focus Group.
SPEAKER(S):
Session Coordinator: Bethany Wood, Southwest Baptist University
Presenter: Lynn Deboeck, University of Utah

Voice and Speech Trainers Association Focus Group Meeting (#2205)
TIME: 12:00 PM–1:15 PM
LOCATION: Alcott
FOCUS GROUP(S): Voice and Speech Trainers Association (VSTA)
DESCRIPTION: This is the informational and business meeting for the Voice and Speech Trainers Association Focus Group.
SPEAKER(S):
Session Coordinator: Rene E. Pulliam, University of Mississippi
Presenter: Marie Downing, California State University, Chico

Two-Year College Program Focus Group Business Meeting (#2101)
TIME: 12:00 PM–1:15 PM
LOCATION: Douglass
FOCUS GROUP(S): Two-Year College Program (TYCP)
DESCRIPTION: Please join us to find out more about the Two-Year College Program Focus Group.
SPEAKER(S):
Session Coordinator: Bill Gillett, Howard Community College
Presenter: Layle Chambers, Doña Ana Community College
Presenter: Thomas Rothacker, CUNY Kingsborough Community College

Theatre History Focus Group Membership Meeting (#1801)
TIME: 12:00 PM–1:15 PM
LOCATION: Stone
FOCUS GROUP(S): Theatre History (TH)
DESCRIPTION: This is a meeting for all new and returning members of the Theatre History Focus Group to elect leadership and discuss agenda items.
SPEAKER(S):
Session Coordinator: Megan Geigner, United States Naval Academy
CONCURRENT SESSIONS
SATURDAY, AUGUST 4, 2018

Theatre as a Liberal Art Membership Meeting #2 (#1705)
TIME: 12:00 PM-1:15 PM
LOCATION: Faneuil
FOCUS GROUP(S): Theatre as a Liberal Art (TLA)
DESCRIPTION: This is part two of the annual meeting for members interested in promoting the study and teaching of theatre as a liberal art. The agenda includes: officer elections, TLA journal, and pre-conference and conference planning for 2019.
SPEAKER(S):
Session Coordinator: Shawna Mefferd Kelty, SUNY Plattsburgh
Presenter: Janice Pohl, Elmhurst University
Presenter: Peter Harrigan, Saint Michael's College
Presenter: Kathleen Sills, Merrimack College
Presenter: Siouxsie Easter, Wells College
Presenter: Christine Williams, Lee University

Playwrights and Creative Teams Focus Group Membership Meeting #2 (#1306)
TIME: 12:00 PM-1:15 PM
LOCATION: Grand Ballroom D
FOCUS GROUP(S): Playwrights and Creative Teams (PACT)
DESCRIPTION: This is the second meeting of the membership of the Playwrights and Creative Teams Focus Group.
SPEAKER(S):
Session Coordinator and Presenter: Hank Willenbrink, University of Scranton

Lesbian, Gay, Bisexual, Transgender, and Queer Focus Group Business Meeting (#1002)
TIME: 12:00 PM-1:15 PM
LOCATION: Harbor III
FOCUS GROUP(S): Lesbian, Gay, Bisexual, Transgender, Queer (LGBTQ)
DESCRIPTION: The business meeting will include officer elections and planning for ATHE 2019.
SPEAKER(S):
Session Coordinator: Lisa Sloan, Pride Center of Staten Island
Presenter: Laurelann Porter, Benedictine University

Dramaturgy Focus Group Membership Meeting #2 (#802)
TIME: 12:00 PM-1:15 PM
LOCATION: Grand Ballroom C
FOCUS GROUP(S): Dramaturgy (DR)
DESCRIPTION: Join us for a report of the year’s events with the Dramaturgy Focus Group while we also look ahead to ATHE 2019.
SPEAKER(S):
Session Coordinator and Presenter: Carrie J. Cole, Indiana University of Pennsylvania
Presenter: Martine Kei Green-Rogers, SUNY New Paltz
Presenter: Bryan Moore, Concordia University
Design, Tech, and Management Focus Group Membership Meeting (#606)
TIME: 12:00 PM–1:15 PM
LOCATION: Executive Boardroom
FOCUS GROUP(S): Design, Tech, and Management (DTM)
DESCRIPTION: This is the annual meeting of the Design, Tech, and Management Focus Group.
SPEAKER(S):
Session Coordinators: Owen Collins, Washington and Lee University; and Mellie (Melpomene) Katakalo, Lehigh University

Black Theatre Association Focus Group Business Meeting #2 (#506)
TIME: 12:00 PM–1:15 PM
LOCATION: Paine
FOCUS GROUP(S): Black Theatre Association (BTA)
DESCRIPTION: The Black Theatre Association, an ATHE focus group, serves academic scholars committed to advancing the Black theatre aesthetic. Our annual business meeting connects scholars and practitioners engaged with Black Theatre and Performance.
SPEAKER(S):
Session Coordinator: Nicole Hodges Persley, University of Kansas
Presenter: Monica White Ndounou, Dartmouth University

Association of Theatre Movement Educators Business Meeting #2 (#409)
TIME: 12:00 PM–1:15 PM
LOCATION: Commonwealth Ballroom B
FOCUS GROUP(S): Association of Theatre Movement Educators (ATME)
DESCRIPTION: This is part 2 of the Association of Theatre Movement Educators business meeting. Please come and find out more. New members always welcome.
SPEAKER(S):
Session Coordinator: Beth Johnson, Finger Lakes Community College
Presenter: Rachel Bowditch, Arizona State University
Presenter: Chelsea Pace, North Dakota State University

American Theatre and Drama Society Membership Meeting (#213)
TIME: 12:00 PM–1:15 PM
LOCATION: Adams
FOCUS GROUP(S): American Theatre and Drama Society (ATDS)
DESCRIPTION: This is the annual meeting of the American Theatre and Drama Society, open to all members and conference attendees.
SPEAKER(S):
Session Coordinator and Presenter : Dorothy Chansky, Texas Tech University

Theory and Criticism Focus Group Business Meeting (#2001)
TIME: 12:00 PM–1:15 PM
LOCATION: Webster
FOCUS GROUP(S): Theory and Criticism (TC)
DESCRIPTION: Come join us for the annual meeting of the Theory and Criticism Focus Group to discuss past, present, and future business and to plan next year’s conference.
SPEAKER(S):
Session Coordinator: Daniel Ciba, Tufts University
Presenter: Gibson Cima, Georgetown University
Concurrent Sessions
Saturday, August 4, 2018

Directing Program Focus Group Business Meeting #2 (#703)
TIME: 12:00 PM–1:15 PM
LOCATION: Otis
FOCUS GROUP(S): Directing Program (DP)
DESCRIPTION: This is part two of the annual business meeting for the Directing Focus Group.
SPEAKER(S):
Session Coordinator: Kathleen M. McGeever, Northern Arizona University
Presenter: Emily Rollie, Central Washington University

Excursion/Performance C—Boston Tea Party Ships and Museum (#2925)
TIME: 1:00 PM meet at conference hotel; 1:30 PM–2:45 PM tour
LOCATION: Off-site (meet at conference hotel at 1:00 PM)
FOCUS GROUP(S): Conference Committee (CC)
DESCRIPTION: The Boston Tea Party Ships and Museum commemorates one of the most famous performative events of the US American revolutionary period of the eighteenth century. Within easy walking distance of the conference hotel, the museum features restored period sailing vessels, which serve as backdrops for interactive reenactments guided by historical interpreters. See full description, schedule, and pricing on page #25. Registration required.
SPEAKER(S):
Coordinator: Andrew Gibb, Texas Tech University

Paid Workshop E—Sister Sylvester—Politics, Technology, and Live Performance (#2913)
TIME: 1:30 PM–4:45 PM
LOCATION: Grand Ballroom AB
FOCUS GROUP(S): Conference Committee (CC)
DESCRIPTION: This hands-on workshop for directors, actors, teachers, designers, theorists, and educators explores the intersection between technology and research in live performance. In a three-hour workshop, Sister Sylvester will share their process working with technology from Skype-theatre to bio-art to virtual reality, and the ways technology can be used to critique, explore, and create a research-based political theatre for these new times. This is a paid workshop sponsored by the 2018 Conference Committee. Please see page #22 for full descriptions of workshops and information on registration and rates.
SPEAKER(S):
Session Coordinators: Ann M. Shanahan, VP for Conference 2018, ATHE; and Karen Jean Martinson, ATHE Secretary and Chair, Electronic Technology Committee (ETC)
Presenter: Kathryn Karaoglu Hamilton, Sister Sylvester
Presenter: Kelsea Martin, Sister Sylvester
Presenter: Cyrus Moshrefi, Sister Sylvester

Membership and Marketing Open Forum (#3103)
TIME: 1:30 PM–3:00 PM
LOCATION: ATHE Booth in the Exhibit Hall
FOCUS GROUP(S): Membership and Marketing Committee (MMC)
DESCRIPTION: Please join us to discuss any and all issues that you want the leadership to know about. This is an opportunity for all members to voice their concerns, questions, and hopes for the future.
SPEAKER(S):
Session Coordinator: Chase Bringardner, Vice President for Membership and Marketing, ATHE
**The Farm Theater on Campus (#2105)**
TIME: 1:30 PM–3:00 PM  
LOCATION: Commonwealth Ballroom C  
FOCUS GROUP(S): Two-Year College Program (TYCP)  
DESCRIPTION: Come hear how three Maryland community colleges pooled resources, cast, and campuses to present a world-premiere play *In the Cotton* by Morgan McGuire on the topic of racial incidents on college campuses.  
SPEAKER(S):  
Session Coordinator: Lisa Wilde, Howard Community College and Rep Stage  
Presenter: William Gillett, Howard Community College  
Presenter: Morgan McGuire, Farm Theater  
Presenter: Padraic Lillis, Farm Theater

**Pedagogy Fails and Student Revolt in the Performance Studies Classroom (#1221)**
TIME: 1:30 PM–3:00 PM  
LOCATION: Adams  
FOCUS GROUP(S): Performance Studies (PSFG)  
DESCRIPTION: Each panelist will share an experience of student resistance, protest, or revolt related to their own pedagogy and explore how performance theory and practice forged unanticipated pathways forward.  
SPEAKER(S):  
Presenter and Session Coordinator: Andrew Brown, Western Washington University  
Presenter: Chloe Johnston, Lake Forest College  
Presenter: Pavithra Prasad, California State University, Northridge  
Presenter: Mario LaMothe, University of Illinois at Chicago  
Presenter: Lori Baptista, Northwestern University

**Jubilee 2020 Information Session (#2921)**
TIME: 1:30 PM–3:00 PM  
LOCATION: Grand Ballroom D  
FOCUS GROUP(S): Conference Committee (CC)  
DESCRIPTION: This is an information and visioning session about the participation of university theatre departments in Jubilee 2020. The Jubilee is a nationwide, year-long theatre festival in the United States celebrating superlative work generated by women, people of color, Native American artists, LGBTQIA artists, Deaf artists, and artists with disabilities by placing this work at the center of programming for one year (the 2020/2021 season).  
SPEAKER(S):  
Presenter: Lisa Channer, University of Minnesota  
Presenter: Erica Nagle, Princeton University
Sites of Performance and Protest: Dramaturging Public Space in Boston (#810)
TIME: 1:30 PM–3:00 PM
LOCATION: Webster
FOCUS GROUP(S): Dramaturgy (DR)
DESCRIPTION: Panelists dramaturg the city of Boston through a series of site visits and responses to public spaces of protest in Boston.
SPEAKER(S):
Presenter and Session Coordinator: LaRonika Thomas, Loyola University Maryland
From Harvard Yard to South Boston High: Protest, Mobility, and the Campus as Civic Stage
Presenter: Ali Reza-Mirsajadi, Tufts University
Counter-History as Protest: Dramaturging Boston’s African American Freedom Trail
Presenter: Laura Dougherty, Hamline University
Protest and Memory along the Boston Marathon Finish Line
Presenter: Rebekah Bryer, Northwestern University
“Echoes of 350 Years”: Dramaturgy, Protest, and the Historical Legacy of America’s Oldest Park

Addressing Student Needs to Empower Entrepreneurial Artists for the Twenty-First Century (#1713)
TIME: 1:30 PM–3:00 PM
LOCATION: Hale
FOCUS GROUP(S): Theatre as a Liberal Art (TLA)
DESCRIPTION: This session is a roundtable presentation and discussion on student engagement both in and out of higher education thru innovative curricula, mentorship, and entrepreneurship.
SPEAKER(S):
Session Coordinator: Farrah Crane, The Barrow Group
Presenter: Kevin Daly, Quinnipiac University
Presenter: Scott Blackshire, University of Texas at Austin
Presenter: Karen Munnelly, University of Texas at Austin
Presenter: Steven Faerm, Parsons School of Design

Worlds to Change and Worlds to Win: A Roundtable Celebrating the Music Theatre/Dance Focus Group’s Twenty-Fifth Anniversary (#1110)
TIME: 1:30 PM–3:00 PM
LOCATION: Alcott
FOCUS GROUP(S): Music Theatre/Dance (MT/D)
DESCRIPTION: This is a roundtable discussion reflecting on the Music Theatre/Dance Focus Group’s twenty-five-year history and the evolution of musical theatre studies.
SPEAKER(S):
Session Coordinator: Bryan M. Vandevender, Bucknell University
Presenter: Bud Coleman, University of Colorado Boulder
Presenter: Michael Ellison, Bowling Green State University
Presenter: William Everett, University of Missouri-Kansas City
Presenter: Mary Jo Lodge, Lafayette College
Presenter: Barbara Parisi, Long Island University Brooklyn
The Art of Protest in the Work of Tarell Alvin McCraney (#505)
TIME: 1:30 PM–3:00 PM
LOCATION: Executive Boardroom
FOCUS GROUP(S): Black Theatre Association (BTA)
DESCRIPTION: During this roundtable, participants discuss their engagement with Tarell Alvin McCraney’s work and its intersection with protest, in addition to the upcoming anthology.
SPEAKER(S):
Session Coordinator: Isaiah Wooden, American University
Presenter: Soyica Colbert, Georgetown University
Presenter: David Roman, University of Southern California
Presenter: Bryant Keith Alexander, Loyola Marymount University
Presenter: Jeffrey McCune, Washington University in St. Louis
Presenter: Sharrell Luckett, Muhlenberg College

Performing Rebellion (#1812)
TIME: 1:30 PM–3:00 PM
LOCATION: Harbor III
FOCUS GROUP(S): Theatre History (TH)
DESCRIPTION: This panel explores moments in theatre history when performing a patriotic or nationalistic idea amounted to or fomented rebellion.
SPEAKER(S):
Presenter: Richard Jones, Stephen F. Austin State University
The Four Green Fields: Myth and Verisimilitude in Early Twentieth-Century Irish Drama
Presenter: James Brandon, Hillsdale College
Reaffirming the Rebellion: Echoes of the Revolution in Early American Drama
Presenter and Session Coordinator: Karin Maresh, Washington & Jefferson College
How Ireland’s Centenary Celebrations of the Uprising Woke the Feminists
Presenter: Gary Luter, University of Tampa
When Fascists Killed a Poet: Silencing the Revolutionary Voice of García Lorca
Respondent: Eleanor Owicki, Indiana University

Teaching Circus, Teaching with Circus: Revolutionary Pedagogical Approaches (#417)
TIME: 1:30 PM–3:00 PM
LOCATION: Commonwealth Ballroom B
FOCUS GROUP(S): Association of Theatre Movement Educators (ATME)
DESCRIPTION: In this panel, we examine how contemporary circus (circus theatre) in philosophy and practice can be used as pedagogy to create revolutionary teaching tools.
SPEAKER(S):
Presenter and Session Coordinator: CarlosAlexis Cruz, University of North Carolina Charlotte
Contemporary Circus as Vocabulary for Intercultural Communication
Presenter: Amy Meyer, Tufts University
The Emerging Circus: What We Envision
Presenter: Alisan Funk, McGill University
Circus as Method
The “Ends” of Activist Performance in a Polarized Age (#3670)
TIME: 1:30 PM–3:00 PM
LOCATION: Commonwealth Ballroom A
FOCUS GROUP(S): Theatre and Social Change (TASC); Theory and Criticism (TC)
DESCRIPTION: In this roundtable, we discuss how political polarizations (left/right, white/POC, urban/rural, upperclass/lowerclass, town/gown) shape and complicate critical thinking about the ends of activist performance.
SPEAKER(S):
Session Coordinator: John Fletcher, Louisiana State University
Presenter: Sonja Arsham Kuftinec, University of Minnesota Twin Cities
Presenter: Martine Kei Green-Rogers, SUNY New Paltz
Presenter: Stephanie Lein Walseth, Augsburg University
Presenter: Susanne Shawyer, Elon University

Bridging the Digital Divide: Radical Approaches to the Analog Stage Applying Theory from Digital Culture (#3633)
TIME: 1:30 PM–3:00 PM
LOCATION: Grand Ballroom C
FOCUS GROUP(S): Directing Program (DP); Performance Studies (PSFG); Dramaturgy (DR)
DESCRIPTION: This multidisciplinary roundtable panel brings together scholar-artists to discuss possibilities for bridging the divide between digital theory/culture and contemporary performance making.
SPEAKER(S):
Presenter and Session Coordinator: William W. Lewis, University of Colorado Boulder
Postdigital Cultures and Theatre as Laboratory
Presenter: Sarah Bay-Cheng, Bowdoin College
Dramatic Theory for Machines
Presenter: E. B. Hunter, Northwestern University
A Theatre Studies Perspective on Video Games
Presenter: Steve Luber, University of New Haven
FPS: First Person Spectator
Presenter: Sarah Johnson, University of Colorado Boulder
Digital Dramaturgy: Engaging the Digital Realm for Audience and Actor Education
Presenter: Kevin Brown, University of Missouri
The A.L.I.C.E. Project
Presenter: Michael Rau, Stanford University
Site-Specific Theatre Using Bluetooth Beacons
Reimagining Revolution and Protest in Asian Performance (#310)
TIME: 1:30 PM–3:00 PM
LOCATION: Faneuil
FOCUS GROUP(S): Association for Asian Performance (AAP)
DESCRIPTION: This panel explores how performances in China and Singapore dramaturgically reimagine moments of political trauma and manifest the formation or reformation of political structures.
SPEAKER(S):
Presenter: Zihan Loo, New York University
Sensing *Brother Cane*: “Counter-Conduct” and the Exhaustion of Self
Presenter: Melissa Wansin Wong, John Jay College of Criminal Justice
Between Resistance and Consensus: The Mercurial Dramaturgy of The Necessary Stage and Drama Box’s Manifesto
Presenter and Session Coordinator: Shiao-ling Yu, Oregon State University
Politics and Theatre in the PRC: Dramatizing the Chinese Communist Revolution on Stage

Embedding Assessments, or How to Simplify the Assessment Process (#3210)
TIME: 1:30 PM–3:00 PM
LOCATION: Revere
FOCUS GROUP(S): Professional Development Committee (PD)
DESCRIPTION: This session discusses using the assignments you have already created to provide the data that administrators and accrediting bodies require.
SPEAKER(S):
Session Coordinator: Jane Duncan, Belmont University
Presenter: Bradley Griffin, Pepperdine University
Presenter: Travis Malone, Virginia Wesleyan University

The Safe Space (#107)
TIME: 1:30 PM–3:00 PM
LOCATION: Otis
FOCUS GROUP(S): Acting Program (AP)
DESCRIPTION: In this session, a diverse group of professionals discuss “safety” in the classroom and rehearsal hall.
SPEAKER(S):
Session Coordinator: Matt Mastromatteo, Long Island University
Presenter: Cynthia DeCure, California State University Stanislaus
Presenter: Aleta Mascorro, California State University, Stanislaus
Presenter: Micha Espinosa, Arizona State University
WTP and LGBTQ Debut Panel (#3604)
TIME: 1:30 PM–3:00 PM
LOCATION: Stone
FOCUS GROUP(S): Women and Theatre Program (WTP); Lesbian, Gay, Bisexual, Transgender, Queer (LGBTQ)
DESCRIPTION: This is a debut panel of early scholars presenting their research, sponsored by the Women and Theatre Program and LGBTQ Focus Groups.

SPEAKER(S):
Session Coordinators: Lynn Deboeck, University of Utah; and Laurelann Porter, Benedictine University Mesa
Presenter: Blake A. Willoughby, University of Missouri
Bi, Bye, to Not Queer Enough: A Field Report about Female Bisexuality with Interactive Theatre
Presenter: Nicholas W. Chizek, Arizona State University
Bawk, Bawk, P-kaw: Spectacular Camp Archetypes
Presenter: David Ruis Fisher, University of Kansas
An Adult Film Actor Prepares: Alternative Approaches to Western Acting Methods in Contemporary Adult Film Performance
Presenter: Treasure Leigh Davis, University of Illinois
Performing Spaces as Healing Places: A Pathway to Recovery for McLaughlin’s Trojan Women

Performing Waste: Ecological Challenges and Imperatives (#1217)
TIME: 3:15 PM–4:45 PM
LOCATION: Webster
FOCUS GROUP(S): Performance Studies (PSFG)
DESCRIPTION: This panel seeks to further the discourse on performance’s complex relationships with the anthropocene, focusing on the ecological realities of and discourses on performance-making.

SPEAKER(S):
Presenter: Taylor Black, New York University
Performance under New Management: Agile Software Development, Techno Waste, and Digital Labor
Presenter: Ashley Chang, Yale School of Drama
Lars Jan’s Holoscenes: Hydraulic Spectacle in the Anthropocene
Presenter and Session Coordinator: Steve Luber, University of New Haven
The Analog Problem: Performance’s Embrace of the Inefficient

Global Currents: Harnessing Theatre’s Power to Humanize Global Politics (#3675)
TIME: 3:15 PM–4:45 PM
LOCATION: Commonwealth Ballroom B
FOCUS GROUP(S): Conference Committee (CC); Strategic Planning Committee (SP)
DESCRIPTION: In a polarized landscape rife with challenges, artists and educators around the world share transformative collaborations and initiatives, offering opportunities to participate in inclusive global networks.

SPEAKER(S):
Session Coordinator: Derek Goldman, Georgetown University
Presenter: Joshua Abrams, Royal Central School of Speech and Drama, University of London
Presenter: Cynthia Cohen, Brandeis University
Presenter: Ali Mahdi, Al-Bugaa Theatre and International Theatre Institute
Presenter: Mohammad Israfil, University of Dhaka
Presenter: Chankethya Chey, Amrita Performing Arts
Presenter: Reem Assayyah, Lab for Global Performance and Politics
Theatrical Performance, Resistance, and Political Efficacy: A Transnational Perspective (#1223)

TIME: 3:15 PM–4:45 PM
LOCATION: Alcott
FOCUS GROUP(S): Performance Studies (PSFG)
DESCRIPTION: This panel studies diverse theatrical performances and their political efficacy as protests, benefiting from a transnational and interdisciplinary perspective.
SPEAKER(S):
Presenter and Session Coordinator: Priyanka Chatterjee, Budge Budge Institute of Technology
The Role of Theatre in the Transition of Bengal’s Political Order
Presenter: María José Contreras Lorenzini, Pontificia Universidad Católica de Chile
Mateluma by Guillerom Calderon, or How to Resist Injustice by Means of Performance

The New Play Exchange: A Revolutionary New Platform (#1301)

TIME: 3:15 PM–4:45 PM
LOCATION: Adams
FOCUS GROUP(S): Playwrights and Creative Teams (PACT)
DESCRIPTION: The New Play Exchange (NPX) has radically transformed how playwrights and producers connect. What’s the theory of change behind the revolution? How can higher education benefit from the NPX?
SPEAKER(S):
Session Coordinator and Presenter: Gwydion Suilebhan, National New Play Network

Teaching with Hamilton: A Pedagogy Roundtable, Part 2 of 2 (#1108)

TIME: 3:15 PM–4:45 PM
LOCATION: Stone
FOCUS GROUP(S): Music Theatre/Dance (MT/D)
DESCRIPTION: This roundtable brings together instructors who teach Hamilton in unique settings or who use the musical to approach theatre, performance, or race theory in the classroom.
SPEAKER(S):
Session Coordinators: Megan Geigner, United States Naval Academy; and Gina Di Salvo, University of Tennessee, Knoxville
Presenter: Christopher Silsby, Graduate Center, CUNY
Race and the American Musical
Presenter: Bianca Frazer, University of Colorado Boulder
Teaching Power and Whiteness
Presenter: Claire Marie Mannle, University of Arizona
If You Cannot Be in the “Room Where It Happens”: Teaching with Hamilton’s America
Presenter: Lindsay Cummings, University of Connecticut
Race and Casting in the Post-Hamilton Era
Presenter: Brook Davis, Wake Forest University
Cross-Listing Hamilton: Multicultural Dramatic Literature
Presenter: Leticia Robles-Moreno, Muhlenberg College
Teaching Disidentifications with Hamilton
Presenter: Jonathan Shandell, Arcadia University
Performing Integration
Odyssey Home: Women in the Military (#2312)
TIME: 3:15 PM–4:45 PM
LOCATION: Harbor I
FOCUS GROUP(S): Women and Theatre Program (WTP)
DESCRIPTION: Odyssey Home is a performance and oral history project featuring a cast of all female veterans of the United States Armed Forces.
SPEAKER(S):
Session Coordinator: Erika Hughes, University of Portsmouth
Presenter: Angela Sweigart-Gallagher, St. Lawrence University
Presenter: Becca Peterson, Northeastern Illinois University

Politics and Protest in the Classroom: Revolutionary Pedagogical Strategies (#1607)
TIME: 3:15 PM–4:45 PM
LOCATION: Hancock
FOCUS GROUP(S): Theatre and Social Change (TASC)
DESCRIPTION: In this roundtable, participants will explore the rewards and challenges of teaching political theatre and performance, sharing pedagogical strategies, ideas, and anecdotes.
SPEAKER(S):
Session Coordinator: Lindsey Mantoan, Linfield College
Presenter: Jessica Del Vecchio, James Madison University
Presenter: Kaja Dunn, University of North Carolina Charlotte
Presenter: Kelly Howe, Loyola University Chicago
Presenter: Megan Stahl, Boston College
Presenter: Jessica Brater, Montclair State University
Presenter: Katelyn Hale Wood, University of Virginia
Presenter: Christine Young, University of San Francisco
Presenter: Ellen Mareneck, Bronx Community College, CUNY

Digital Revolution 2.0: Participatory Media Strategies (#3620)
TIME: 3:15 PM–4:45 PM
LOCATION: Harbor II
FOCUS GROUP(S): Performance Studies (PSFG); Theory and Criticism (TC)
DESCRIPTION: This panel analyzes how new tools and strategies for audience interactivity within “born-digital” performance mobilize the “revolutionary” aspect of our contemporary “digital revolution.”
SPEAKER(S):
Presenter and Session Coordinator: E. B. Hunter, Northwestern University
Being Clytemnestra: A Mixed Reality Adaptation
Presenter: Jennifer Parker-Starbuck, University of Roehampton
Grammars of Resistance: (How) Can the Revolution Be Digitized?
Presenter: Elise Morrison, Yale University
War and Tweets: Post-Dramatic Stress in Digital Performance

TIME: 3:15 PM–4:45 PM
LOCATION: Paine
FOCUS GROUP(S): Theory and Criticism (TC)
DESCRIPTION: This session reexamines and retheorizes the 1896 Parisian premiere of Alfred Jarry’s play Ubu Roi, the seminal production of avant-garde theatre.
SPEAKER(S):
Presenter and Session Coordinator: Sebastian Trainor, Pennsylvania State University
The Marketing of “Merdre”: The Extravagant Publicity Campaign for the 1896 Premiere of Ubu Roi
Presenter: Ryan Hartigan, Cornish College of the Arts
The Curious Case of Alfred Jarry in the Night: Alfred Jarry, Self-as-Performance, and the Outrage of Ubu Roi
Presenter: Lance Mekeel, Ohio University Chillicothe
Want to Make a Theatrical Revolution? Call on Ubu: Dramatic and Critical Appropriations of Ubu Roi

2019 Conference Committee Meeting (#2902)

TIME: 3:15 PM–6:30 PM
LOCATION: Frost Boardroom
FOCUS GROUP(S): Conference Committee (CC)
DESCRIPTION: This session is a conference 2019 planning meeting for VP for Conference 2019 and Focus Group Representatives and the 2019 Conference Committee.
SPEAKER(S):
Session Coordinator: Andrew Gibb, Vice President for Conference 2019, ATHE

Collaborations across Continents: Models of/in Intercultural Performance Collaboration (#709)

TIME: 3:15 PM–4:45 PM
LOCATION: Otis
FOCUS GROUP(S): Directing Program (DP)
DESCRIPTION: In our global society, intercultural collaborations are becoming more common. This session explores practices for developing intercultural collaborations in relation to artists and audiences.
SPEAKER(S):
Presenter and Session Coordinator: Michael Rau, Texas State University
Breaking the Grid: Intercultural Devising Using the Viewpoints
Presenter: Nitza Tenenblat, University of Brasilia
Liquid Characters, Multiplicity, and Fragmentation Gone Intercultural
Presenter: Lauren Lane, Texas State University
Intercultural Work: An Actor’s Perspective
Presenter: Michael Yawney, Florida International University
Bulgaria Is a State of Mind: Rethinking Bulgarian Drama for America
Presenter: Nei Rodrigues Cirqueira, Criação em Coletivo para a Cena Research Group and University of Brasilia
Actor Training Exercises by CRICOCEN in an Intercultural Context
The Masculine Voice and the Gay Man (#3669)
TIME: 3:15 PM–4:45 PM
LOCATION: Commonwealth Ballroom C
FOCUS GROUP(S): Voice and Speech Trainers Association (VSTA); Lesbian, Gay, Bisexual, Transgender, Queer (LGBTQ)
DESCRIPTION: This is a roundtable discussion of the masculine voice and its relationship to gay men’s place in society.
SPEAKER(S):
Session Coordinator: Presenter: Rene Pulliam, University of Mississippi
Presenter: Carlos-Manuel Chavarria, Contra Costa College
Who Defines What Sounding Gay Is?
Presenter: Michael Barnes, Wayne State University
How Can You Tell? Gay Traits

The Art of Reading Visual Arts: History, Iconography, and Theatrical Scholarship (#1808)
TIME: 3:15 PM–4:45 PM
LOCATION: Revere
FOCUS GROUP(S): Theatre History (TH)
DESCRIPTION: This panel presents four examples of examining visual material in order to reconstruct theatrical and cultural histories.
SPEAKER(S):
Presenter and Session Coordinator: Hesam Sharifian, Tufts University
Shakespearean Characters in Rural America: T. H. Matteson and Performing Nationalism on the Page
Presenter: Emma de Beus, Columbia University
Statuary Theatre: Shakespeare Frozen in Performance
Presenter: Nolan Carey, University of Colorado Boulder
“All our actions are upon the open stage, & can be no more hidden than the Sunne”: An Exploration of Representations of Robert Cecil on the Early Modern Stage
Presenter: Yizhou Huang, Tufts University
Reconstructing Student Theatricals in Early Twentieth-Century Shanghai: An Iconographic Approach

Radical Connections: Enhancing Performance through Revolutionary Uses of Images, Imaging, and Imagery (#3635)
TIME: 3:15 PM–4:45 PM
LOCATION: Harbor II
FOCUS GROUP(S): Acting Program (AP); Association of Theatre Movement Educators (ATME)
DESCRIPTION: This panel explores, demonstrates, and discusses how revolutionary uses of image and imaging work can enhance image- and imaging-based approaches to embodiment and acting.
SPEAKER(S):
Presenter and Session Coordinator: Fabio Polanco, Kent State University
Revolutionary Transformation: Bolstering Acting Tools with Sports Imaging
Presenter: Valerie Clayman Pye, Long Island University Post
Digital Imagery and Embodied Performance: Activating Shakespeare’s Texts
Politics of Horror, Memory, and Resistance in Americas’s Contemporary Theatre (#211)
TIME: 3:15 PM–4:45 PM
LOCATION: Faneuil
FOCUS GROUP(S): American Theatre and Drama Society (ATDS)
DESCRIPTION: To resist has many meanings in today’s society. Inequity is perpetrated in many levels and our duty is to claim power and fight back. This panel explores meanings of resistance.
SPEAKER(S):
Presenter and Session Coordinator: Vanessa Cianconi, Universidade do Estado do Rio de Janeiro (UERJ)
Reverse Transcription: Read Backwards, Write Backwards—AIDS as an Allegory to Tony Kushner’s Reversed Political Writing
Presenter: Rebecca Thornberry, University of Wisconsin-Marinette
Caryl Churchill and the Theatre of Resistance: Gender, Witchcraft, and Power in a Post-Truth World
Presenter: Julia Henderson, University of British Columbia
Resisting Ageism through Utopian Performativity and Dramaturgy of Assistance

AfroLatinx Theatre: Today’s Revolution and Protest in Latinx, Indigenous, and the Americas Theatre (#2409)
TIME: 3:15 PM–4:45 PM
LOCATION: Hale
FOCUS GROUP(S): Latinx, Indigenous, and the Americas (LIA)
DESCRIPTION: Contemporary AfroLatinx theatre will be explored as a form of protest against the traditional white theatre normative.
SPEAKER(S):
Presenter and Session Coordinator: Daphnie Sicre, Borough of Manhattan Community College, CUNY
Recognizing AfroLatinx Theatre Today
Presenter: Gina Sandi-Diaz, California State University, Fresno
Performing National Identity in Costa Rica: The Defiant Act of the Afro/Indigenous Communities
Presenter: Olga Sanchez Saltveit, University of Oregon
(Afro)Latinx Theatre: Roots of a Representational Void

Fulbright Awards in Theatre: Information and Insights (#3204)
TIME: 3:15 PM–4:45 PM
LOCATION: Executive Boardroom
FOCUS GROUP(s): Professional Development Committee (PD)
DESCRIPTION: Three ATHE Fulbright recipients will discuss opportunities offered by the program, offering insights on preparing a successful proposal and assistance in developing ideas for awards related to theatre.
SPEAKER(S):
Presenter and Session Coordinator: David Kaye, University of New Hampshire
Fulbright Fundamentals: Overall Programs and Opportunities
Presenter: Allen Kuharski, Swarthmore College
Combining Research and Performance Practice: A Case Study in Poland
Presenter: Asa Horvitz, Independent Artist
Expect the Unexpected: An Undergraduate Fulbright Year in Poland
**Paid Workshop F—Tectonic Theater Project—Moment Work, Level 2 (#2914)**

**TIME:** 5:00 PM–6:30 PM  
**LOCATION:** Harbor I  
**FOCUS GROUP(S):** Conference Committee (CC)  
**DESCRIPTION:** This workshop on Level 2 Moment Work is limited to participants who have had Level I with Tectonic instructors. This is a paid workshop sponsored by the 2018 Conference Committee. Please see page #23 for full descriptions of workshops and information on registration and rates.  
**SPEAKER(S):**  
Session Coordinator: Ann M. Shanahan, Vice President for Conference 2018, ATHE  
Presenter: Barbara Pitts McAdams, Tectonic Theater Project

**Training Voices for Protest (#3610)**

**TIME:** 5:00 PM–6:30 PM  
**LOCATION:** Harbor II  
**FOCUS GROUP(S):** Theatre and Social Change (TASC); Voice and Speech Trainers Association (VSTA)  
**DESCRIPTION:** This session is a workshop/discussion for those interested in helping their students, particularly women, develop stronger voices for leading and contributing to marches and protests.  
**SPEAKER(S):**  
Session Coordinator: Christin Essin, Vanderbilt University  
Presenter: Kelly Howe, Loyola University Chicago  
Presenter: Willa Taylor, Goodman Theatre  
Presenter: Rene Pulliam, University of Mississippi

**Performative Resistance: A Century of Performing Chicago Civic Identity (#205)**

**TIME:** 5:00 PM–6:30 PM  
**LOCATION:** Commonwealth Ballroom B  
**FOCUS GROUP(S):** American Theatre and Drama Society (ATDS)  
**DESCRIPTION:** This panel offers a study of race riots, Hull House plays, the Chicago Cultural Plans, and the Southside Ignoramus Quartet (SIQ) as means to resist master narratives of Chicago identity.  
**SPEAKER(S):**  
Presenter and Session Coordinator: Megan Geigner, United States Naval Academy  
Performing the Red Summer: Chicago’s 1919 “Race Riots” as Civic Performance  
Presenter: Stuart Hecht, Boston College  
Hull House Performs Halstead: The Street Where We Live  
Presenter: LaRonika Thomas, Loyola University Maryland  
Revolutionary Futurity in the Middle East and Its Diaspora (#311)
TIME: 5:00 PM–6:30 PM
LOCATION: Faneuil
FOCUS GROUP(S): Association for Asian Performance (AAP)
DESCRIPTION: This panel explores the futurity of revolutionary performance in various parts of the Middle East and its diaspora.
SPEAKER(S):
Presenter and Session Coordinator: Marjan Moosavi, University of Toronto
The Shrine Doves’ Coos: Interventionist Theatre on Women’s Issues in Iran
Presenter: Matthew Jones, University of Toronto
A Woman Walks through Occupied Kabul: The Geopolitics of Danger in Kubra Khademi’s Performative Walks
Presenter: Ali Pour Issa, University of Washington
Multiculturalism and Pedagogical Tools: Chess with the Doomsday Machine
Presenter: Amir Al-Azraki, University of Waterloo
Theatre of the Oppressed in the Arab World and Its Canadian Diaspora
Presenter: Reza Mirsajadi, Tufts University
Hedda Gabler, Censorship, and Revolution on the Iranian Stage

Boston Directs: Annual Workshop with Regional Directors, Part 1 of 2 (#707)
TIME: 5:00 PM–6:30 PM
LOCATION: Harbor III
FOCUS GROUP(S): Directing Program (DP)
DESCRIPTION: Four Boston-area directors demonstrate their unique methodology and approach to a classic scene from Shakespeare’s Measure for Measure.
SPEAKER(S):
Session Coordinators: Kathleen Sills, Merrimack College; and David Kaye, University of New Hampshire

TLA Debut Panel (#1701)
TIME: 5:00 PM–6:30 PM
LOCATION: Hancock
FOCUS GROUP(S): Theatre as a Liberal Art (TLA)
DESCRIPTION: The Theatre as a Liberal Art Focus Group offers a session featuring first-time presenters at ATHE.
SPEAKER(S):
Session Coordinator: Peter Harrigan, University of Vermont
Presenter: Miriam Chirico, Eastern Connecticut State University
Resisting Theatre While Teaching Drama: Editing How to Teach a Play and the Interdisciplinary Divide
Presenter: Rivka Rocchio, SUNY Potsdam
We Persist, Alone Together: Empathy Development as a Performance Tool
Presenter: Amanda Villarreal, University of Colorado Boulder
It Happens Here
Disreputable Subjects: Recuperating the Transformative in Queer and Crip Nonnormative Protest (#3612)

TIME: 5:00 PM–6:30 PM
LOCATION: Grand Ballroom D
FOCUS GROUP(S): Lesbian, Gay, Bisexual, Transgender, Queer (LGBTQ); Performance Studies (PSFG)
DESCRIPTION: This panel discusses “disreputable” queer and crip subjects that enact revolutionary modes of nonnormative protest through “illicit,” “offensive,” “revolting,” or “illegitimate” self-making and world-making practices.
SPEAKER(S):
Presenter and Session Coordinator: Krista Miranda, Northeastern University
“This Part is not my Part”: Anti-Transability Discourse and “Haunted Transplant Syndrome”
Presenter: Sarah Orem, Smith College
The Erotics of Private Protest I Leah Lakshmi Piepzna-Samarasinha’s Performance Poetry
Presenter: Jessica Pabón-Colón, SUNY New Paltz
Para Mi Gente: Micropoems from a Diasporic Bisexual Boricua in the Wake of Maria

On TAP: Theatre and Performance Live Show (#3607)

TIME: 5:00 PM–6:30 PM
LOCATION: Grand Ballroom E
FOCUS GROUP(S): Theory and Criticism (TC); Performance Studies (PSFG)
DESCRIPTION: This session is a live recording of On TAP: A Theatre & Performance Studies Podcast with questions from the audience. Topics include new book discussion, academic failures, and our take on the ATHE conference.
SPEAKER(S):
Presenter: Pannill Camp, Washington University in St. Louis
Presenter: Kareem Khubchandani, Tufts University
Presenter and Session Coordinator: Sarah Bay-Cheng, Bowdoin College
Bursting at the Seams: How Designers and Technicians Can Grow an Interdisciplinary Curriculum (#3644)

TIME: 5:00 PM–6:30 PM
LOCATION: Revere
FOCUS GROUP(S): Design, Tech, and Management (DTM); Theatre as a Liberal Art (TLA)
DESCRIPTION: This panel discussion explores specific ways that designers and technicians can plan, assemble, and fulfill new interdisciplinary partnerships across their curriculum.
SPEAKER(S):
Session Coordinator: Ashley Bellet, University of Wisconsin–Madison
Presenter: Laura Eckelman, Washington College
Fostering Interdisciplinarity through Departmental Outreach
Presenter: Lynne Porter, Fairfield University
Integrating Theatre into General Education Initiatives across Campus
Presenter: Katie Davis, University of Science and Arts of Oklahoma
Placing Interdisciplinary Curriculum at the Center of Strategic Planning and Assessment
Presenter: Raymond Kent, Innovative Technology Design Group and Cuyahoga Community College
Designing and Using Effective Interdisciplinary Spaces

The Monologue Audition (#3663)

TIME: 5:00 PM–6:30 PM
LOCATION: Commonwealth Ballroom C
FOCUS GROUP(S): Acting Program (AP); Directing Program (DP)
DESCRIPTION: This panel explores how to combine acting and directing techniques for a complete approach to audition monologues.
SPEAKER(S):
Presenter and Session Coordinator: Karen Kohlhaas, Atlantic Theater Company
Presenter: Patricia Helsel, Michigan Technological University

TLA Open Forum (#1701)

TIME: 5:00 PM–6:30 PM
LOCATION: Hancock
FOCUS GROUP(S): Theatre as a Liberal Art (TLA)
DESCRIPTION: Come join other ATHE members as we discuss and respond to our shared reading on theatre as a liberal art.
SPEAKER(S):
Session Coordinator: Shawna Mefferd Kelty, SUNY Plattsburgh
Presenter: Janice Pohl, Elmhurst University
Presenter: Peter Harrigan, Saint Michael’s College
Presenter: Kathleen Sills, Merrimack College
Presenter: Siouxsie Easter, Wells College
Presenter: Christine Williams, Lee University

TIME: 5:00 PM–6:30 PM
LOCATION: Otis
FOCUS GROUP(S): Religion and Theatre (RT)
DESCRIPTION: From several different perspectives, artist-scholars examine practices where distinct cultural and religious influences have been woven into performance-making techniques.
SPEAKER(S):
Session Coordinator: Laurelann Porter, Benedictine University Mesa
Presenters: Laurelann Porter, Benedictine University Mesa; and Monza Calabar, Danza Afro

Syncretic Pedagogies for Intercultural Education
Presenter: Eric C. Heaps, Indiana University Bloomington
The Humanity in Butoh: Syncretic Performance in Translation
Presenter: Flavia D’Avila, Royal Conservatoire of Scotland
Syncretic Theatre as a Devising Method
Presenter: Christopher Danowski, Arizona State University
The Ghost in the Mirror: Reflections and Deflections

Liberation Movements and Global Exchange in Fitzmaurice Voicework (#2203)

TIME: 5:00 PM–6:30 PM
LOCATION: Grand Ballroom C
FOCUS GROUP(S): Voice and Speech Trainers Association (VSTA)
DESCRIPTION: In this session, Fitzmaurice Voicework teachers will introduce the embodied voice practice that is inspiring some of the most radical resistance movements in the world.
SPEAKER(S):
Presenter and Session Coordinator: Micha Espinosa, Arizona State University
Presenter: Amy Chaffee, Tulane University
Presenter: Benjamin Mathes, CRASH Acting Studio

Graduate Student Teaching Demonstration and Feedback Session (#3224)

TIME: 5:00 PM–6:30 PM
LOCATION: Douglass
FOCUS GROUP(S): Professional Development Committee (PD)
DESCRIPTION: This session provides feedback for competitively selected graduate students regarding their teaching skills.
SPEAKER(S):
Chairs and Session Coordinators: James Brandon, Hillsdale College; and Matt Saltzberg, Salisbury University
Presenter: Laura King-Pazuchowski, Towson University
The Contemplative Mapping Instruction Adventure
Presenter: Blake Willoughby, University of Missouri
Acting for Non-Majors: Connecting Image Theatre to Students’ Outcomes
Respondents: Lance Mekeel, Ohio University Chillicothe; Noe Montez, Tufts University; and Annette Thornton, Central Michigan University
Affecting Change: Musical Theatre’s Revolutionary Potentials (#1115)
TIME: 5:00 PM–6:30 PM
LOCATION: Webster
FOCUS GROUP(S): Music Theatre/Dance (MT/D)
DESCRIPTION: This roundtable explores how musical theatre might create small, affective revolutions for audience members, encouraging productive engagement with challenging contemporary issues.
SPEAKER(S):
Presenter and Session Coordinator: Michelle Dvoskin, Western Kentucky University
We Are Here: Musical Theatre Ensembles, Affect, and Cultural Memory
Presenter: Lusie Cuskey, University of Kansas
The Liturgy That Dare Not Speak Its Name: Engaging Affective Cultural Memory as a Site of Activism in Musical Theatre
Presenter: Zeina Salame, University of Oregon
From Orientalism to Activism: Arab Bodies, Stories, and the Great White Way

A Series of Modest Pronouncements from the US Department of Grooming, Garments, and Gender Control (#1609)
TIME: 5:00 PM–6:30 PM
LOCATION: Adams
FOCUS GROUP(S): Theatre and Social Change (TASC)
DESCRIPTION: In this series of modest pronouncements, GGGC officials Tina Grundy and Ruby Shunt provide practical instruction for women patriots and the men who seek to help control them!
SPEAKER(S):
Session Coordinator: Angela Sweigart-Gallagher, St. Lawrence University
Presenter: Melissa C. Thompson, University of Maine at Farmington
Presenter: Victoria P. Lantz, Sam Houston State University

The Aging Revolution Will Not Be Televised; It Will Be Staged! (#1504)
TIME: 5:00 PM–6:30 PM
LOCATION: Alcott
FOCUS GROUP(S): Senior Theatre Research and Performance (STRP)
DESCRIPTION: Senior citizens of 2018 are ethnically diverse, financially free, mentally nimble, and increasingly engaged with theatre as they age. What revolutions won’t they dare to stage?
SPEAKER(S):
Session Coordinator: Ruth Palileo, Current Theatrics
Presenter: Barbara Parisi, Long Island University Brooklyn
Presenter: Trish Ralph, College of Brockport
 Manifestos and Manifestations Roundtable Series: Scholarly Manifestations—Revolutions of Pedagogy and Beyond (#2003)
TIME: 5:00 PM–6:30 PM
LOCATION: Executive Boardroom
FOCUS GROUP(S): Theory and Criticism (TC)
DESCRIPTION: Participants explore the creation and development of manifestos as pedagogical tools.
SPEAKER(S):
Session Coordinator: Daniel Ciba, Tufts University
Presenter: Leah Lowe, Vanderbilt University
Stronger Together? Imagining a Multidisciplinary Arts Curriculum
Presenter: Abby Schroering, Columbia University
Theatre of the World: Toward an Affirmative Ethics of Animal Performance
Presenter: Lucas Caravetta, York University
The Participating Audience and Fluidity in Manifestos
Presenter: Jeannmarie Higgins, Pennsylvania State University
Elinor Fuchs’s “Small Planet”: A Dramaturg’s Manifesto for Play Analysis
Presenter: Stacey Rose, New York University
The Manifesto in Flux: Manifestos as a Means of Setting and Re-Setting Artistic Intentions
Presenter: April Sizemore-Barber, Georgetown University
Manifesting the Feminist Classroom
Presenter: Susanne Shawyer, Elon University
Reading Boal through Rancière: A New Model for Political Praxis

Democracy in Performance and Presidential Debates: Civic Engagement through Living History (#1204)
TIME: 5:00 PM–6:30 PM
LOCATION: Stone
FOCUS GROUP(S): Performance Studies (PSFG)
DESCRIPTION: This session explores the live historical performance interventions that were staged before presidential debates at Hofstra University in 2008, 2012, and 2016. These performances involved costumed, historical reenactments of the issues.
SPEAKER(S):
Session Coordinator: Lisa Merrill, Hofstra University
Presenter: John Dennis Anderson, Emerson College
Presenter: Charles Everett Pace, Chautauqua
Judith Royer Excellence in Playwriting Award (EPA): Showcase Reading (#3614)

TIME: 5:15 PM–8:00 PM

LOCATION: Commonwealth Ballroom A

FOCUS GROUP(S): Playwrights and Creative Teams (PACT); Awards Committee (AWDC)

DESCRIPTION: This is the staged reading performance of the winner of the ATHE Judith Royer Excellence in Playwriting Award. The 2018 winning plays are:

Winner: Soldier Poet, by Darcy Parker Bruce, Easter Connecticut State University
Second Place: The Spanish Prayer Book, by Angela J. Davis, Southwestern Law School
Third Place: Incident at Willow Creek, by B. V. Marshall, Middlesex County College

SPEAKER(S):
Session Chair, Program Coordinator, and Director: Anne Healy, University of Texas at Arlington
New Plays Production Coordinators: Ingrid DeSanctis, James Madison University; and Judith Royer, Loyola Marymount University
On-Site Production Coordinator: Adam Houghton, Brigham Young University
Stage Manager: Olivia Twiford, Loyola Marymount University
Assistant Director: Ben Lambert, James Madison University
Dramaturg: Benjamin V. Marshall, Middlesex County College
Scenographer: George H. de Falussy, Elmira College
Actors: Parisa Bayenat, Independent Artist; Lama El-Homaissi, Boston Conservatory at Berklee; Baron Kelly, University of Louisville; Jane Purse-Wiedenhoeft, University of Wisconsin Oshkosh; and Missy Thibodeaux-Thompson, University of Illinois Springfield

Boston Directs: Annual Workshop with Regional Directors, Part 2 of 2 (#708)

TIME: 6:45 PM–8:15 PM

LOCATION: Harbor III

FOCUS GROUP(S): Directing Program (DP)

DESCRIPTION: Four Boston-area directors demonstrate their unique methodology and approach to a classic scene from Shakespeare’s Measure for Measure.

SPEAKER(S):
Session Coordinators: Kathleen Sills, Merrimack College; and David Kaye, University of New Hampshire

Decolonizing Theatre Pedagogies and Practice (#1620)

TIME: 6:45 PM–8:15 PM

LOCATION: Grand Ballroom C

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

DESCRIPTION: This interactive session on decolonizing theatre pedagogies and practice will feature shared vocabulary building, embodied practice, and small-group discussions. Participants will leave with a deepened understanding of colonial structures and how they manifest in our work in addition to strategies for decolonizing practices in theatre making and in the classroom.

SPEAKER(S):
Session Coordinator: Beliza Torres Narvaez, Augsburg University
Workshop/Discussion Facilitator: Analissa Dias, The Welders
Workshop/Discussion Facilitator: Ty Defoe, Indigenous Direction
**Revolution and Pedagogy: Teaching and Learning through Kander and Ebb Musicals (#1106)**

*TIME: 6:45 PM–8:15 PM*

*LOCATION: Faneuil*

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

*DESCRIPTION:* This panel explores Kander and Ebb musicals—conventional and revolutionary but not always successful—that offer teaching moments in form, subject, and methodology.

*SPEAKER(S):*
- Session Coordinator: Ronald J. Zank, University of Nebraska Omaha
- Presenter: Dean Adams, University of North Carolina Charlotte
- Revolutionary Collaborations: Kander and Ebb’s *Cabaret*
- Presenter: Adrienne Gibbons Oehlers, Ohio State University
- “Skating” the Issues of Feminism in Kander and Ebb’s *The Rink*
- Presenter: Iris H. Tuan, National Chiao Tung University
- Dance, Tango, and Sing for Revenge in *Chicago* and *The Visit*

**Revolutionizing Identity through Performance Education (#1205)**

*TIME: 6:45 PM–8:15 PM*

*LOCATION: Commonwealth Ballroom B*

*FOCUS GROUP(S): Performance Studies (PSFG)*

*DESCRIPTION:* This panel investigates pedagogical approaches to revolutionary performances that challenge stereotypical identities.

*SPEAKER(S):*
- Presenter and Session Coordinator: Kerry Goldmann, University of Texas at Dallas
- *Hamilton* and Historical Memory: An American Musical Raises the Curtain on Historical Trauma and Ownership of American Identity
- Presenter: Jen Plants, University of Wisconsin–Madison
- Digital Blackface, Halloween, and Mamas on the Couch: Performance Studies as Ethnic Studies
- Presenter: Lau Sandez, Villanova University
- Utopian Performatives and Empathy in the Classroom
- Presenter: Peter Spearman, Tufts University
- A Matter of Genre, Not Taste: Spider-Man’s Body as a Site of Adaptation

**Implications for Arts Program Curricula Given Students’ Academic, Cognitive, and Developmental Needs (#1712)**

*TIME: 6:45 PM–8:15 PM*

*LOCATION: Adams*

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

*DESCRIPTION:* This panel calls for aligning the curriculum with artists’ cognitive development and value systems, thus maximizing the potential for academic and professional success and contributing to greater cultural and social policy considerations.

*SPEAKER(S):*
- Session Coordinator: R. Scott Blackshire, University of Texas at Austin
- Moderator: Paul Bonin-Rodriguez, University of Texas at Austin
- Presenter: Karen Munnelly, University of Texas at Austin
- Student Engagement through Fine Arts Programs: Musicians
- Presenter: Steven Faerm, Parsons School of Design
- Student Engagement through Fine Arts Programs: Designers
The Revolt of the Archive (#1806)
TIME: 6:45 PM–8:15 PM
LOCATION: Hancock
FOCUS GROUP(S): Theatre History (TH)
DESCRIPTION: Case studies from the nineteenth century suggest how theatre historians persist when the archive is an unsafe space.
SPEAKER(S):
Presenter and Session Coordinator: Matt DiCintio, Boston University
“He is active, playful, sprightly, and very irascible”: The Reluctant Exhibitions of Calvin Philips the Dwarf Child
Presenter: Emma Futhey, Tufts University
“In Respectable Utility”: Reconstructing Antebellum Women’s Lives in the Boston Archives
Presenter: Katherine Swimm, Tufts University
“their residence comfortable”: Theatre and Archive in Surrey County Lunatic Asylum, 1830–1880

America Online: (Web)Site-Specific Performance (#3638)
TIME: 6:45 PM–8:15 PM
LOCATION: Commonwealth Ballroom C
FOCUS GROUP(S): American Theatre and Drama Society (ATDS); Performance Studies (PSFG)
DESCRIPTION: This session discusses American internet and social media performances, and the revolutionary ways in which artists and scholars in theatre and performance studies are considering them.
SPEAKER(S):
Presenter and Session Coordinator: Zach Dailey, Texas Tech University
[BLANK] Lives Matter: Narcissistic Spectatorship and Police Imagery in the Public Sphere
Presenter: Angela Duggins, East Tennessee State University
Regional American Identity as Performed by YouTube Celebrities
Presenter: Sean Springer, Ryerson University
The Role of Vulgarity in Online Leftist Performance
Presenter: Meg Davis, Texas Tech University
Mark Yourselves Safe: Social Media Performance of Hurricanes Katrina, Harvey, and Irma

Devising with Designers: A Conversation about Devising under Traditional Production Schedules (#416)
TIME: 6:45 PM–8:15 PM
LOCATION: Alcott
FOCUS GROUP(S): Association of Theatre Movement Educators (ATME)
DESCRIPTION: This panel will explore ways to keep an open, creative process, even when operating with the necessary deadlines required under typical university production schedules.
SPEAKER(S):
Presenter and Session Coordinator: Jeff Casazza, Purdue University Fort Wayne
Frankenstein: An Act of Creation—Creating a Monster without Inciting Insurrection
Presenter: Annette Thornton, Central Michigan University
The Other Project: When “The Other” Is Ourselves
Presenter: Rachel Bowditch, Arizona State University
Effective Models for Collaborating with Designers in the Devising Process in The Conference of the Birds and The Sun Serpent
**A Feminist Wave in Ireland: The National Theatre School of Ireland and Recent Societal and Political Changes (#3662)**

**TIME:** 6:45 PM–8:15 PM  
**LOCATION:** Harbor I  
**FOCUS GROUP(S):** Women and Theatre Program (WTP); Directing Program (DP); Conference Committee (CC)  
**DESCRIPTION:** Ireland over the last three years has seen a huge revolution from women in the arts and within Ireland’s society as a whole. Gender equality has been moved to the forefront of the nation’s psyche, and a women’s movement has been forged; most recently with a referendum repealing the Eighth Amendment in Ireland’s constitution, which criminalized abortion in all cases. A welcome tide of change has taken place. Emotive topics of epic proportions have been battled both in and out of the classroom by our school community. Parameters have changed, including how work is programmed, created, received, and analyzed.

Members of the Gaiety School of Acting are hosting a discussion on how the school has dealt with these sensitive topics with our students through their work. They outline the approach that they took in embracing the revolution and the consequences, wins, and fails encountered along the way.

**SPEAKER(S):**  
Session Coordinator: Maeve Whelan, Gaiety School of Acting, National Theatre School of Ireland  
Presenter: Donal Courtney—Tutor, Gaiety School of Acting, National Theatre School of Ireland  
Presenter: Clare Maguire—Tutor, Gaiety School of Acting, National Theatre School of Ireland

**VASTA Debut Panel (#2206)**

**TIME:** 6:45 PM–8:15 PM  
**LOCATION:** Revere  
**FOCUS GROUP(S):** Voice and Speech Trainers Association (VSTA)  
**DESCRIPTION:** This is a debut panel for voice and speech presenters.

**SPEAKER(S):**  
Session Coordinator: Marie Downing, California State University, Chico  
Presenter: Tootie Larios McCarthy, The Uncommon Voice  
The Rodenburg Focused Warm-Up  
Presenter: Dianna Cortez, Linklater Center for Voice and Language  
A Linklater Voice Exploration in Embodied Imagery for Singing  
Presenter: Evan Mueller, Western Washington University  
Onomatopoeia in Speech and Text  
Presenter: Jennifer Scapetis-Tycer, University of Connecticut  
Teaching the Basic Intonation Pattern of a Given Accent
The Revolution Begins at the Queer Bar (#1003)
TIME: 6:45 PM–8:15 PM
LOCATION: Harbor II
FOCUS GROUP(S): Lesbian, Gay, Bisexual, Transgender, Queer (LGBTQ)
DESCRIPTION: This panel highlights four scholarly interventions that examine the radical political possibility of queer night spaces.
SPEAKER(S):
Moderator: Kareem Khubchandani, Tufts University
Presenter and Session Coordinator: Javier Hurtado, Tufts University
Esta Noche and the Archive in Marga Gomez’s Latin Standards
Presenter: Karen Jaime, Cornell University
Dance with me in the Disco Heat: Nowhere Bar’s DHD
Presenter: David Degrow, University of Toronto
The Queering of 12 Alexander Street
Presenter: Harry Hoke, Tufts University
The Paddock Club

Performance—Salem Massachusetts’s History Alive—Cry Innocent (#2920)
TIME: 8:30 PM–9:15 PM
LOCATION: Grand Ballroom E
FOCUS GROUP(S): Conference Committee (CC)
DESCRIPTION: Is Bridget Bishop a witch? This question lies at the center of Cry Innocent, a play performed daily over the summer at the Old Town Hall in Salem, Massachusetts. Now the creators of Cry Innocent bring Salem to ATHE, asking spectators to bear witness to the investigation of Bridget Bishop—historically the first person to be put to death in the Salem Witch trials of 1692–1693. Here the audience will act as a kind of grand jury, hearing testimony and looking for signs of witchcraft, as they decide whether to send Goody Bishop to trial. This event is part of the 2018 Excursions/Performances Series; for full description please see page #25.
SPEAKER(S):
Coordinator: Megan Shea, New York University

Performance—Tayo Aluko—Call Mr. Robeson (#2922)
TIME: 9:30 PM–10:30 PM
LOCATION: Grand Ballroom AB
FOCUS GROUP(S): Conference Committee (CC)
DESCRIPTION: Paul Robeson is a world-famous actor, singer, and civil rights campaigner. When over the years he gets progressively too radical and outspoken for the establishment’s liking, he is branded a traitor to his country, harassed, and denied opportunities to perform or travel. Just as physical, emotional, and mental stress threaten to push him over the fine line between genius and madness, he is summoned to appear before the House Un-American Activities Committee, to give the most difficult and important performance of his career. This event is part of the 2018 Excursions/Performances Series; for full description please see page #26.
SPEAKER(S):
Writer and Performer: Tayo Aluko
Director: Olusola Oyeleye
Designer: Phil Newman
SUNDAY, AUGUST 5, 2018

**ATME Early Morning Warm-Up 4 (#407)**
TIME: 7:15 AM–7:45 AM  
LOCATION: Stone  
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  
LOCATION: Otis  
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: Adams  
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: Bulfinch
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: Harbor II
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: Commonwealth Ballroom C
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:** Alcott  
**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:** Hancock  
**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.  
**SPEAKER(S):**  
Session Coordinator and Presenter: 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: Paine
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
Presenter: Seth F. Huggins, Pennsylvania State University

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

TIME: 8:00 AM–9:30 AM
LOCATION: Hale
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
CONCURRENT SESSIONS
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**TIME:** 8:00 AM–9:30 AM  
**LOCATION:** Commonwealth Ballroom B  
**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:** Faneuil  
**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  
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:** Executive Boardroom  
**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:** Webster  
**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?***
CONCURRENT SESSIONS
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**New Play Development Workshop Showcase of New Plays (#3626)**

**TIME:** 9:00 AM–1:00 PM

**LOCATION:** Commonwealth Ballroom A

**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 Elizabeth Pluto, Lesley University; Andy Price, Independent Artist; Kim Shively, Elon University; Rodger Sorenson, 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)
TIME: 9:45 AM–11:15 AM
LOCATION: Stone
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: Faneuil
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: Alcott
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
Presenter: 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: Hancock
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.
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: Otis
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):
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 and Session Coordinator: 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)
TIME: 9:45 AM–11:15 AM
LOCATION: Hale
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: Harbor III
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: Adams
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: Huihui Huang, Indiana University
Sexual Violence and Resistance in *The White-Haired Girl*
Presenter and Session Coordinator: Catherine M. Young, Princeton University
Teaching Lynn Nottage’s *Ruined* and Danai Gurira’s *Eclipsed* Back-to-Back
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: Commonwealth Ballroom C
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
Improv 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: Harbor I
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.
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

Excursion/Performance Series Moderated Roundtable: (Re-) Enacting the Revolution (#3645)
TIME: 9:45 AM–11:15 AM
LOCATION: Harbor II
FOCUS GROUP(S): Conference Committee (CC)
DESCRIPTION: This session is an on-site conversation culminating the off-site tours to Plimoth Plantation and Wampanoag Homsite, 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: Grand Ballroom C
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.
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: Revere
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: Bulfinch
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: Paine
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
Presenter: Debra Krajec, Marquette University
A Competitive Process for Capstone Experience: Raising Stakes Can Lead to High-Quality Capstones

Forms of Resistance, Resistance to Form (#1005)
TIME: 11:30 AM–1:00 PM
LOCATION: Webster
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: Faneuil
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.
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:** Executive Boardroom  
**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:** Grand Ballroom C  
**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: Linda Peck M.Ed., Antioch University  
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:** Otis  
**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: Carlos Alexis 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: Commonwealth Ballroom C
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: Stone
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: Grand Ballroom D
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)
TIME: 11:30 AM–1:00 PM
LOCATION: Revere
FOCUS GROUP(S): Advocacy Committee (ADVC)
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

¡Bienvenidos Blancos! (Part 2): Transnational Liaisons in Latin American, European, and American Performance (#2411)
TIME: 11:30 AM–1:00 PM
LOCATION: Bulfinch
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: Commonwealth Ballroom B
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: Alcott
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)
TIME: 11:30 AM–1:00 PM
LOCATION: Harbor I
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 Vişniec’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: Hancock
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: Harbor II
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: Douglass
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
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