THE MOMENT WORK INSTITUTE

MOISÉS KAUFMAN, ARTISTIC DIRECTOR

A training ground where theater artists, students, and teachers master the most innovative and collaborative method of creating new work for the stage.

WHAT IS MOMENT WORK?
Good storytelling employs much more than words. Moment Work is a collaborative method for devising theater that uses every available element of stagecraft—sound, lights, space, text, costumes, and more—to bring a story to life. Actors, directors, playwrights, and designers come together in an experimental setting and use these elements to create moments: units of theatrical time. They then layer and weave these moments into a compelling narrative that can only be told on the stage. The resulting work is uniquely and specifically theatrical, and the process empowers all artists equally.

HOW DO WE BEGIN?
IT STARTS WITH A CONNECTION.
WE CAN’T WAIT TO HEAR FROM YOU.

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PHOTO: Carmen: An Afro-Cuban Jazz Musical, 2016
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Study with Master Teacher and co-author of Moment Work
Barbara Pitts McAdams at ATHE & November in NYC
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ATHE Conference 2019 Program
Program Layout & Design: Joel Litwin, Redcandle Photography & Design, info@redcandle.net
Front Cover Design: Larry Bell
Orlando is a city of contradictions. Thanks to aggressive marketing, it stands predominantly as a place where fantasies come to life. Over here, a wizarding world awaits the adventurous spirit eager to encounter a dragon or cast a spell. Over there, princesses stand ready to share stories of battles with evil witches. Every night, fireworks illuminate the skyline.

Arguably the happiest place on earth, this region has served as the backdrop to heart-breaking tragedy. It is here that the US government waged war against and forcibly relocated the Seminole Nation. Not far away, Trayvon Martin was killed because a neighbor did not believe that a black teenager could or should live nearby. A few miles down Interstate 4, an act of terror at a LGBTQ nightclub serving a majority Latinx clientele claimed forty-nine lives. Unspeakable sorrow and suffering are a part of the history and present of Orlando.

I ask you to consider how these historical scenes overlap: to see checked possibilities in those spaces where dreams are being fulfilled; to think of families separated by military force and violence when you see kinfolk wearing family reunion t-shirts; to hear the sorrow songs beneath the gleeful soundtrack of the theme park.

I also ask you to attend to the wonder and awe-inspiring power of performance in this spectacular city. Every year, more than one hundred million people travel to Orlando to experience the parades, dances, theatrical reenactments, circus arts and more that abound here. Theatre and the live arts drive the region.

This conference marks the end of my presidency and, coincidentally, twenty years since my first ATHE conference. I would like to thank our members for granting me the privilege of serving this dynamic association. Thank you.

Harvey Young
ATHE President
Our work in theatre is made up of characters, from the dramatis personae to the practitioners and scholars who have shaped our discipline. Characters on stage are ephemeral, disappearing once the stage lights dim, but the traces of those performances - whose bodies, whose stories, and how they are told, the character of our craft - shape and define our current moment. Home to the Steppenwolf, Lookingglass, and the Goodman as well as more than 200 small theatre companies, Chicago has a long history of introducing new characters to the stage. An international hub of commerce, technology, and transportation, yet the Windy City is not without its challenges: an incredible history of political corruption and organized crime and its current gun violence crisis. Yet, Chicago is a hopeful city and is home to incredible public art, architecture, and monuments that speak to its enduring and evolving character.

For our 2020 conference in Chicago, MATC invites proposals for presentations, discussions, workshops, and scripts around our theme of “Character.” How do we define character and how do we impart that in our classrooms, our process, our research? How can character illuminate or revise our understanding of theatre history? How can our practices resist representation or illuminate the complexity and intersectionality of identities? What characters have we chosen to remember and which have we chosen to forget? In what ways have the characteristics of our theatre practices inscribed themselves upon the bodies of theatre practitioners? How do current perspectives and representations challenge the character of past practices? We invite proposals that analyze, challenge, and interact with the sense of character. Join us in Chicago to explore the many characters who build the character of our discipline.

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.
The 2019 Conference Committee welcomes you to Orlando!

A glance at a calendar tells us it’s been only six years since we were last onstage here in the City Beautiful. And yet, after all the changes we’ve experienced during the intermission, it cannot help but feel like our second act curtain has risen on a scene from someone else’s play.

So be it. No one can embrace a disjointed narrative like a theatre audience! For proof of that, we need look no further than the wealth of concurrent sessions listed in this program – each in its own way an innovative, creative, intelligent response to our changing scenery. A number of all-conference events complement our members’ exciting work.

Keynote speaker Bill Rauch, in addition to delivering our opening address, has agreed to take part in our plenary series, an interwoven chain of discussions and workshops intended to build upon the urgent calls for change issued by last year’s plenaries.

Two all-conference performances remind us of the past and present of both our field and our location. That Uppity Theatre Company and Orlando’s Mad Cow Theatre bring us a presentation of After Orlando, on the eve of the third anniversary of the Pulse Nightclub shootings. A screening of The Rest I Make Up gives us the opportunity to celebrate the life and work of Cuban American playwright María Irene Fornés, who left us nearly one year ago.

Fornés’ legacy lives through her teaching, a pedagogy shared with us in this year’s Workshop series. Other workshops demonstrate techniques developed by Intimacy Directors International and the Tectonic Theater Project.

Three “Change of Scene” excursions, inspired by the successful PLAYdates of the 2013 conference, provide an opportunity for members to explore the performative horizons of our host city. For ATHE members accompanied by youthful colleagues, a free series of All-Ages Programming will be offered by artists from the University of Central Florida and Orlando Repertory Theatre.

I’ve always felt that the genius of ATHE lies in the coming together of its constituent communities in a spirit of generosity. I’ve witnessed that special quality in the selfless labors of the Conference Committee, the Focus Group Conference Planners, the session coordinators, and our management partners. I cannot express how grateful I am for their initiative, patience, and dedication.

The curtain is up on our second act. Let us take the stage and reset the future of our field.

Andrew Gibb
Vice President for Conference 2019
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 for Theatre Movement Educators (ATME)
Chelsea Pace

Black Theatre Association (BTA)
Nicole Hodges Persley

Design, Technology, and Management (DTM)
Melpomene Katakalos

Directing Program (DP)
Kathleen McGeever

Dramaturgy (DR)
Carrie J. Cole

Latinx, Indigenous, and the Americas (LIA)
Noe Montez

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

Music Theatre/Dance (MTD)
Bryan Vandevender

Performance Studies Focus Group (PSFG)
Patrick McKelvey

Playwrights and Creative Teams (PACT)
Rodger Sorensen

Religion and Theatre (RT)
John Fletcher

Senior Theatre Research and Performance (STRP)
Trish Ralph

Theatre and Social Change (TASC)
Beliza Torres Narváez

Theatre as a Liberal Art (TLA)
Janice Pohl

Theatre History (TH)
Kirsten Pullen

Theory and Criticism (TC)
Jane Barnette

Two Year College Program (TYCP)
Bill Gillett

Voice and Speech Trainers Association (VASTA)
Rene E. Pulliam

Women and Theatre Program (WTP)
Jessica Del Vecchio
ATHE FOCUS GROUP CONFERENCE PLANNERS

Acting Program (AP)
Timothy Johnson
Valerie Clayman Pye

American Theatre and Drama Society (ATDS)
David Bisaha

Association for Asian Performance (AAP)
Man He

Association for Theatre Movement Educators (ATME)
Matt Saltzberg

Black Theatre Association (BTA)
Veronda Carey

Design, Technology, and Management (DTM)
Elena SV Flys

Directing Program (DP)
Will Lewis

Dramaturgy (DR)
Martine Kei Green-Rogers

Latinx, Indigenous, and the Americas (LIA)
Courtney Elkin Mohler

Lesbian, Gay, Bisexual, Transgender, Queer (LGBTQ)
Joy B. Fairfield

Music Theatre/Dance (MTD)
Brian Valencia

Performance Studies Focus Group (PSFG)
Steve Luber

Playwrights and Creative Teams (PACT)
Hank Willenbrink
Ingrid De Sanctis

Religion and Theatre (RT)
Joseph D’Ambrosi

Senior Theatre Research and Performance (STRP)
Andrew Gaines

Theatre and Social Change (TASC)
Amanda Dawson

Theatre as a Liberal Art (TLA)
Peter Harrigan
Kathleen Sills

Theatre History (TH)
Megan Geigner
Eleanor Owicki

Theory and Criticism (TC)
Dan Ciba

Two Year College Program (TYCP)
Thomas Rothacker

Voice and Speech Trainers Association (VASTA)
Marie Ramirez Downing
Cynthia DeCure

Women and Theatre Program (WTP)
Bethany Wood
Jessica Brater
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*Engaging the Senses*
Baron Kelly
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See copies of *The Persuasive Actor* and *Stage Directing* at The Scholar’s Choice ATHE exhibit booth.

www.hackettpublishing.com
2019 CONFERENCE COMMITTEE

Andrew Gibb, Texas Tech University, ATHE Vice President for Conference 2019
Trevor Boffone, University of Houston
Shelby Brewster, University of Pittsburgh
Chase Bringardner, Auburn University
Carlos Alexis Cruz, University of North Carolina, Charlotte, ATHE Vice President for Conference 2020
Ingrid De Sanctis, James Madison University
Megan Geigner, United States Naval Academy
Martine Kei Green-Rogers, State University of New York, New Paltz
Tiffany Ana López, Arizona State University
Monica White Ndounou, Darmouth College
Barbara Parisi, Long Island University
Travis Stern, Bradley University
Aaron Thomas, Florida State University
Harvey Young, Boston University, ATHE President, ex officio member

Front row (left to right): Barbara Parisi, Martine Kei Green-Rogers, Tiffany Ana López, Andrew Gibb, Harvey Young
Middle row (left to right): Megan Geigner, Carlos Alexis Cruz, Travis Stern
Back row (left to right): Shelby Brewster, Aaron Thomas, Ingrid De Sanctis, Chase Bringardner, Trevor Boffone
2019 ATHE Leadership Institute®

Leadership Institute® Agenda

Tuesday, August 6

1:00 PM Mentor Briefing
1:30 PM Institute Overview and Introductions
2:30 PM A Framework for Values-Based Leadership
5:30 PM Opening Reception for Institute Participants

Wednesday, August 7

8:00 AM Continental Breakfast and Welcome from ATHE Officers
8:30 AM Introducing Commitment to Change
9:00 AM Panel Discussion #1
10:00 AM Roundtables Based on Panel Discussion #1
11:00 AM Report Out – Group Discussion
12:00-2:00 PM Lunch with Mentors
   Exploring Personal Mission Statement and Career Objectives
2:00 PM Speaker #2
2:30 PM Roundtables Based on Speaker #2
3:30 PM Report Out - Roundtables
4:00 PM Leadership Development and Career Advancement in Higher Education (Marlene Ross)
4:30 PM Wrap-up

Thursday, August 8

8:00 AM Continental Breakfast and Individual Conversations with Mentors
10:15 AM Commitment to Change and Wrap-up
11:15 AM Brunch and Graduation
12:00 PM Keynote Address – Gene Columbus, Executive Director, Orlando Repertory Theatre
Kristin Sosnowsky
ATHE Leadership Institute® Co-Director

Kristin Sosnowsky serves as the Executive Associate Dean of the LSU College of Music and Dramatic Arts; Chair of the School of Theatre and also oversees Swine Palace, the School’s affiliated Equity theatre company. Ms. Sosnowsky is a member of the National Association for Schools of Theatre Commission on Accreditation; serves on the Board of the University Resident Theatre Association and is the Co-Director of the Association for Theatre in Higher Education Leadership Institute. Ms. Sosnowsky teaches courses on arts marketing; fundraising and development for the arts; nonprofit financial management; and board development.

Jake Pinholster
ATHE Leadership Institute® Co-Director

Jake Pinholster is the associate dean for Policy and Initiatives in the Herberger Institute for Design and the Arts, and project manager/facilitator of local, regional, and national projects, including the Herberger Design and Arts Corps, FilmSpark, creative placemaking initiatives, extended and professional education programs, and strategic partnerships with more than thirty partner organizations. He is an associate artist with Les Freres Corbusier, the resident video designer for the David Dorfman Dance company, and a consulting associate with SK Design and Consulting, specialists in performance facilities and systems for education.
Gene Columbus
Executive Director, Orlando Repertory Theatre
Keynote Speaker

Gene has spent more than 38 years in leadership roles with the Walt Disney Organization with Live Show Production. During that time he spent more than two decades interviewing, evaluating, and coaching as well as mentoring thousands of Entertainment professionals. He retired from Disney in early 2008 to focus his time in the world of non-profit as the Executive Director of the Orlando Repertory Theatre. Gene served as Associate Professor of Theatre at University of Central Florida focusing on Stage Management for eleven years as well as being one of the founding members of the University of Central Florida Theatre Professional Advisory Board. As an author, his book “The Complete Guide to Careers In Special Events” (John Wiley and Sons 2010) is being used in colleges and universities in America, Australia, and the United Kingdom provides an overview of job interviewing from resume and cover letter writing to interview follow up recommendations.

Gene is a very active member of the community having been inducted into the Events Solutions “Special Events Hall of Fame” as well as having been honored by various organizations including “Volunteer of the Year” by United Arts of Central Florida. Gene had a successful performing career in Motion Pictures, Television and Musical Theatre which provides him with lots of materials to shares with his “stories with a moral” to help individuals with their career and personal development. Gene has been married to dance teacher, Miss Becky, for over 48 years and has two sons, both in the performing arts.

Leadership Institute® Sponsors

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University of Montevallo  University of Nevada Las Vegas
University of Texas Austin  Pittsburg State University
Syracuse University  Valparaiso University
Hampton University  Muhlenberg University
INFORMATION FOR FIRST-TIME ATTENDEES

Helpful sessions to guide you through the conference and introduce you to ATHE include:

**Graduate Student Meet and Greet**  
Thursday, August 8 | 7:15 AM – 7:45 AM | Portico

**Conference 2019 Orientation**  
Thursday, August 8 | 8:00 AM – 9:30 AM | Grand Cypress A

**ATHE Awards Ceremony and Keynote Address**  
Thursday, August 8 | 5:45 PM – 8:45 PM | Grand Cypress DE

**Keynote Reception**  
Thursday, August 8 | 8:45 PM – 9:45 PM | Exhibit Hall

**Graduate Student Coffee Sessions**  
Friday, August 9 | 7:15 AM – 7:45 AM | Exhibit Hall  
Saturday, August 10 | 7:15 AM – 7:45 AM | Exhibit Hall

**Focus Group Business and Membership Meetings—New Members Welcome!**  
Friday, August 9 | 11:30 AM – 12:45 PM | Various Locations  
Saturday, August 10 | 12:45 PM – 2:00 PM | Various Locations

**All-Conference Plenaries**  
Friday, August 9 | 2:00 PM – 3:30 PM | Grand Cypress DE  
Saturday, August 10 | 9:45 AM – 11:45 AM | Grand Cypress DE

**Graduate Student Evening Social**  
Friday, August 9 | 7:00 PM – 8:00 PM | Offsite Location

**ATHE Annual Membership Meeting**  
Saturday, August 10 | 2:15 PM – 3:15 PM | Grand Cypress DE
ATHE ANNUAL MEMBERSHIP MEETING

Saturday, August 10 | 2:15 PM | Grand Cypress DE

All are welcome to join us for this annual meeting. 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 2019 Awards Committee invite all conference attendees to celebrate our honorees when they receive their awards at the ATHE Awards Ceremony, Thursday, August 8, immediately before the keynote address.

2019 Awards Recipients

ATHE Career Achievement in Academic Theatre:
KATHY PERKINS


In 1995 she co-curated ONSTAGE: A Century of African American Stage Design at New York’s Lincoln Center. Perkins has traveled throughout Africa, Asia, the Caribbean and Europe as both designer and lecturer. She is the recipient of numerous research awards, including Ford Foundation, Fulbright, United States Information Agency, New York Times Company, United States Institute for Theatre Technology (USITT), and National Endowment for the Humanities.

Kathy has designed lighting throughout the U.S. at such theatres as American Conservatory, Berkeley Repertory, Seattle Repertory, St. Louis Black Repertory, The Alliance, Yale Repertory, Baltimore Center Stage, Goodman, Steppenwolf, New Federal Theatre, Actors Theatre of Louisville, Congo Square, Manhattan
Theatre Club, Arena Stage, eta Creative Arts, Two River, and Mark Taper Forum.

She was the theatre consultant for the Smithsonian National Museum of African American History and Culture inaugural exhibition, *Taking the Stage: African Americans in Entertainment* and she is currently a subject editor for Routledge Performance Archive.

In 2007 Kathy was inducted into the College of Fellows of the American Theatre. She is Professor Emerita at the University of Illinois at Urbana-Champaign and The University of North Carolina at Chapel Hill. Kathy received her BFA from Howard University and her MFA from University of Michigan.

**Ellen Stewart Career Achievement in the Professional Theatre and Career Achievement in Academic Theatre:**

**RANDY REINHOLZ**

Randy Reinholz, an enrolled member of the Choctaw Nation of Oklahoma, is founder and Producing Artistic Director of Native Voices at the Autry, the nation’s premier Equity theater company dedicated exclusively to the development and production of new plays by Native American, Alaska Native, Native Hawaiian, and First Nations, playwrights. In 2019-20 NVA celebrates its twenty-fifth anniversary of developing, producing, and touring critically acclaimed theater to advance the Native narrative for social change. Reinholz has worked diligently to put the Native voice at the center of telling the stories of Native people on the American stage. He is an accomplished producer, director, actor, playwright and activist. *Off The Rails*, his bawdy and irreverent adaptation of Shakespeare’s *Measure for Measure* had its world premiere and a sold out run at the Oregon Shakespeare Festival with Bill Rauch directing in 2017. His current play, *Under A Big Sky* was developed in 2019 at Seven Devils Playwrights Conference. Reinholz has produced more than 30 scripts and directed over 60 plays in the United States, Australia, Mexico, England, and Canada. He has received the Playwrights’ Arena’s Lee Melville Award, a MAP Grant, a McKnight Fellowship, the LA Drama Critics Circle Gordon Davidson Award and numerous grants from the NEA, Ford Foundation, Shubert Foundation, City of LA Cultural Affairs, Disney, Sony, and LA County Arts Commission. Reinholz is Vice President
of the National Theater Conference, a member of the College of Fellows of the American Theatre, on the National Advisory Board for the Valdez Last Frontier Theatre Conference, and the La Jolla Playhouse Leadership Council. He served on the Los Angeles County, Cultural Equity and Inclusion Initiative Advisory Committee, and ATHE’s Leadership Institute, Leadership Transition Team where he continues to serve as a faculty mentor. He is a founding member of the Fund for an Equitable Theatre Ecology (FETE) a Think Tank facilitated by the Equity, Diversity, and Inclusion Institute (a partnership of TCG and artEquity), the National Cultural Navigation Theater Project, and is a Core Partner of ArtChangeUS: Arts in a Changing America a five-year initiative based out of the California Institute of the Arts. Reinholz is a tenured Professor at San Diego State University, where he served as Head of Acting from 1997-2007, Director of the School of Theatre, Television, and Film from 2007-2012, and Director of Community Engagement and Innovation for the College of Professional Studies and Fine Arts from 2012-2015. He holds an MFA, Cornell University; BA, William Jewell College.

Beyond SDSU, he has held academic positions with Illinois State University, Duke University, and Santa Monica College. During that time he also lectured at University of Massachusetts, Amherst; University of Miami, Ohio; Griffith University, Brisbane, Australia; University of La Verne; University of Oregon; Northwestern University; Brown University; UC Riverside; UC San Diego; UC Irvine; Harlaxton College, Gramthan, UK; University of Lincoln, Lincolnshire, UK; City University of New York; The Smithsonian; Cornell University; Smith College; United States Institute of Theater Technology (USITT); and The Mark Taper Forum.

His work has been seen at La Jolla Playhouse, Oregon Shakespeare Festival, Perseverance Theatre, Vision Maker Media, the Smithsonian’s National Museum of the American Indian, Montana Rep, The Alaska Native Heritage Center, Riverside Theatres, London, The Gilcrease Museum, Queensland State Library, Brisbane, The Glenbow Museum, Illinois Shakespeare Festival, Old Globe Theatre and New York’s Public Theater. He has also appeared as an actor on many stages across the country as well as NBC, ABC, and CBS Television.

Selection Committee:
CHAIR: Ann Folino White, Michigan State University
Bud Coleman, University of Colorado, Boulder
Joan Lipkin, That Uppity Theatre
D.J. Hopkins, San Diego State University
Lisa Jackson-Schebetta, Skidmore College
Mary Elizabeth Anderson, Wayne State University
Rodger Sorenson, Brigham Young University
Jen-Scott Mobley, East Carolina University
Maya Roth, Georgetown University
Karen Jean Martinson, Chicago State University
Oscar Brockett Outstanding Teacher of Theatre in Higher Education Award:

LAURENCE SENELICK

Laurence Senelick is Fletcher Professor Emeritus of Oratory, Theatre and Performance Studies at Tufts University. He holds a Ph.D. from Harvard in Comparative Literature. His expertise is in Russian theatre and drama, history of popular entertainment, gender and performance, visual studies, history of directing, classical theory. Prof. Senelick is the author or editor of more than thirty books, the most recent being Jacques Offenbach and the Making of Modern Theatre; Soviet Theatre: A Documentary History; Stanislavsky: A Life in Letters; The American Stage: Writing on the American Theatre (Library of America) and A Historical Dictionary of Russian Theatre. Other books include: The Chekhov Theatre: A Century of the Plays in Performance and The Changing Room: Sex, Drag, and Theatre, as well as over a hundred articles in learned journals. He is a former Fellow of the John Simon Guggenheim Foundation and the Institute for Advanced Studies in Berlin. Prof. Senelick was elected a Fellow of the American Academy of Arts and Sciences in 2011.

Prof. Senelick has been named a Distinguished Scholar by both the American Society of Theatre Research and the Faculty Research Awards Council of Tufts University. He is the recipient of grants and awards from, among others, the National Endowment for the Humanities, the John Simon Guggenheim Foundation, and the American Council of Learned Societies. He has received the Barnard Hewitt Award of the American Society for Theatre Research for The Chekhov Theatre; the George Freedley Award of the Theatre Library Association for The Age and Stage of George L. Fox and The Changing Room; and the George Jean Nathan Award for best dramatic criticism of 2000. He holds the St. George medal of the Russian Ministry of Culture for services to Russian art and scholarship, and is honorary curator of Russian theatre at the Harvard Theatre Collection. He was also awarded a stipend from the TranScript/Mikhail Prokhorov Fund for Translation from the Russian. In 2008 he won the Graduate Teaching award (doctoral level) of the Northeastern Association of Graduate Schools and in 2012 the Betty Jean Jones Prize of American Theatre and Drama Society for Distinguished Teaching. He has been elected a Fellow of the
College of American Theatre and made a member for life of the Association for American Drama and Theatre.

He is a widely produced translator of plays from such authors as Chekhov, Gogol, Dumas, Euripides, and Feydeau, and director at Tufts of his own translations of The Inspector General, The Bakkhai, and Anything to Declare? He has acted and directed with such organizations as the Poets’ Theatre, the Loeb Drama Center, the Boston Lyric Opera, Boston Baroque, the Purcell Society, the Actors Theatre of Louisville, and the revue The Proposition. He recently played Beckett’s Krapp’s Last Tape at the Balch Arena Theatre and in a recital of dramatic poetry at the Boston Athenaeum. His recipes appear in the Bon Appetit cookbooks.

Selection Committee:
CHAIR: Bud Coleman, University of Colorado, Boulder, Chair
Jessica Hillman-McCord, State University of New York, Fredonia
Ron Zank, Culver-Stockton College

Leadership in Community-Based Theatre and Civic Engagement Award:
BONSAI BERMÚDEZ

Working in the social justice-service field for over 15 years, Bonsai Bermúdez completed a Master’s Degree in Guidance and Counseling from the University of Puerto Rico with a concentration on Lesbian, Gay, Bisexual, Transgender and Queer (LGBTQ) issues. In school he complemented his course work with research studies and internships using movement, theatre, music, and visual art as therapy, community engagement-building, and as healing-transformative tools. After completing a Bachelor’s Degree in Theatre and Dance, he worked professionally with Ballet Teatro de Puerto Rico, Conservatory of Ballet Concierto, Broadway Dance Center in New York City, Traveling Theatre of Puerto Rico, Dallas Black Dance Theatre, among others. He also had the opportunity to facilitate a series of theatre-based workshops in Puerto Rico addressing domestic violence issues with female identified adolescents.
Bonsai has developed a focus on trauma, transformative and restorative justice, and harm reduction practices. Because of his focus, he is also serving as a consultant to organizations and collectives work to incorporate trauma informed, harm reduction, and art-healing work into their programming, policies, and institutional practices. He believes in transformation and healing, with a strong interest in multicultural issues. He is quadrilingual (Spanish, English, French and Sign Language) and is able to serve a wide range of people.

Bonsai is the Co-Founder and Executive and Artistic Director of Youth Empowerment Performance Project (YEPP), a program for LGBTQ youth experiencing homelessness to investigate new ways to address their struggles, and celebrate their strengths through writing, sharing, and performance. This work has provided the opportunity to bring awareness about LGBTQ youth homelessness issues and to engage other communities for social and systemic change. He has been awarded by the True Colors Foundation in NYC, and the Esteem Awards, Chicago.

He has served on the Board of Orgullo en Accion to politically advocate for the Chicago’s Latina/o LGBTQ Community and for 5 years had a leadership role at the Broadway Youth Center, an organization that mainly serves LGBTQ youth experiencing housing instability in Chicago.

Selection Committee:
CHAIR: Joan Lipkin, That Uppity Theatre Company
Maria Beach, Oklahoma State University
Elena SV Flies, Auburn University
Matthew Jennings, University of Ulster

Outstanding Book Award:
JOSHUA CHAMBERS-LETSON

Joshua Chambers-Letson is a writer and performance theorist working at the intersection of performance studies, critical race theory, political theory, and queer of color critique. An associate professor of Performance Studies at Northwestern University, he is the author of After the Party: A Manifesto for Queer of Color Life (NYU Press, 2018) and A Race So Different: Law and Performance in Asian America (NYU Press, 2013 – winner of the 2014 Outstanding Book Award from ATHE). With Tavia Nyong'o he is preparing José Esteban Muñoz’s The Sense of Brown for publication.
with Duke University Press. His academic writing has appeared widely in academic venues and his art writing has appeared in catalogues for Teching Hsieh’s exhibition at the 2017 Venice Biennale, the Chrysler Museum/Grey Art, as well as Dirty Looks, The Brooklyn Rail, ASAP/J, Museum of Contemporary Art, Chicago, and the Walker Reader. With Ann Pellegrini and Tavia Nyong’o he is a series co-editor of the Sexual Cultures series at NYU Press.

Selection Committee:
CHAIR: D.J. Hopkins, San Diego State University
Jonathan Chambers, Bowling Green State University
Laura Levin, York University
Kirsten Pullen, University of Illinois, Urbana-Champaign

Outstanding Article Award:
MICHELLE LIU CARRIGER

Michelle Liu Carriger specializes in the historiography of theater, performance and everyday life. Formerly a lecturer at Queen Mary University of London, her current research concentrates on clothing and performance of self in everyday 19th century life in Britain and Japan, as well as how clothing and fashion can themselves serve as historiographical methods for maintaining bodily links to the past. She attends especially to the ways in which notions of theatricality in clothing and fashion simultaneously articulate and mystify the discourses of gender, sexuality, race, ethnicity and modernity in their work upon bodies. Professor Carriger’s first article excerpted from this work, “The Unnatural History and Petticoat Mystery of Boulton and Park: A Victorian Sex Scandal and the Theatre Defense,” won the 2012 TDR (The Drama Review) Graduate Student Essay Contest Award and appears in the December 2013 issue of TDR.

As a long-time practitioner of the Japanese Way of Tea (“tea ceremony”), including a yearlong Midorikai fellowship at the Urasenke Gakuen Professional College of Chado, Professor Carriger is at work on a second project on tea as a contemporary practice of historical embodiment and cultural performance. Performance work includes dramaturgy and directing at Brown University and the University of Colorado, Boulder, as well as devised performances and short films with collaborators Molly Flynn and Elise Morrison under the moniker Cabaret Murderess.
Professor Carriger received her master of arts degree in Theatre Studies from the University of Colorado, Boulder, and completed her Ph.D. in Theatre Arts and Performance Studies from Brown University.

Selection Committee:
CHAIR: Lisa Jackson-Schebetta, Skidmore College
Christian DuComb, Colgate University
John Fletcher, Louisiana State University

Excellence in Editing:
KATHY FOLEY

Kathy Foley is a Professor of Theatre at the University of California, Santa Cruz and has taught at University of Malaya, University of Hawaii, Yonsei University (Seoul), and Chulalongkorn University (Bangkok) and served as college provost for three of UCSC’s residential colleges (Porter, Kresge, and Merrill). She runs the UCSC ArtBridge program, sending students to teach arts in K-12 classrooms. She is President of UNIMA-USA and serves on the UNIMA-International Research and Publications Commissions working on UNIMA’s online World Encyclopedia of Puppetry Arts. She was editor of *Asian Theatre Journal* from 2005-2018. Her articles have appeared in *TDR, Modern Drama, Asian Theatre Journal, Puppetry International*, and other journals and books. She was one of the first non-Indonesian invited to perform in the prestigious all Indonesia National Wayang Puppetry Festival and has performed as a *dalang* of *wayang golek sunda* (rod puppetry of West Java) at venues such as the Smithsonian, Harvard, UCLA, and other venues. She has directed western theatre as well as many Indonesian dance dramas at UCSC. She curated multiple touring exhibitions of puppets and masks of South, Southeast Asia, Korea, Thailand, and Malaysia at sites like Center for Puppetry Arts (Atlanta), the East-West Center (Honolulu), the National Geographic Society (Washington), etc. She is an advisor to the Society of Asian Arts of the Asian Art Museum (SF) and her work has been supported by grants, including Fulbright, Asian Cultural Council, Institute for Sacred Music (Yale), World Wood Foundation, UCSC Committee on Research and Arts Research Institute, and others. She is also a Punch and Judy professor.

Selection Committee:
CHAIR: Mary Elizabeth Anderson, Wayne State University
Shelby Lunderman, University of Washington  
John Michael Sefel, The Ohio State University  
Jennifer Goff, Centre College  
Julia Moriarty, Wayne State University

**Judith Royer Excellence in Playwriting:**

**KIRA ROCKWELL**

Kira Rockwell is a Boston-based playwright from North Texas. She is the 2019 recipient of the Judith Royer Award of Excellence in Playwriting.

Her play *The Tragic Ecstasy of Girlhood* is the second place recipient of the 2019 Paula Vogel Playwriting Award, the National Winner of The Bechdel Test Fest, as well as being shortlisted for PlayPenn and a semi-finalist for the O’Neill Center. The workshop premiere received a Norton nomination for Outstanding New Script.

Her plays have been developed/produced by the Kennedy Center, National New Play Network, Boston Playwrights’ Theatre, The Last Frontier Theatre Conference, Hollywood Fringe Festival, Boston Center for the Arts, Out of the Loop Fringe Festival, Fresh Ink Theatre, and Third Culture Theatre in collaboration with Arts for Incarcerated Youth Network and HBO.

Kira’s character-driven plays seek to foster empathy, cultivate hope, and challenge complacency. She writes to redefine and sculpt the contemporary Southern narrative in an earnest attempt to combat harmful antiquated stereotypes.

She holds a BFA in Theatre Performance from Baylor University. Before entering into her MFA playwriting program at Boston University, she spent time in various nonprofits across Waco, Texas working at the intersection of social work, youth development, and arts education. Her acclaimed neurodivergent love story, *With My Eyes Shut*, is now available through Original Works Publishing. Website: kirarockwell.com

**The Tragic Ecstasy of Girlhood by Kira Rockwell**

SYNOPSIS: After the sudden death of a housemate, four teenage girls living together in a group home try to combat their grief. A new poetic drama that
explores the chrysalis of female adolescence and demands our attention be on
the youth of America who are living in the shadows of a broken system.

*The Tragic Ecstasy of Girlhood* will be performed on Friday, August 9, at 4:00
PM in Grand Cypress AB.

Judith Royer Excellence in Playwriting Runners-up:
Second Place: June Guralnick for *Across the Holy Tell*
Third Place: Kevin Daly for *Trees by the Station*

Selection Committee:
Rodger Sorenson, Brigham Young University, Chair

**Jane Chambers Playwriting:**

**ALICE COHEN**

Alice Eve Cohen is a playwright, solo theatre
artist, and author. Her play *What I Thought I Knew*, adapted from her memoir—published
by Viking, winner of the Elle Literary Grand Prix
and Oprah magazine’s 25 Best Books of Summer—is a Jane Chambers Award
Honorable Mention, O’Neill finalist, and
nominee for five regional Broadway World
Awards. Other plays include *Mrs. Satan & The Nasty Woman*, *Thin Walls*, *The Parrot*, and
*Oklahoma Samovar*. Her plays and solo theatre works have been produced and
developed at The Kitchen Theatre, New York
Theatre Workshop, New Georges, Minnesota
Jewish Theatre Company, Tampa Bay Performing Arts Center, Edinburgh Festival
Fringe, Galway Theatre Festival, Trinidad’s
Astor Theatre, Jerusalem’s Theatre Bama, and
many more. Cohen has written television for Nickelodeon and CBS, her books
are published by Penguin and Algonquin, and she has received writing fellowships from the NY State Council on the Arts and Virginia Center for
Creative Arts. A visiting artist at the University of Michigan, Fordham, and
University of Arizona, she is a member of New York Theatre Workshop’s Usual
Suspects and the EST (Ensemble Studio Theatre) Playwrights Unit. MFA, The
New School; BA, Princeton University. Cohen teaches undergraduate playwriting
and creative writing at The New School.

www.AliceEveCohen.com
In the Cervix of Others by Alice Eve Cohen

In the Cervix of Others will be performed on Saturday, August 10, at 3:30 PM in Grand Cypress AB.

Runner-up: 
Iphigenia Point Blank: The Story of the First Refugee by Lisa Schlesinger

Honorable mentions: 
The Butch Project by Lynne S. Brandon
Magdalena’s Crossing by Carolyn Nur Wistrand
Derecho by Noelle Viñas
Queen Cleopatre and Princess Pocahontas by Rhianna Yazzie

Selection Committee: 
Co-CHAIR: Jen-Scott Mobley, East Carolina University
Co-CHAIR: Maya Roth, Georgetown University

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DEPARTMENT OF THEATRE ARTS & PERFORMANCE STUDIES

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Leon J. Hilton (Assistant Professor)
Rebecca Schneider (Professor)
Patricia Ybarra (Professor, Chair)

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Applications Deadline: December 15, 2019
Immediately following the ATHE Annual Awards Ceremony on Thursday, August 8, please join us for our Keynote Address.

Bill Rauch – himself transitioning from the leadership of the Oregon Shakespeare Festival to the Artistic Directorship of the Perelman Center at the World Trade Center – will offer his perspective on the changing scene of the theatre today. In addition to delivering our opening address, Mr. Rauch will help us kick off our plenary series on Friday, August 9.

Bill Rauch was appointed the inaugural Artistic Director of the Perelman Center at the World Trade Center in February of 2018. His work as a theater director has been seen across the nation, from low-income community centers to Broadway in the Tony Award-winning production of Robert Schenkkan’s All The Way, as well as at many of the largest regional theaters in the country. From 2007-2019, Bill was the Artistic Director of the Oregon Shakespeare Festival, the country’s oldest and largest rotating repertory theater, where he directed nine world premieres and 20 other classic and contemporary plays, including innovative productions of classic musicals such as Oklahoma! and The Music Man.

Among his initiatives at OSF, Bill committed to commissioning 37 new plays to dramatize moments of change in American history. “American Revolutions: the United States History Cycle” is now in its tenth year of productions, resulting in such watershed plays as Lisa Loomer’s Roe, Lynn Nottage’s Sweat (winner of the 2017 Pulitzer Prize), Paula Vogel’s Indecent, and All the Way, among others.

Bill is also co-founder of Cornerstone Theater Company where he served as artistic director from 1986 to 2006, directing more than 40 productions, most of them adaptations of classic plays in collaboration with diverse rural and urban communities nationwide. New York credits include the world premiere of Naomi Wallace’s Night Is A Room at Signature Theatre, and the New York premiere of Sarah Ruhl’s The Clean House at Lincoln Center Theater. He has directed world premieres at Portland Center Stage, Center Theater Group, and South Coast Rep, and has directed multiple times each at American Repertory Theater, Yale Rep, the Guthrie, Arena Stage, and Seattle Rep, as well as at Long Wharf Theatre, Berkeley Rep, Pasadena Playhouse, and Great Lakes Theater Festival. His many awards include a Ford Fellowship, the Fichandler, TCG’s Visionary Leadership Award, and the Margo Jones Medal.
ALL-CONFERENCE PLENARIES

Plenary I - Performing, Teaching, and Working through the Transitions (Part 1)
Friday, August 9 | 2:00 PM – 3:30 PM | Grand Cypress DE

At last year’s gathering in Boston, Vice President for Conference Ann Shanahan, working closely with Monica White Ndounou and the 2018 Conference Committee, curated a plenary series that addressed a range of concerns regarding equity, diversity, and inclusion within the field of theatre. Given the strong response of our membership to those conversations, this year’s conference committee felt it important make space for a continuation of that dialogue. Building upon last year’s format, Plenary I will again be a panel discussion and open forum. This year we’ll narrow our focus to three areas of particular concern to theatre artists and educators working within academia: season selection, casting, and curriculum. To give our exchange the space to expand and grow over the course of the conference, we’ve sought to forge a link across all-conference events: this year our keynote speaker Bill Rauch will participate in our Plenary I discussion, along with Stephen Buescher (University of California San Diego) and our second-day workshop leaders – Brian Herrera (Princeton), Nicole Hodges Persley (The University of Kansas), and Monica White Ndounou (Dartmouth College).

Plenary II - Performing, Teaching, and Working through the Transitions (Part 2 – Action Steps)
Saturday, August 10 | 9:45 AM – 11:45 AM | Grand Cypress DE

Again following last year’s format, the second plenary session will further the work of the first plenary (and of the keynote), but be will dedicated to discussion/workshops that provide action steps for members to take with them when they return to their workplaces and institutions. ATHE members will be able to choose among two discussion/workshops, one led by Drs. Hodges Persley and Ndounou, dedicated to season selection and curriculum, and the other focusing on casting, led by Dr. Herrera. After an initial gathering in our central meeting hall, members will be free to circulate among the two workshop/discussions.
PERFORMANCES

After Orlando
That Uppity Theatre Company and Mad Cow Theatre
Friday, August 9 | 8:00 PM – 10:00 PM | Grand Cypress DE

In commemoration of the third anniversary of the massacre at the Pulse Nightclub in Orlando, in which 49 Latinx LGBTQ+ and allied people were murdered and fifty-three were injured, That Uppity Theatre Company and Mad Cow Theatre present an evening of selections from the extensive After Orlando collection. Originally commissioned by theatre artists Caridad Svich, Zac Kline, and Blair Baker, After Orlando offers the unique perspectives of over eighty writers. Different compilations from After Orlando have been performed both domestically and internationally in over seventy-five venues. An ideal and timely addition for college campuses, focusing on diverse casting and perspectives.
**The Rest I Make Up**
A film by Michelle Memran
Saturday, August 10 | 8:00 PM – 10:00 PM | Grand Cypress DE

*The Rest I Make Up* tells the emotionally breathtaking story of Cuban-American dramatist María Irene Fornés, a seminal playwright, director and educator who created astonishing worlds onstage. When she stops writing due to dementia, a friendship with a young writer (filmmaker Michelle Memran) reignites her visionary creative spirit, triggering a film collaboration that picks up where the pen left off. The film not only documents an extraordinary artist and intergenerational friendship, it also shows how a camera can become a catalyst for collaboration — capturing Fornés’s ability to teach, to inspire, and to turn the scraps of everyday life into moments worthy of wonder and delight. It moves us from New York City to Havana, Miami, and Seattle —seamlessly shuttling between the pair’s present and Fornés’s remembered past. Footage includes interviews with family, contemporaries, students, ex-lovers, and rare footage of the burgeoning Off-Off Broadway scene in the 1960s. *The Rest I Make Up* preserves and complicates the heritage and legacy of María Irene Fornés: a Latinx playwright who has been labeled a “mother” of America’s avant-garde theatre movement while simultaneously being erased in certain histories of U.S. theatre. The film’s production team is eager to introduce *The Rest I Make Up* to the ATHE community as a meaningful pedagogical tool to complement the playwriting legacy and historical impact of Fornés. Notably, the central thread of the film—Fornés’s ability to maintain and share her tools
as a creative artist while facing dementia—creates a poignant engagement with the conference theme of “working through transitions.”

Following the screening of *The Rest I Make Up*, director Michelle Memran and producer Katie Pearl will be on hand to discuss their work. On Sunday morning, from 9:45 to 11:00 am, in a special session titled “*The Rest I Make Up*: Documenting the Legacy of María Irene Fornés,” ATHE members will have another opportunity to speak with the artists, along with dramaturge Gwendolyn Alker (New York University), Elise Morrison (Yale University), Ken Prestininzi (Connecticut College), and this year’s Fornés Playwriting Workshop leader Anne García-Romero (University of Notre Dame).

**Jane Chambers Award Performance**  
Saturday, August 10 | 3:30 PM – 6:45 PM | Grand Cypress AB

The staged reading performance of the winner of the 2019 Jane Chambers Award:

*In the Cervix of Others* by Alice Cohen

**Judith Royer Excellence in Playwriting Award Performance**  
Friday, August 9 | 4:00 PM – 6:00 PM | Grand Cypress AB

The staged reading performance of the winner of the 2019 ATHE Judith Royer Excellence in Playwriting Award:

*The Tragic Ecstasy of Girlhood*, a full-length play by Kira Rockwell

**New Play Development Workshop: Showcase of Ten-Minute Plays**  
Saturday, August 10 | 3:30 PM – 6:45 PM | Cypress DE

The New Playwrights Development Workshop showcase of readings and public response for the eight ten-minute plays selected for this year’s conference:

*Black Santa* by David Beardsley  
*Dancing With Johnny De Marco* by Rick Davis  
*High School Intifada* by Cary Gitter  
*I Don’t Know Yet* by Dustyn Bain  
*Morning Song* by Ana Magaha  
*Of Muppets and Vampires* by Billy Jenkins  
*Partner Of* by Rachael Carnes  
*Scapegoat* by Jerry Polner
Production Team for NPDW and JREPA:
NPDW Director/On Site Co-Producer: Ingrid De Sanctis, James Madison University
NPDW Coordinator: Adam Houghton, Brigham Young University
NPDW On-Site Co-Producer/Stage Manager: Alexi Siegel, Freelance
NPDW Scenography On Site Coordinator: Melpomene Katakalos, Lehigh University
JREPA Producer and Coordinator: Anne Healy, University of Texas at Arlington
JREPA Coordinator of Selection Process: Charlene Donaghy

PACT FOCUS GROUP LEADERSHIP:
PACT Focus Group Representative: Hank Willenbrink, University of Scranton
PACT Co-Conference Planners: Janna Segal, University of Louisville and Greg White, University of Central Oklahoma

Directors:
Sharon Andrews, Wake Forest University
Kate Arecchi, James Madison University
David Frankel, University of South Florida
Ben Lambert, James Madison University
Julia Listengarten, University of Central Florida
Pam Pepper, Lehigh University
Kiara Pipino, Grand Valley State University
Fred Rubeck, Elon University
Mary Trotter, University of Central Missouri

Dramaturgs:
Guillermo Aviles-Rodriguez, California State University, Northridge
Suzanne Delle, York College of Pennsylvania
Krysta Dennis, Siena College
Jessie Mills, Pomona College
Aaron Scully, University of Central Missouri
Janna Segal, Louisville University
LaRonika Thomas, University of Maryland

Scenographers:
Owen Collins, Washington and Lee University
George de Falussy, Elmira College
R. Scott Hengen, Montgomery College
Jennifer Ivey, Florida International University
Heather Anne Milam, Indiana University
Mitchell Ost, Indiana University
P. Gibson Ralph, The College at Brockport, State University of New York
Robin Shane, Rider University
Vandy Wood, University of Central Florida
Actors:
Lizbett Benge, Arizona State University
Robyn Berg, Radford University
Erin Cawley, Texas Tech University
Kristy Clark, University of Central Florida
Casey Cole, University of Kentucky
Zach Dailey, Texas Tech University
Monicella Elder, Past Prime Players
Julienne Greer, University of Texas, Arlington
Nichole Hamilton, New Mexico State University
Jessica Johnson, University of Central Florida
Andrew Kahl, Grand Valley State University
Violette Kjeldgaard, Cloud County Community College
Kim McKean, University of Texas, El Paso
Wil Kilroy, New Mexico State University
Jennie Pardoe, University of Missouri
Molly Seremet, Mary Baldwin University
George Nelson, Brigham Young University
Alexi Siegel, Freelance
Harry Waters, Macalester College
Natasha Yannacañedo, City University of New York, South Bronx

All-Ages Performances
A new innovation to ATHE’s traditional programming, the 2019 Conference Committee has partnered with the University of Central Florida’s School of Performing Arts and the Orlando Repertory Theatre to offer a series of experiences that members can share with any youthful colleagues who may be joining them in Orlando.

Prince(cess)
Friday, August 9 | 8:00 AM – 9:30 AM | Magnolia ABC

Prince(cess) is a performance that will appeal to children of all ages.

Production team:
Book by Kate Kilpatrick and Ralph Gregory Krumins
Music and Lyrics by Ralph Gregory Krumins
Directed by Kate Kilpatrick and Ralph Gregory Krumins

Performers:
Jeffrey Allen Sneed
Alaric Frinzi
Raina Grabowski
Cole Higginbotham
Youth Drama Lessons
Friday, August 9 | 9:45 AM – 11:15 AM | Magnolia ABC
In this session, workshop leaders will be sharing their models for youth drama lessons. This session will appeal to both youthful learners and those who teach them.

Workshop Leaders:
Brittany Caine (Teaching Artist, Orlando Repertory Theatre)
Elizabeth Brendel Horn (Theatre for Young Audiences Program, University of Central Florida)

When Pigs Fly and dig
Saturday, August 10 | 8:00 AM – 9:30 AM | Magnolia ABC

*When Pigs Fly* and *dig* are performance that will appeal to children of all ages, though perhaps especially to the very young at heart.

Company:
Maria Katsadouros
Kate Kilpatrick
Ralph Gregory Krumins
Jarrett Poore
Bryan Jager
Karen Marulanda

Stage Manager: Cat Koski
PAID WORKSHOPS

Paid Workshop A
Intimacy Directors International – Intimacy for the Stage for Performers
Thursday, August 8 | 9:00 AM – 11:00 AM | Regency 1
Fee: $50
Artist: Tonia Sina

Workshop Description:
This two-hour class examines the technique behind finding authentic chemistry between scene partners while separating the romantic lives of the actors from their characters. We will explore acting exercises designed specifically to safely explore the energy used in acting scenes of intimacy. A safe space to explore this work will be provided, and all exercise are optional and consensual. No kissing is required in the workshop, some light contact will be included.

Paid Workshop B
Fornés Playwriting Workshop
Thursday, August 8 | 12:30 PM – 3:45 PM | Regency 1
Fee: $50
Artist: Anne García-Romero

Workshop Description:
María Irene Fornés (1930-2018), award-winning Cuban-American playwright, is considered by many to be the “founding mother” of U.S. Latinx theatre. The Fornés Playwriting Workshop will introduce her playwriting methods to participants as they experience key components of her pedagogy in this three-hour workshop, which will begin with a physical warm-up followed by writing exercises that encompass visualization, drawing and utilizing found materials to generate compelling new play material. Fornés never wrote a book about her teaching. Her former students, relying upon memory, oral tradition and experiential learning, continue to pass down her pedagogy. Fornés's method has several recurring components, however it is also improvisatory in nature. Therefore, no one can ever claim to be an expert in Fornés methods. We are all continually learning from “La Maestra.” Taught by Fornés alumna Anne García-Romero, this introductory workshop will give participants a productive experience of Fornés's unique approaches to playwriting. Participants ought to wear comfortable clothing and be prepared to write using paper and pen or pencil only (no laptops or electronic devices). For questions, please email Anne.Garcia-Romero.1@nd.edu.
Paid Workshop C
Intimacy Directors International – Intimacy for the Stage for Directors
Friday, August 9 | 9:00 AM – 11:00 AM | Regency 1
Fee: $50
Artist: Tonia Sina

Workshop Description:
In this two-hour Introductory workshop, participants will be given tips on how to form a safe and effective environment for basic intimacy work in classroom and professional production situations, with a special interest in combining each participant’s directing method with the pillars of context, communication, consent, and choreography. All specialties are welcome (acting, directing, stage managing, tech, etc).

Paid Workshop D
Tectonic Theatre Project Moment Work Level 1 – The Elements of the Stage, working from a “hunch”
Friday, August 9 | 3:45 PM - 7:00 PM | Regency 1
Fee: $50
Artist: Barbara Pitts McAdams

Workshop Description:
Moment Work is the process used to create Tectonic’s best-known plays including The Laramie Project. How can we use the non-text “elements of the stage,” such as gesture, props, sound, architecture and spatial relationship, to build highly theatrical narratives – one “moment” at a time? Level 1 is usually taught without subject matter, exploring the elements for their own poetry and narrative potential. This year’s Level 1 workshop will more closely duplicate Tectonic’s process. Prior to arriving, participants will be given a bit of non-theatrical source material (such as interview text) and asked to bring objects or costumes that might relate to that subject matter. The Level 2 workshop will continue with this “hunch,” to demonstrate how we construct narrative sequences.
Paid Workshop E
Tectonic Theatre Project Moment Work Level 2 – Making Narrative Sequences
Saturday, August 10 | 3:30 PM - 6:45 PM | Regency 1
Fee: $50
Artist: Barbara Pitts McAdams

Workshop Description:
Level 2 Moment Work is limited to participants who have taken Level 1 previously. Prior to attending, participants will be given a bit of non-theatrical source material (such as interview text) and will be asked to bring objects that might relate to that subject matter. The first hour will be generating moments inspired by the “hunch,” followed by layering and sequencing moments to construct narrative phrases.

ARTIST BIOS

Artist:
TONIA SINA

Tonia Sina is the Executive Director, Head of Pedagogy, and Founder of Intimacy Directors International (along with co-founders, Alicia Rodis and Siobhan Richardson). She was the Intimacy Choreographer for the production of The Bakkhai at the Stratford Festival in Ontario, Canada, as well as being an international sexual harassment prevention advisor for theatre, opera, and film. Recently featured in the NY Times, LA Times, Huffington Post, Washington Post, Cosmopolitan, American Theatre Magazine, CBC Radio and several other publications, podcasts, and radio shows, she is an international Intimacy for the Stage workshop teacher and choreographer. Tonia has been advocating for safe practices in Intimacy for the Stage and Sexual Harassment in the industry since she began research for her thesis in 2004.

Originally an actress, fight director, and movement teacher, Tonia translated exercises for duels and mass battles into her method for choreographing
safe intimacy between couples and groups. After eight years in academia as a movement Professor, Tonia wrote the article “Safe Sex: A Look at the Intimacy Choreographer” for the The Fight Master periodical, and is continuing to publish her work in the form of a book currently in the works. She has taught Intimacy at dozens of stage combat regional workshops including MACE’s Winter Wonderland, The Tourist Trap, The Lonestar Smash, and the Louisiana Tech Stage Combat Workshop, where she first began teaching Intimacy for the Society of American Fight Directors. Tonia now advises universities on their curricula to help prevent harassment and abuse in academia.

Tonia invented her own method, Intimacy for the Stage, which later was translated into the Pillars, which IDI now uses to set the industry standard for protocol surrounding the choreography of intimacy scenes. She teaches this internationally, but is also very interested in researching and supporting and other methods of safe practice as well for stage and film.

Also a director, playwright, model, and performer, Tonia is a soon to be triple kidney transplant recipient and rare and chronic disease patient advocate and national motivational speaker. She attended Niagara University for her BFA in theatre performance, and Virginia Commonwealth University where she studied movement under Fight Master David Leong and Certified Teacher and Fight Director, Aaron Anderson, and earned her MFA in Movement Pedagogy with a specialty in Intimacy for the Stage.

**Artist:**

**ANNE GARCÍA-ROMERO**

Anne García-Romero is an Associate Professor of Theatre at the University of Notre Dame. Her book, *The Fornes Frame: Contemporary Latina Playwrights and the Legacy of Maria Irene Fornés* (University of Arizona Press, 2016), explores how Fornés has influenced the work of Latina playwrights. Her plays include Paloma, Lorca in New York, Earthquake Chica, Provenance, Juanita’s Statue, Mary Domingo, Mary Peabody in Cuba, and Santa Concepción and have been developed and produced at the NYSF/Public Theatre, Eugene O’Neill National Playwrights Conference, Goodman Theatre, Mark Taper Forum, Los Angeles Theatre Center, and South Coast Repertory. She received her MFA
in Playwriting from the Yale School of Drama and her Ph.D. in Theater Studies from the University of California, Santa Barbara. She’s a founding member of the Latinx Theatre Commons, where she contributes to The Fornés Institute. www.annegarciaromero.com.

Artist:
BARBARA PITTS MCADAMS

Barbara Pitts McAdams is co-author of Moment Work: Tectonic Theater Project’s Process of Devising Theater. Most recently, Barb was guest director at University of Illinois Urbana-Champaign, devising with a cast of ten female-identified actors (Because I Am Your Queen, with playwright Mina Samuels). She is the co-founder of #HereToo Project – an evolving interview-based play with young activists around the country, addressing the gun violence epidemic (regionally unique productions are scheduled at Western Washington University with Rich Brown, and at Penn State with project dramaturg Jeanmarie Higgins). Barb is a frequent adjunct at Drew University and collaborator on the annual Drew/Tectonic-NY Semester devised play. As actor/dramaturg for The Laramie Project, Barb performed at BAM, Union Square Theater, LaJolla Playhouse, Berkeley Rep, and the Denver Center. She also appears in the HBO film of The Laramie Project and shares an Emmy Nomination for the adapted screenplay. Some acting credits: Sonia in Vanya and Sonia and Masha and Spike (Mile Square Theater), WeLL (w/Lisa Kron, Huntington Theatre); The People’s Temple (Guthrie, Berkeley Rep); Blanche in A Streetcar Named Desire (Triad Stage). TV/Film: 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 Anyone But Me.
Theater

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The Fornés Institute
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The Fornés Institute, an initiative of the Latinx Theatre Commons, aims to preserve and to amplify Maria Irene Fornés’s legacy as a teacher, mentor and artist, through workshops, convenings and advocacy. The initiative espouses future plans for a permanent home, which might include a library, archive, workshop and/or retreat space.

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“Yiddishkayt Initiative” is a new global forum for the preservation, promotion, presentation and production of everything related to “Jewish arts, culture and education, appealing to Jews and non-Jews alike.

“Snap-Two Productions, Inc.” is the production company for Signs of Life, a WW II musical drama that premiered off-Broadway in 2010; a shortened version without intermission as well as a concert version are now available for licensing.

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Will Weigler is an applied theatre director, playwright and producer based in Victoria, British Columbia. Will’s five books on innovative approaches to devising include his award-winning The Alchemy of Astonishment [italics for title] (University of Victoria, 2016) and Strategies for Playbuilding: Helping Groups Translate Issues into Theatre [italics for title] (Heinemann, 2001). For more, visit www.willweigler.com.
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Sunday 7:30am - 10:00am
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Download the App for the Most Up-to-Date Information

The 2019 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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**July 29 - August 2, 2020**

Carlos Cruz, Vice President for 2020 Conference, and the 2020 Conference Committee, is excited to bring ATHE to the heart of the midwest.

The conference hotel is the Marriott Detroit Renaissance Center.

Look for more information posted at [www.athe.org/conference](http://www.athe.org/conference).
2019 ALL-CONFERENCE PROGRAMMING SCHEDULE

Check daily listings for specific titles, days and times

SCHEDULE-AT-A-GLANCE

Tuesday, August 6, 2019 (Pre-Conference)
9:00 AM – 6:00 PM  Association for Asian Performance Pre-Conference
1:00 PM – 5:30 PM  ATHE Leadership Institute® - Day 1
5:30 PM – 7:00 PM  ATHE Leadership Institute® Opening Reception
6:30 PM – 7:30 PM  Acting and Directing Programs Pre-Conference
8:00 PM – 9:30 PM  Operations Committee Meeting

Wednesday, August 7, 2019
7:30 AM – 5:30 PM  ATHE Leadership Institute® - Day 2
8:00 AM – 3:00 PM  Acting and Directing Programs Pre-Conference
8:00 AM – 3:00 PM  Women and Theatre Program Pre-Conference
8:00 AM – 3:15 PM  Association for Asian Performance Pre-Conference
9:00 AM – 11:00 PM  Focus Group Representatives’ Meeting
10:30 AM – 11:00 AM  Governing Council New Member Orientation
11:00 AM – 12:00 PM  Governing Council Meeting
1:00 PM – 3:15 PM  Joint Meeting of Focus Group Representatives and Governing Council
3:30 PM  CONFERENCE OPENS
3:30 PM – 5:00 PM  Concurrent Sessions
4:00 PM – 8:30 PM  Change of Scene Excursion I (offsite; pre-registration)
4:00 PM – 8:30 PM  Change of Scene Excursion II (offsite; pre-registration)
5:15 PM – 6:45 PM  Concurrent Sessions
7:00 PM – 9:00 PM  Black Theatre Association Graduate Student Reception
7:00 PM – 10:00 PM  New Play Development Workshop (NPDW) and Judith Royer Excellence in Playwriting Award (JREPA): Meet the Teams
7:30 PM – 9:00 PM  Jane Chambers Anthology Book Launch Party

Thursday, August 8, 2019
7:15 AM – 7:45 AM  ATME Warm-ups
7:15 AM - 9:45 AM  Coffee and Breakfast Breads
7:15 AM – 7:45 AM  Grad Student Meet & Greet
7:30 AM – 11:15AM  ATHE Leadership Institute® - Day 3
8:00 AM – 9:30 AM  2019 ATHE Conference Orientation
8:00 AM – 9:30 AM  Concurrent Sessions
8:00 AM – 9:30 AM  Awards Committee Meeting
Thursday, August 8, 2019 (continued)
8:00 AM – 9:30 AM  Electronic Technology Committee Meeting
8:00 AM – 9:30 AM  Professional Development Committee Business Meeting
8:00 AM – 9:30 AM  Research and Publications Committee Meeting
9:00 AM – 11:00 AM  Paid Workshop A: Intimacy for the Stage for Performers
9:00 AM – 12:30 PM  NPDW Rehearsal
9:00 AM – 12:30 PM  JREPA Rehearsal
9:45 AM – 11:15 AM  Concurrent Sessions
9:45 AM – 11:15 AM  Finance Committee Meeting
9:45 AM – 11:15 AM  Membership and Marketing Committee Meeting
11:30 AM – 12:30 PM  Lunch Break
11:30 AM – 1:00 PM  ATHE Leadership Institute® Closing Luncheon and Keynote Speaker
12:30 PM – 2:00 PM  Concurrent Sessions
12:30 PM – 3:45 PM  Paid Workshop B: Fornés Playwriting Workshop
2:15 PM – 3:45 PM  Concurrent Sessions
4:00 PM – 5:30 PM  Concurrent Sessions
5:45 PM – 7:45 PM  Awards Ceremony
7:45 PM – 8:45 PM  Keynote Address, Bill Rauch
8:45 PM – 9:45 PM  Keynote Reception

Friday, August 9, 2019
7:15 AM – 7:45 AM  ATME Warm-ups
7:15 AM – 7:45 AM  Graduate Student Coffee Session
7:15 AM – 9:45 AM  Exhibit Hall Coffee and Breakfast Breads
7:30 AM – 9:30 AM  NPDW Tech Rehearsal
8:00 AM – 11:15 AM  Jane Chambers Award Rehearsal
8:00 AM – 9:30 AM  Concurrent Sessions
9:00 AM – 11:00 AM  Paid Workshop C: Intimacy for the Stage for Directors
9:30 AM – 11:30 AM  JREPA Tech Rehearsal
9:45 AM – 11:15 AM  All-Ages Programming
9:45 AM – 11:15 AM  Concurrent Sessions
11:30 AM – 12:45 PM  Focus Group Membership/Business Meetings
12:45 PM – 1:45 PM  Lunch Break
2:00 PM – 3:30 PM  All-Conference Plenary I
3:45 PM – 5:15 PM  Concurrent Sessions
3:45 PM – 7:00 PM  Paid Workshop D: Tectonic Theatre Project Moment Work Level I
4:00 PM – 6:00 PM  Judith Royer Excellence in Playwriting Award Performance
4:00 PM – 8:30 PM  Change of Scene Excursion III (offsite; pre-registration)
4:00 PM – 8:30 PM  Change of Scene Excursion IV (offsite; pre-registration)
5:30 PM – 7:00 PM  Concurrent Sessions
7:00 PM – 8:00 PM  Dinner Break
7:00 PM – 8:00 PM  Black Theatre Association (BTA) Networking Dinner (offsite)
### Friday, August 9, 2019 (continued)
- **7:00 PM – 8:00 PM**  GSSC Grad Student Evening Social (offsite)
- **7:00 PM – 8:00 PM**  LGBTQ Focus Group Social Mixer
- **7:00 PM – 8:00 PM**  Two-Year College Program DINNER OUT!
- **8:00 PM – 10:00 PM**  Free Performance: After Orlando

### Saturday, August 10, 2019
- **7:15 AM – 7:45 AM**  ATME Warm-ups
- **7:15 AM – 7:45 AM**  Grad Student Coffee Session
- **7:30 AM – 9:30 AM**  NPDW Tech Rehearsal
- **7:15 AM – 9:45 AM**  Exhibit Hall Coffee and Breakfast Breads
- **8:00 AM – 9:30 AM**  All-Ages Programming
- **8:00 AM – 9:30 AM**  Concurrent Sessions
- **9:45 AM – 11:45 AM**  All-Conference Plenary 2
- **11:45 AM – 12:45 PM**  Lunch Break
- **12:45 PM – 2:00 PM**  Focus Group Membership/Business Meetings
- **2:15 PM – 3:15 PM**  ATHE Annual Membership Meeting
- **3:30 PM – 5:00 PM**  Concurrent Sessions
- **3:30 PM – 6:45 PM**  Jane Chambers Performance
- **3:30 PM – 6:45 PM**  New Play Development Workshop: Showcase of Ten-Minute Plays
- **3:30 PM – 6:45 PM**  Paid Workshop E: Tectonic Theatre Project Moment Work Level 2
- **5:15 PM – 6:45 PM**  Concurrent Sessions
- **6:45 PM – 7:45 PM**  Dinner Break
- **8:00 PM – 10:00 PM**  Free Screening: The Rest I Make Up

### Sunday, August 11, 2019
- **7:15 AM – 7:45 AM**  ATME Warm-ups
- **7:30 AM – 9:30 AM**  Coffee and Breakfast Breads
- **8:00 AM – 9:30 AM**  Concurrent Sessions
- **9:45 AM – 11:15 AM**  Concurrent Sessions
- **11:30 AM – 1:00 PM**  Concurrent Sessions
- **1:00 PM**  CONFERENCE CLOSES
TUESDAY, AUGUST 6, 2019

9:00 AM – 6:00 PM

Association for Asian Performance Pre-Conference – Day 1
LOCATION: Grand Cypress B
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, round tables, an emerging scholars panel, graduate student networking, and “Schmoozefest” dinner.
SPEAKER(S):
Pre-Conference Planner: Kristen Rudisill, Bowling Green State University

1:00 PM – 5:30 PM

ATHE Leadership Institute® - Day 1
LOCATION: Magnolia ABC
FOCUS GROUP(S): Professional Development Committee (PDC)
DESCRIPTION: The ATHE Leadership Institute® provides professional development opportunities for faculty members to prepare for leadership roles in higher education and serve more effectively.
SPEAKER(S):
Presenter and Session Coordinator: Kristin Sosnowsky, Louisiana State University
Presenter: Jacob Pinholster, Arizona State University

5:30 PM – 7:00 PM

ATHE Leadership Institute® Opening Reception
LOCATION: Hydrangea
FOCUS GROUP(S): Professional Development Committee (PDC)
6:30 PM – 7:30 PM

**Acting and Directing Programs Pre-Conference: New Directions in Staging Intimacy – Day 1**

LOCATION: Grand Cypress C  
FOCUS GROUP(S): Acting Program (AP), Directing Program (DP)  
DESCRIPTION: The Acting and Directing Programs of the Association for Theatre in Higher Education (ATHE) Pre-Conference - “New Directions in Staging Intimacy” - will address the theme of new ideas in staging intimacy. We will investigate the stakes, existing resources, challenges, opportunities, socio-political and productivity involved in contemporary staging intimacy. Through workshops, round-table discussions, and a guided work session, we will explore strategies, issues, practices and methods theatre artists and educators may undertake when staging intimacy in studio classrooms, rehearsals, auditions and performance.  
SPEAKER(S): Pre-Conference Co-Planners: Emily Rollie (Directing Program), Jennie Pardoe and Lesley-Ann Timlick (Acting Program)

8:00 PM – 9:30 PM

**Operations Committee Meeting**
WEDNESDAY, AUGUST 7, 2019

7:30 AM – 5:30 PM

ATHE Leadership Institute® - Day 2
LOCATION: Magnolia ABC
FOCUS GROUP(S): Professional Development Committee (PDC)
DESCRIPTION: The ATHE Leadership Institute® provides professional development opportunities for faculty members to prepare for leadership roles in higher education and serve more effectively.
SPEAKER(S):
Presenter and Session Coordinator: Kristin Sosnowsky, Louisiana State University
Presenter: Jacob Pinholster, Arizona State University

8:00 AM – 3:00 PM

Acting and Directing Programs Pre-Conference: New Directions in Staging Intimacy - Day 2
LOCATIONS: Grand Cypress C
FOCUS GROUP(S): Acting Program (AP), Directing Program (DP)
DESCRIPTION: The Acting and Directing Programs of the Association for Theatre in Higher Education (ATHE) Pre-Conference - “New Directions in Staging Intimacy” - will address the theme of new ideas in staging intimacy. We will investigate the stakes, existing resources, challenges, opportunities, socio-political and productivity involved in contemporary staging intimacy. Through workshops, round-table discussions, and a guided work session, we will explore strategies, issues, practices and methods theatre artists and educators may undertake when staging intimacy in studio classrooms, rehearsals, auditions and performance.
SPEAKER(S):
Pre-Conference Co-Planners: Emily Rollie (Directing Program), Jennie Pardoe and Lesley-Ann Timlick (Acting Program)

Women and Theatre Program Pre-Conference: Feminist Transitions
LOCATION: Grand Cypress A
FOCUS GROUP(S): Women and Theatre Program (WTP)
DESCRIPTION: In conversation with the larger ATHE Conference theme of “Scene Changes: Performing, Teaching, and Working through the Transitions,” this preconference event examines Feminist Transitions and Transgender Feminisms.
SPEAKER(S):
Pre-Conference Planner: Lisa Sloan, Deputy Director, Pride Center of Staten Island
8:00 AM – 3:15 PM

**Association for Asian Performance Pre-Conference - Day 2**
LOCATION: Grand Cypress B
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, round tables, an emerging scholars panel, graduate student networking, and “Schmoozefest” dinner.
SPEAKER(S):
Pre-Conference Planner: Kristen Rudisill, Bowling Green State University

9:00 AM – 11:00 PM

**Focus Group Representatives’ Meeting**
LOCATION: Poinciana ABCD

10:30 AM – 11:00 AM

**Governing Council New Member Orientation**
LOCATION: Palm ABC

11:00 AM – 12:00 PM

**Governing Council Meeting**
LOCATION: Palm ABC

1:00 PM – 3:15 PM

**Joint Meeting of Focus Group Representatives and Governing Council**
LOCATION: Poinciana ABCD

3:30 PM

**CONFERENCE OPENS**
3:30 PM – 5:00 PM

A Cowboy in Repose: Memorializing Sam Shepard
LOCATION: Palm DEF
FOCUS GROUP(S): American Theatre and Drama Society (ATDS)
DESCRIPTION: This panel (consisting of papers and presentations) will consider Shepard’s current position in the canon, his influence on contemporary writers and how the writer has been memorialized.
SPEAKERS:
Moderator, Presenter, and Session Coordinator: Shannon Blake Skelton, Kansas State University
Sam’s Sons: Shepard, Letts and McDonagh
Presenter: Steve Feffer, Western Michigan University
“All that Power Goin’ Backwards: Performing/Reforming Nostalgia in Sam Shepard’s The Tooth of Crime
Presenter: Dillon Rouse, Texas Tech University
8 Seconds for the Cinematic Cowboy: Sam Shepard’s Buried Child and Fool for Love
Presenter: Jeff Godsey, The University of Wisconsin, Madison
“Methinks the Cowboy Doth Protest too Much”: The Transference from Homophilia to Queer Desire in the Work of Sam Shepard

Asian Theatre Journal Lecture
LOCATION: Regency 2
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 towards a general audience of theatre scholars and practitioners.
SPEAKERS:
Moderator and Session Coordinator: Jennifer Goodlander, Indiana University

Changing the Scene: Pedagogical Interventions in Musical Gender Performance in the University Theatre
LOCATION: Regency 9
FOCUS GROUP(S): Music Theatre/Dance (MT/D), Theory and Criticism (TC)
DESCRIPTION: This panel explores approaches to gender performance pedagogy in undergraduate musical theatre curriculums as aspiring actors transition into college, study, rehearse, and perform.
SPEAKERS:
Moderator: Michelle Dvoskin, Western Kentucky University
Presenter and Session Coordinator: Lusie Cuskey, University of Kansas
The Games We Play: Exploring Conscious Casting and Performance as Research in the Musical Theatre Classroom
Presenter: Katie Donovan, The University of the Arts
“Guys” and “Dolls” - Exercises of Gender Performance  
Presenter: Stephen Tabor, Southern Illinois University  
Corner of this Guy  
Presenter: Angela Duggins, Southern Illinois University  
Cutting off the Flow of Information: Menstruation and Performing Arts Education

3:30 PM – 5:00 PM (CONT’D)

Expect Respect: Storytelling and the Student Voice  
LOCATION: Regency 4  
FOCUS GROUP(S): Theatre and Social Change (TASC)  
DESCRIPTION: We will share student work that is reactive to the transitioning campus and political climate, and experiment with methods to center student voices and experiences.  
SPEAKERS:  
Moderator, Presenter, and Session Coordinator: Amanda Ewing, University of Michigan

Re-Ignite Your Intro to Theatre Class with Innovative Assignments!  
LOCATION: Grand Cypress H  
FOCUS GROUP(S): Two-Year College Program (TYCP), Theatre as a Liberal Art (TLA)  
DESCRIPTION: Join members of 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! Panelists will present innovative assignments that “break out” of the mold of the standard survey course.  
SPEAKERS:  
Moderator and Session Coordinator: Thomas Rothacker, City University of New York, Kingsborough Community College  
Moderator: Christina Marin, Phoenix College  
Presenter: Shawna Mefferd Kelty, State University of New York, Plattsburgh  
Presenter: Sarah Fabian, Northeastern Illinois University  
Presenter: Natasha Yannacanedo, City University of New York, Hostos Community College  
Presenter: Brook Davis, Wake Forest University

Theatre as a Liberal Art: Africanist Aesthetic in Pedagogy and Performance Practices  
LOCATION: Palm ABC  
FOCUS GROUP(S): Black Theatre Association (BTA)  
DESCRIPTION: How does a dominant culture frame the discussion, shape the scene, determine or over determine the meaning of terms? When the frame is
a Eurocentric frame the parameters that follow generate Eurocentric cultural phenomena; when scene is shifted to an Afrocentric frame, vast creative possibilities unfold. Changing of the scenes in this manner involves resituating the basis from which one sets about to establish such bedrock essences as truth and beauty.

SPEAKERS:
Moderator, Presenter, and Session Coordinator: Alycia Bright Holland, Eastern Connecticut State University
Presenter: DeRon Williams, Eastern Connecticut University
Theatre as a Liberal Art: Africanist Aesthetic in Pedagogy and Performance Practices
Presenter: Sharrell Luckett, University of Cincinnati
Theatre as a Liberal Art: Africanist Aesthetic in Pedagogy and Performance Practices

3:30 PM – 5:00 PM (CONT’D)

Theatre Skills in the Corporate World
LOCATION: Grand Cypress I
FOCUS GROUP(S): Theatre as a Liberal Art (TLA)
DESCRIPTION: This panel discusses the skills theatre can provide to students who want to pursue careers in the corporate sphere.
SPEAKERS:
Moderator and Session Coordinator: Zach Dailey, Texas Tech University
Presenter: Elena SV Flys, Eastern Michigan University
Presenter: Tiffany Pounds-Williams, Boston College
Presenter: Nadja Masura, Independent Scholar
Presenter: Kathryn Edney, Regis College

Transatlantic Musical Theatre: Examining Similarities and Differences between Musical Theatre in the United States of America and Europe
LOCATION: Grand Cypress G
FOCUS GROUP(S): Music Theatre/Dance (MT/D)
DESCRIPTION: Panelists conduct a round-table discussion based on their individual explorations of musicals and musical theatre artists that explores the difference between musical theatre in the United States and in Europe.
SPEAKERS:
Moderator, Presenter, and Session Coordinator: Rebecca Holley, Missouri Valley College
Presenter: John Berst, University of New Hampshire
A New Life: Frank Wildhorn’s Challenges on Broadway and His Transformative Second Career in Eurasia
Presenter: Wes Pearce, University of Regina
Challenges and Anxieties of Crossing the Atlantic: or Whatever Happened to Love Never Dies?
Presenter: Clare Chandler, Edge Hill University

3:30 PM – 5:00 PM (CONT’D)

Transitions to Tomorrow: Intersections of Performance and Sci/Tech
LOCATION: Orchid
FOCUS GROUP(S): Design, Tech, and Management (DTM)
DESCRIPTION: Panelists discuss new performance-based projects involving technologies and science that are profoundly shaping the future: robotics, AI, virtual reality, digital media, and space exploration.
SPEAKERS:
Presenter, Moderator, and Session Coordinator: Lance Gharavi, Arizona State University
Rehearsing the Future: Arts for Advancing Science and Engineering
Presenter: Heather Barfield, Austin Community College
Live Ghosts: Augmented Reality (AR) as Integrated Performance Practice
Presenter: Julienne Greer, University of Texas, Arlington
Empathy and Embodiment: Bonding with Bots
Presenter: David Saltz, University of Georgia
The Rosetta Theatre Project: An Immersive, Multilingual, Intermedial Performance

5:15 PM – 6:45 PM

Changing Direction: Developing Feminist Leadership in the Rehearsal Room
LOCATION: Palm ABC
FOCUS GROUP(S): Women and Theatre Program (WTP), Directing Program (DP)
DESCRIPTION: “Changing Direction” is a roundtable discussion addressing the ways in which women are challenging traditional directing pedagogies and reshaping the discipline through a feminist lens.
SPEAKERS:
Moderator, Presenter, and Session Coordinator: Jayme Kilburn, Cornell University
The Figure of the “Facilitateur”: The Subversive Craft of Facilitating Feminist Workshops
Presenter: Emily Rollie, Central Washington University
Cultivating Collaborative Communication: A Feminist Director Attempts to Change the Conversation
Presenter: Anita Gonzalez, University of Michigan, Ann Arbor
Holding Space, Negotiating Power. Women and reticence. It’s not about leaning in it’s about honoring self-worth and power.
Presenter: Ann M. Shanahan, Purdue University

Walking in a Womb: Potency and Vulnerability in Feminist Theatre Spaces
Presenter: Nicole Hodges Persley, University of Kansas

Challenging the Ghost of Power: Inspiring Ingenuity, Faith and Action in the Rehearsal Space
Presenter: Faith Hillis, University of Texas, Austin

What Can We Hold? Dealing with Trauma in the Rehearsal Room

5:15 PM – 6:45 PM (CONT’D)

Culture Change or Choreography: How to Bring Appropriate Intimacy Protocol into All Aspects of the Work
LOCATION: Grand Cypress AB
FOCUS GROUP(S): Acting Program (AP), Directing Program (DP), Association of Theatre Movement Educators (ATME)
DESCRIPTION: This round table discussion will focus on the importance of training the whole in theatrical intimacy, going beyond having an intimacy choreographer. This panel brings together teachers, directors, actors and intimacy choreographers in an open discussion on the pros and cons of a theatrical intimacy training.
SPEAKERS:
Moderator, Presenter, and Session Coordinator: Laura Rikard, University of South Carolina, Upstate
Presenter: Kate Busselle, Stephens College
Presenter: Chelsea Pace, University of Maryland
Presenter: Brent Shultz, New School University
Presenter: Susanne Sawyer, Elon University

Discovery in Practice and Pedagogy
LOCATION: Poinciana CD
FOCUS GROUP(S): Playwrights and Creative Teams (PACT), Dramaturgy (DR), Directing Program (DP)
DESCRIPTION: This session engages “discovery” as the stimulus for plot shifts or transitions from the perspective of the playwright, the dramaturg, the director, and the choreographer.
SPEAKERS:
Moderator, Presenter and Session Coordinator: Wendy Dann, Ithaca College
Staging Discovery: How Student Directors Learn to Stage Story
Presenter: Saviana Stanescu, Itaca College
Presenter: Lindsay Cummings, University of Connecticut
Shifting Ground: Teaching Students to Read the Terrain of Change
5:15 PM – 6:45 PM (CONT’D)

**Entrances and Exits: Traversing the Changing Landscape of Applied Theatre Facilitation**
LOCATION: Regency 8
FOCUS GROUP(S): Theatre and Social Change (TASC)
DESCRIPTION: Through a series of case studies, this panel explores the complex transitions into and out of the role of applied theatre facilitator.
SPEAKERS:
Moderator: Roxanne Schroeder-Arce, University of Texas, Austin
Presenter and Session Coordinator: Aubrey Helene Neumann, Ohio State University
Presenter: Moriah Flagler, Ohio State University

**Now What?: Sustainable Community Leadership in Applied Theatre**
Presenter: Rivka Rocchio, State University of New York, Potsdam

**Limited Time: Bringing Ethics into Project Conclusion in Applied Theatre in Prisons**
Presenter: Will Kiley, University of Texas, Austin, The Yard Theatre Company

**Directing Ourselves Into Irrelevance - Youth Theatre Ensembles Aging Into Leadership Positions**
Presenter: Aubrey Helene Neumann, Ohio State University

**“See you later, facilitator”: Transitioning Out of the Role of Lead Devisor**

**Fling Open the Prison Door: Transitioning to a Free Jaw**
LOCATION: Regency 3
FOCUS GROUP(S): Voice and Speech Trainers Association (VASTA)
DESCRIPTION: The jaw can clamp down on impulses, blocking vocal vibrations and emotion. Explore methods for unlocking your jaw, from Feldenkrais to Linklater, and allow more of you to come through.
SPEAKERS:
Presenter and Session Coordinator: Rebecca Covey, Florida International University
Fling Open the Prison Door: Transitioning to a Free Jaw
Presenter: Lesley-Ann Timlick, Florida International University
Freeing the Jaw through the Feldenkrais Technique

**Flipping the Script: Scene Changes in Performance Juries**
LOCATION: Grand Cypress H
FOCUS GROUP(S): Music Theatre/Dance (MT/D), Acting Program (AP)
DESCRIPTION: This panel will present the ways in which several institutions have shifted the “scenery” for the performance jury process leading to more authentic assessments that better serve students, department, universities and the profession.
SPEAKERS:
Moderator and Session Coordinator: Amy Osatinski, University of Northern Iowa
Panelist: Jim Bray, University of Northern Iowa
Panelist: Matt Weedman, University of Northern Iowa
Panelist: Jeremy Sortore, Utah Valley University
Panelist: Deric McNish, Michigan State University
Panelist: Katie Donovan, University of the Arts
Panelist: Ryan Welsh, Michigan State University
Panelist: Alexis Black, Michigan State University

3:30 PM – 5:00 PM (CONT’D)

Out of the Basement: Onto the Stage
LOCATION: Regency 5
FOCUS GROUP(S): Directing Program (DP)
DESCRIPTION: A roundtable discussion on creating art from popular culture and fandom (i.e. Spongebob, Harry Potter, Dungeons and Dragons, Video Games, etc.).
SPEAKERS:
Moderator, Presenter, and Session Coordinator: Jeffrey Sneed, University of Central Florida
Out of the Basement: Onto the Stage
Moderator: Casey Toney, One Shot Podcast Network
Moderator: Chris Lloyd
DragonCon

Sociology of Dictator Movement in Multimedia Theater
LOCATION: Grand Cypress I
FOCUS GROUP(S): Performance Studies (PSFG), Association for Asian Performance (AAP)
DESCRIPTION: It is a PhD thesis which incorporates and analyzes multimedia theater and its connotation with social dictatorship movements.
SPEAKERS:
Session Coordinator: Moein Mohebalian, Theater educator
Moderator and Presenter: Golnaz Asldini, Theater director

Teaching and Producing and Assessing: Oh My!
LOCATION: Poinciana AB
FOCUS GROUP(S): Professional Development Committee (PDC)
DESCRIPTION: Spearheading assessment in a small department.
SPEAKERS:
Moderator, Presenter, and Session Coordinator: Jane Duncan, Belmont University
Presenter: Travis Malone, Virginia Wesleyan University
Presenter: Bradley Griffin, Pepperdine University
5:15 PM – 6:45 PM (CONT’D)

The Next Act: Approaches to the Problem of the Canon in Undergraduate Education
LOCATION: Grand Cypress G
FOCUS GROUP(S): Theatre and Social Change (TASC)
DESCRIPTION: With the premise that “the canon” must move to the wings, we ask what can occupy the spotlight for this next act of theatre.
SPEAKERS:
Presenter and Session Coordinator: Lindsey Mantoan, Linfield College
Moderator and Presenter: Angela Farr Schiller, Kennesaw State University
Presenter: Matthew Moore, Muhlenberg College
Presenter: Lindsey Mantoan, Linfield College

‘The play’s the thing’: Working through the Transitions in PACT’s Play Development Process
LOCATION: Regency 1
FOCUS GROUP(S): Playwrights and Creative Teams (PACT)
DESCRIPTION: This working session will explore how playwrights, directors, dramaturgs, designers, and actors develop a new play through PACT’s transitional, creative process.
SPEAKERS:
Moderator, Presenter, and Session Coordinator: Janna Segal, University of Louisville
Moderator and Presenter: Hank Willenbrink, University of Scranton
Moderator and Presenter: Melpomene Katakalos, Lehigh University
Moderator and Presenter: Fred Rubeck, Elon University
Presenter: Ingrid De Sanctis

Thinking Shakespeare-Barry Edelstein
LOCATION: Regency 7
FOCUS GROUP(S): Acting Program (AP)
DESCRIPTION: Master Shakespeare teacher and director Barry Edelstein discusses the principles of acting Shakespeare as discussed in his book Thinking Shakespeare.
SPEAKERS:
Presenter and Session Coordinator: Kathy Sova, Theatre Communications Group
Moderator and Presenter: Barry Edelstein, The Old Globe
Thinking Shakespeare
5:15 PM – 6:45 PM (CONT’D)

Western Theatre in Global Contexts
LOCATION: Orchid
FOCUS GROUP(S): Directing Program (DP), Performance Studies (PSFG)
DESCRIPTION: This session looks at ways theatre directors, devisers and teachers work with western theories and texts in countries that do not share western theatre histories and practices.
SPEAKERS:
Moderator, Presenter, and Session Coordinator: Jillian Campana, American University in Cairo
Presenter: Yasmine Jahanmir, American University of Kuwait
West Side Stories: the racial politics of staging Hell’s Kitchen globally
Presenter: Arnab Banerji, Loyola Marymount University
Laxmi Bai got drunk at Malini’s dinner and Venturewell became an underwear baron: JUDE productions of Western classics in Kolkata, India
Moderator and Presenter: Jillian Campana, American University in Cairo
Lysistrata in Cairo: maintaining values while extending the limit

7:00 PM – 9:00 PM

Black Theatre Association Graduate Student Reception
LOCATION: Hydrangea
FOCUS GROUP(S): Black Theatre Association (BTA)
DESCRIPTION: Graduate Student Reception: Open to current BTA graduate students and students interested in the Black Theatre Association Focus Group.
SPEAKERS:
Moderator and Session Coordinator: Gabby Randle, Northwestern University

7:00 PM – 10:00 PM

New Play Development Workshop and Judith Royer Excellence in Playwriting Award: Meet the Teams and Orientation
LOCATION: Grand Cypress AB
FOCUS GROUP(S): Playwrights and Creative Teams (PACT), Acting Program (AP), Design, Tech, and Management (DTM), Directing Program (DP), Dramaturgy (DR)
DESCRIPTION: Creative Teams for the New Play Development Workshop and Judith Royer Excellence in Playwriting Award gather for orientation and a first rehearsal in preparation for readings at the conference.
NPDW Director/On Site Co-Producer: Ingrid De Sanctis, James Madison University
NPDW Coordinator: Adam Houghton, Brigham Young University
NDPW On-Site Co-Producer/Stage Manager: Alexi Siegel, Freelance
NPDW Scenography On Site Coordinator: Melpomene Katakalo’s, Lehigh University
JREPA Producer and Coordinator: Anne Healy, University of Texas at Arlington
JREPA Coordinator of Selection Process: Charlene Donaghy
PACT Focus Group Representative: Hank Willenbrink, University of Scranton
PACT Co-Conference Planners: Janna Segal, University of Louisville and Greg White, University of Central Oklahoma

7:30 PM – 9:00 PM

Jane Chambers Anthology Book Launch Party
LOCATION: Poinciana AB
FOCUS GROUP(S): Acting Program (AP), Directing Program (DP)
DESCRIPTION: Join the Women and Theatre Program to celebrate the recent publication of *Lesbian and Queer Plays from the Jane Chambers Prize*, coedited by Maya E. Roth and Jen-Scott Mobley. A collaboration between WTP and NoPassport Press, the volume features five recent winners of the Jane Chambers Prize for feminist playwriting. Join us to toast this first volume, called “fearless and hot,” by Madeleine George, and get a sneak preview of volume two, *Cross-Cultural Plays from the Jane Chambers Prize!*
THURSDAY, AUGUST 8, 2019

7:15 AM – 7:45 AM

ATME Warm-Up
LOCATION: Grand Cypress C
FOCUS GROUP(S): Conference Committee (CC)
DESCRIPTION: Come wake up with ATME to get you started for an exciting day of conferencing!
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Matt Saltzberg, Salisbury University

Graduate Student Meet and Greet
LOCATION: Portico
FOCUS GROUP(S): Professional Development Committee (PDC)
DESCRIPTION: 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. This informal session will occur on Thursday, Friday, and Saturday.
SPEAKER(S):
Moderator and Session Coordinator: Erin Cawley, Texas Tech University
Moderator: Daniel Ricken, Bowling Green State University

7:30 AM – 11:15 AM

ATHE Leadership Institute® Day 3
LOCATION: Grand Cypress B
FOCUS GROUP(S): Professional Development Committee (PDC)
DESCRIPTION: The ATHE Leadership Institute® provides professional development opportunities for faculty members to prepare for leadership roles in higher education and serve more effectively.
SPEAKER(S):
Presenter and Session Coordinator: Kristin Sosnowsky, Louisiana State University
Presenter: Jacob Pinholster, Arizona State University
2019 ATHE Conference Orientation
LOCATION: Grand Cypress A
FOCUS GROUP(S): Membership and Marketing Committee (MMC)
DESCRIPTION: Whether you’re new to ATHE or a longtime attendee, join us for an introduction to the conference in general, this year’s programming, ATHE itself, and some places to start for people who want to become more involved in the organization. We look forward to answering your questions!
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Kelly Howe, Loyola University Chicago

Awards Committee Meeting
LOCATION: Camellia
FOCUS GROUP(S): Awards Committee (AWDC)
DESCRIPTION: Annual meeting of the ATHE Awards Committee Members
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Ann Folino White, Michigan State University

Best Practices for Advising the Student-led Production Company or Drama Club
LOCATION: Regency 6
FOCUS GROUP(S): Theatre as a Liberal Art (TLA)
DESCRIPTION: Roundtable discussion on best practices and challenges of advising, mentoring, and directing for university student-led producing and non-producing theatre organizations and clubs.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Hillary Haft Bucs, Western New England University
The Role of the Student Producing Club in a Minor Only Program
Moderator and Presenter: Kathleen Sills, Merrimack College
The Role of Faculty Advisor as Director
Presenter: Michelle Hayford, University of Dayton
Best practices on the Student Theatre Club’s Relationship with the Mainstage Season
Presenter: Amanda Dawson, Brescia University
Running the Student Theatre Club as a Solo-Professor
Presenter: Karen Gygli, John Carroll University
Mentoring Season Selection for the Student Producing Dramatic Organization
Presenter: Diego Villada, New College of Florida
Helping Students Maintain Ownership of Their Productions
Presenter: Beth Johnson, Finger Lakes Community College  
Best Practices for Mentoring The Student Theatre Club’s Production Season  
When it is Independent of the Mainstage Theatre Season  
Presenter: Jeanne Leep, Edgewood College  
Best Practices for Leadership in Student Groups

8:00 AM – 9:30 AM (CONT’D)

Creating Spaces! Changing the Scenery of the Modern Theatrical Landscape by Amplifying a Diverse Range of Voices  
LOCATION: Regency 5  
FOCUS GROUP(S): Women and Theatre Program (WTP), Theatre and Social Change (TASC)  
DESCRIPTION: Devised work contains incredible potential for changing the world. Solo performance, installation art, and abstract forms propel us toward gender parity and other intersectional goals.  
SPEAKER(S):  
Moderator, Presenter, and Session Coordinator: Kyla Kazuschyk, Louisiana State University  
Presenter: Camilla Morrison, University of North Dakota  
Costuming our Thoughts and Fears  
Presenter: Andréa Morales, Louisiana State University, Magnolia Theatre Company and Human Race Theatre Company  
Re-Shaping the Box - How a Quick, Down and Dirty Social Discourse Can Be Utilized in Solo-Performance  
Presenter: Maggie McGurn, Virginia Museum of Fine Arts  
Devising a One-person Show and Beyond

Deans and Chairs - An Open Conversation  
LOCATION: Gardenia  
FOCUS GROUP(S): Professional Development Committee (PDC)  
DESCRIPTION: This session is for Deans and Chairs to discuss the current and pressing issues involved with being administrators.  
SPEAKER(S):  
Moderator, Presenter, and Session Coordinator: Kathryn Edney, Regis College

Discovering the Clown  
LOCATION: Regency 3  
FOCUS GROUP(S): Acting Program (AP)  
DESCRIPTION: Preeminent clown, actor and teacher Christopher Bayes will conduct an acting workshop.  
SPEAKER(S):  
Session Coordinator: Kathy Sova, Theatre Communications Group  
Moderator and Presenter: Christopher Bayes, The Funny School of Good Acting
8:00 AM – 9:30 AM (CONT’D)

**Electronic Technology Committee Meeting**  
LOCATION: Orchid  
FOCUS GROUP(S): Electronic Technology Committee (ETC)  
SPEAKER(S):  
Moderator and Session Coordinator: Karen Jean Martinson, Arizona State University

**Graduate Student Subcommittee (GSSC) Mental Health Roundtable**  
LOCATION: Regency 7  
FOCUS GROUP(S): Professional Development Committee (PDC)  
DESCRIPTION: This roundtable will serve as a forum in which to discuss perspectives on graduate student mental health as well as strategies for keeping up with mental health during graduate school.  
SPEAKER(S):  
Moderator and Session Coordinator: Erin Cawley, Texas Tech University  
Moderator: Daniel Ricken, Bowling Green State University

**Identity Lost: The Paradox of Becoming Young Again**  
LOCATION: Grand Cypress I  
FOCUS GROUP(S): Playwrights and Creative Teams (PACT)  
DESCRIPTION: The session will cut across barriers of greed and countries, as growth and death are universal phenomenon.  
SPEAKER(S):  
Presenter and Session Coordinator: Daniel Appiah-Adjei, Keepers Theatre  
Identity Lost: The paradox of becoming young again

**Improvisation as a Pedagogy for Civic Engagement**  
LOCATION: Regency 4  
FOCUS GROUP(S): Theatre and Social Change (TASC)  
DESCRIPTION: Participate in improv games and demos, and discuss methods and intervention points for directors and teachers to examine improvisation in the context of civic engagement.  
SPEAKER(S):  
Moderator, Presenter, and Session Coordinator: Olivia Hartle, Point Park University

**Interaction, Immersion, and Liveness**  
LOCATION: Regency 8  
FOCUS GROUP(S): Directing Program (DP)  
DESCRIPTION: Audience interaction and immersion are central to many theater productions. Case studies examine how direct audience contact can heighten the meaning and impact of production.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Michael Yawney, Florida International University
Rudi Goblen’s DanceTheater Audience-Participation Tragedy
Presenter: Cynthia Croot, University of Pittsburgh
What Happens in the Restaurant Stays in the Restaurant
Presenter: Isaac Eddy, Northern Vermont University, Johnson
A Contemporary Immersive Interpretation of a Greek classic

8:00 AM – 9:30 AM (CONT’D)

Professional Development Committee Meeting
LOCATION: Poinciana AB
FOCUS GROUP(S): Professional Development Committee (PDC)
DESCRIPTION: The committee meets to discuss the present and future needs of the field of professional development at ATHE.
SPEAKER(S):
Moderator and Session Coordinator: Barbara Parisi, Long Island University, Brooklyn Campus

Research and Publications Committee Meeting
LOCATION: Palm DEF
FOCUS GROUP(S): Research and Publication Committee (RPC)
SPEAKER(S):
Session Coordinator: DJ Hopkins

Restaging Islam: The Changing Landscape of Middle Eastern Theatre and Politics
LOCATION: Grand Cypress G
FOCUS GROUP(S): Religion and Theatre (RT), Theatre and Social Change (TASC)
DESCRIPTION: This session looks at the intersections of Islam and politics within theatre/performance in the Middle East, critiquing systems of reading the Middle East as “Other.”
SPEAKER(S):
Moderator and Session Coordinator: Ali-Reza Mirsajadi, Tufts University
Presenter: Rana Esfandiary, University of Kansas
Bewildered They Stood, Like An Empty Oath, Like a Solemn Kurd: Mountain Language and Its Plea for Justice
Presenter: Bart Pitchford, University of Texas, Austin
Performing Islam and Education in Syria: On Fares al-Zahaby’s Mawlana
Presenter: Sarah Fahmy, University of Colorado, Boulder
Veiled bodies unveiling voices: Gender performativity in Egyptian political activism
8:00 AM – 9:30 AM (CONT’D)

**Stories of Transition: An Introduction to Playback Theatre**
LOCATION: Regency 2
FOCUS GROUP(S): Theatre and Social Change (TASC)
DESCRIPTION: Explore Playback Theatre, an improvisational art form that invites audiences to share their stories, and then “plays-them-back” in ways designed to honor teller and story.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Sybil St Claire, University of Central Florida
Presenter: Ralph Krumins, University of Central Florida

**Trans and Non-Binary Roles for Trans and Non-Binary Actors**
LOCATION: Poinciana AB
FOCUS GROUP(S): Lesbian, Gay, Bisexual, Transgender, Queer (LGBTQ)
DESCRIPTION: In this session, presenters will share techniques for supporting trans and non-binary students in performances of characters with whom they can resonate.
SPEAKER(S):
Session Coordinator: Joy Brooke Fairfield, Rhodes College
New plays with characters for trans and non-binary actors
Presenter: Laura Dougherty, Hamline University
Case study: Opening up Casting with Caryl Churchill’s *Love and Information*
Presenter: Joshua Bastian Cole, Cornell University
The Politics of Casting
Presenter: Laurelann Porter, Benedictine University Mesa
Non-Binary Characters in the Bechdel Test Festival

**Transformational Spaces: When Scene Changes in Our Lives Revolutionize Our Artistry**
LOCATION: Regency 9
FOCUS GROUP(S): Playwrights and Creative Teams (PACT)
DESCRIPTION: Presenters will discuss how visiting and participating in certain spaces have pushed them to make changes in their own creative work.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Blake A. Willoughby, Center for Applied Theatre and Drama Research/University of Missouri
The EJI National Memorial for Peace and Justice: Transforming Scenes in Playwrighting and Directing
Presenter: Susan Stone-Lawrence, Texas Tech University
Creating Anti-Racist Depictions of Racist History: Following the Example of the EJI National Memorial for Peace and Justice
Presenter: Joshua Saboorizadeh, Center for Applied Theatre and Drama Research/University of Missouri
Do Raghe: Reclaiming My Ethnic Identity

8:00 AM – 9:30 AM (CON’T’D)

Transitional Histories: Change and Meaning-making in the Americas
LOCATION: Grand Cypress H
FOCUS GROUP(S): American Theatre and Drama Society (ATDS), Theatre History (TH)
DESCRIPTION: Examining the modern theatrical circuit, peace and soccer in Colombia, and reinterpretations of *West Side Story*, these papers explore change as a historiographical challenge.
SPEAKER(S):
Presenter and Session Coordinator: Derek Miller, Harvard University
Coming to a Theater Near You
Presenter: Lisa Jackson-Schebetta, Skidmore College
La Paz F.C.: Performing through Transition in Colombian Futból
Presenter: Mary Schnepf, University at Buffalo, State University of New York
The Changing and Unchanging Politics of “America”: A Look at Bill Murray, Jan Vogler and Friends’ Performance of *West Side Story’s* “America” as Political Statement in the Trump Era

VASTA Debut Panel
LOCATION: Palm ABC
FOCUS GROUP(S): Voice and Speech Trainers Association (VASTA)
DESCRIPTION: This is a debut panel for voice and speech presenters.
SPEAKER(S):
Moderator and Session Coordinator: Rene E. Pulliam, Voice and Speech Trainers Association
Panelist: Melissa Tonning-Kollwitz, Marymount Manhattan College
Panelist: Susan Schuld, University of Florida
Panelist: Andrea Odinov, Loyola Marymount College
Panelist: Erin Nicole Washington, Independent Artist

9:00 AM – 11:00 AM

Paid Workshop A: Intimacy for the Stage for Performers
LOCATION: Regency 1
FOCUS GROUP(S): Conference Committee (CC)
DESCRIPTION: This two-hour class examines the technique behind finding authentic chemistry between scene partners while separating the romantic
lives of the actors from their characters. We will explore acting exercises designed specifically to safely explore the energy used in acting scenes of intimacy. A safe space to explore this work will be provided, and all exercise are optional and consensual. No kissing is required in the workshop, some light contact will be included.

SPEAKER(S):
Session Coordinator: Andrew Gibb, Texas Tech University
Presenter: Tonia Sina, Intimacy Directors International

9:00 AM – 12:30 PM

Judith Royer Award for Excellence in Playwriting Rehearsal
LOCATION: Grand Cypress C
FOCUS GROUP(S): Playwrights and Creative Teams (PACT), Acting Program (AP), Design, Tech, and Management (DTM), Dramaturgy (DR), Directing Program (DP)
DESCRIPTION: Creative team for the JREPA meet for rehearsal #2 in preparation for the staged reading that will be workshopped and showcased during the conference.
SPEAKER(S):
JREPA Producer and Coordinator: Anne Healy, University of Texas, Arlington
JREPA Coordinator of Selection Process: Charlene Donaghy
PACT Focus Group Representative: Hank Willenbrink, University of Scranton
PACT Co-Conference Planners: Janna Segal, University of Louisville and Greg White, University of Central Oklahoma

New Play Development Workshop Rehearsal
LOCATION: Grand Cypress DE
FOCUS GROUP(S): Playwrights and Creative Teams (PACT), Acting Program (AP), Design, Tech, and Management (DTM), Dramaturgy (DR), Directing Program (DP)
DESCRIPTION: NPDW creative teams meet to address final details such as scheduling, program, casting and questions and teams begin work together.
SPEAKER(S):
NPDW Director/On Site Co-Producer: Ingrid De Sanctis, James Madison University
NPDW Coordinator: Adam Houghton, Brigham Young University
NPDW On-Site Co-Producer/Stage Manager: Alexi Siegel, Freelance
NPDW Scenography On Site Coordinator: Melpomene Katakalo, Lehigh University
PACT Focus Group Representative: Hank Willenbrink, University of Scranton
PACT Co-Conference Planners: Janna Segal, University of Louisville and Greg White, University of Central Oklahoma
9:45 AM – 11:15 AM

A Problem of Presence: Understanding Changes in Religious Ideology Through Theatre
LOCATION: Palm DEF
FOCUS GROUP(S): Religion and Theatre (RT)
DESCRIPTION: Through a lens of performance, this panel offers methodologies in defining Christianity and more broadly, in understanding cultural and political shifts in religious ideology.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Joseph D’Ambrosi, Indiana University
Performing the Heart of Antebellum Evangelicalism
Presenter: Dana Tanner-Kennedy, Yale School of Drama
Postsecular American Theater
Presenter: Kristin O’Malley, University of Pittsburgh
Are you there, God? Performances of Presence on the American Secular Stage

Accents in Musicals: What’s a Voice and Speech Coach to do?
LOCATION: Regency 8
FOCUS GROUP(S): Voice and Speech Trainers Association (VASTA), Music Theatre/Dance (MT/D)
DESCRIPTION: A discussion between dialect coaches and directors to clarify what coaches encounter working on musicals and how continued collaboration can produce more vocally integrated shows.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Colton Weiss, Ohio State University
Presenter: Diane Nieman Senffner, Speech and Learning Works
Presenter: Lesley Ann-Timlick, Florida International University
Presenter: Margaret Ball, East Stroudsburg University
Presenter: Stacey Cabaj, Loyola Marymount University

Changes of Theme Park Scenery: Dramaturging Dapper Day, SeaWorld, Rivers of Light, and the Century of Progress
LOCATION: Grand Cypress H
FOCUS GROUP(S): Theatre History (TH)
DESCRIPTION: These papers use dramaturgical and historiographic performance analysis to explain major changes and failures at an array of contemporary and historic theme parks.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Megan Geigner, United States Naval Academy
Whose Progress?: Ethnic Villages at the Century of Progress World’s Fair, 1933-4
Presenter: Victoria Pettersen Lantz, Sam Houston State University
Reimagineering Tourism: Tourist-Performer and Changing the Scenery at Walt Disney World
Presenter: Jennifer Kokai, Weber State University
Orca-strating Scene Changes: SeaWorld Ohio and Performances of the Ocean
Presenter: Tom Robson, Millikin University
Changing the Scene to Only Scenery: The Elimination of Liveness in Disney’s Rivers of Light

9:45 AM – 11:15 AM (CONT’D)

Cultivating Leadership - Tools for Leading Departments and Programs
LOCATION: Gardenia
FOCUS GROUP(S): Professional Development Committee (PDC)
DESCRIPTION: ATHE unveils its new book - Cultivating Leadership. Learn how the book nurtures the holistic and practical needs of those who seek to learn how to “Lead from where you are.”
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Travis Malone, Virginia Wesleyan University
Moderator and Presenter: Barbara Parisi, Long Island University, Brooklyn

Decolonizing Institutional Norms: Syllabi and . . .
LOCATION: Grand Cypress A
FOCUS GROUP(S): Latinx, Indigenous, and the Americas (LIA), American Theatre and Drama Society (ATDS), Dramaturgy (DR)
DESCRIPTION: Our work focuses on decolonizing syllabi, seasons, guest artist relationships, peer-reviewed journal culture, labor practices, professionalization, institutional and/or field-wide expectations, and conference culture.
SPEAKER(S):
Session Co-Coordinator: Lisa Jackson-Schebetta, Skidmore College
Session Co-Coordinator: Courtney Elkin Mohler, Indiana University
Session Co-Coordinator: Joy Brooke Fairfield, Rhodes College
Session Co-Coordinator: Martine Kei Green-Rogers, State University of New York, New Paltz
Presenter: Amy Sarno, Beloit College
Decolonizing grading at liberal arts classroom
Presenter: Rachel M.E. Wolfe, Utica College
Decolonizing the Season
Presenter: Coya Paz Brownrigg, DePaul; Free Street Theatre
City Histories and Conservatories
Presenter: Jaclyn Pryor, Reed College
Settler Colonization and Higher Education
CONCURRENT SESSIONS
THURSDAY, AUGUST 8, 2019

Presenter: Kelsey Jacobson, Queens University
Efforts to Indigenize and Decolonize Our Pedagogical Methods
Presenter: Stephanie Lim, University of California, Irvine
Decolonizing the Canon: Intro to Dramatic Lit Syllabi
Presenter: Sarah Fahmy, University of Colorado, Boulder
Decolonizing Feminism: Embracing Arab & African Voices
Presenter: Vibrina Coronado, Methodist University
Costume and Stagecraft and Decolonization
Presenter: Ann Haugo, Illinois State University
Administrators Reading Indigenizing the Academy: Decolonial Action or Romance?
Presenter: Christine Young, University of San Francisco
Decolonizing the Artistic Decision Making Process
Presenter: Diego Villada, New College Florida
Decolonizing of Syllabi, Institutional Hierarchies, and Student Interactions
Presenter: Stephen Harrick, Central Michigan University
Decolonizing the Theory/Criticism Course
Presenter: Jennifer Goodlander, Indiana University
Decolonizing Interdepartmental Relations
Presenter: Christiana Harkulich Molldrem, Miami University, Ohio
This is Myaamionki: Land Acknowledgements in College Campus Performances
Presenter: Rena Heinrich, University of Southern California
Decolonizing Race Discussions in the Classroom
Presenter: EJ Westlake, University of Michigan
The Case for Studying “Bad” Theatre
Presenter: Elizabeth Brown-Guillory, Texas Southern University
Decolonizing Multi-Ethnicity
Presenter: Bethany Hughes, University of Michigan
Decolonizing Syllabi
Presenter: Jean O’Hara, University of Alberta
Decolonizing Syllabi
Presenter: Annalisa Dias, The Welders
Workshop Strategies on Decolonizing
9:45 AM – 11:15 AM (CONT’D)

**Drama Therapy and Community Engagement Across the Lifespan**
LOCATION: Regency 6
FOCUS GROUP(S): Senior Theatre Research and Performance (STRP)
DESCRIPTION: Discover how applied theatre educators are helping students to address wellness in their community.
SPEAKER(S):
Session Coordinator: Andrew Gaines, Grays Harbor College
Presenter: Lisa Powers, University of South Florida, Tampa

**Developing Children and Teens Across the Autistic Spectrum**
Presenter: Paige Dickinson, Eckerd College

**Theatre Arts and Aging: Patients and Caregivers**

**Finance Committee Meeting**
LOCATION: Camellia
FOCUS GROUP(S): Finance Committee (FC)
SPEAKER(S):
Moderator and Session Coordinator: Jon Rossini, University of California, Davis

**Membership and Marketing Committee Annual Meeting**
LOCATION: Camellia
FOCUS GROUP(S): Membership and Marketing Committee (MMC)
DESCRIPTION: ATHE’s Membership and Marketing Committee will gather in person to discuss ongoing projects and future goals. This meeting, however, is open to all conference attendees. In other words, even if you’re not a current member of this committee, please do feel welcome to join us.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Kelly Howe, Loyola University Chicago

**Negotiating Transitions: A Psychophysical Approach**
LOCATION: Regency 3
FOCUS GROUP(S): Acting Program (AP)
DESCRIPTION: Session leaders will demonstrate the Three Sisters and Psychological Gesture, imaginative exercises in the Michael Chekhov Technique to help actors negotiate transitions in monologue and scenes.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Lionel Walsh, University of Windsor
Psychological Gesture
Presenter: Nichole Hamilton, New Mexico State University
The Three Sisters
Presenter: Sofie Jarvis, University of Windsor
Presenter: Nicole Smieja, University of Windsor
9:45 AM – 11:15 AM (CONT’D)

Now and Then: Revival and Revision, Time and Change in Musical Theatre
LOCATION: Grand Cypress I
FOCUS GROUP(S): Music Theatre/Dance (MT/D)
DESCRIPTION: An exploration of how and why revivals of musicals find new meaning, challenge expectations, and incite new thoughts and feelings, viewed (and heard) through the lenses of: musical labor, casting, reception, and orchestration.
SPEAKER(S):
Presenter and Session Coordinator: Brian D. Valencia, Yale School of Drama
“Get Yourself Some New Orchestrations”: The Musical Score in Revival
Moderator: Bryan Vandevender, Bucknell University
Presenter: Nelson Barre, Roanoke College
“I Got Blood on My Cello!”: Changing Embodiment and Labor with Actor–Musicians in Sondheim Revivals
Presenter: Emily Clark, Marymount Manhattan College
Every Body Tells a Story: The Transformative Power of Musical Theatre Casting
Presenter: Michelle Dvoskin, Western Kentucky University
Revive, Revise, Reject?: How Musical Theatre Reception Transforms Over Time

Representational Pivots: Looking Back on Transitional Moments in American History and Theater
LOCATION: Poinciana AB
FOCUS GROUP(S): American Theatre and Drama Society (ATDS)
DESCRIPTION: This panel considers three shifts in representation on the American stage, examining how changing conceptions of race, gender and politics are made manifest through theater.
SPEAKER(S):
Presenter and Session Coordinator: Jennifer Schmidt, Independent Scholar
Changing the Scene from Private to Public: Amateur Performance in the American Women’s Club Movement
Presenter: Merritt Denman, Florida State University
Broadway in Black and White: Situating Race on the Commercial American Stage Through Paul Green’s The No ’Count Boy
Presenter: Nolan Carey, University of Colorado, Boulder
“...whatever is boldly asserted and plausibly maintained”: Burr Before Hamilton
9:45 AM – 11:15 AM (CONT’D)

**Scene Changes in the Era of Me Too**
LOCATION: Poinciana CD
FOCUS GROUP(S): Women and Theatre Program (WTP)
DESCRIPTION: The scene is changing around sexual assault and coercion and performance is responding. How do we, as theater practitioners, create and encourage positive change?
SPEAKER(S):
Moderator: Aaron Ellis, Florida State University
Presenter and Session Coordinator: Hannah Fazio, Florida State University
Presenter: Kyla Kazuschyk, Louisiana State University
A Question of Not Knowin’ What to Do: How Can We Contextualize Problematic Texts in the 21st Century?
Presenter: Jane Elliott, Washburn University
Changes in the Era of #Metoo: Using Devising to Address Consent in and around Established Narratives
Presenter: Hannah Fazio, Florida State University
#Universitiestoo: Institutional Performance in Response to Sexual Assault on a College Campus

**Sexuality Onstage in the #MeToo Era**
LOCATION: Regency 5
FOCUS GROUP(S): Lesbian, Gay, Bisexual, Transgender, Queer (LGBTQ), Women and Theatre Program (WTP), Theatre and Social Change (TASC)
DESCRIPTION: This roundtable will focus on strategies for ethical inclusion of sexualities and sexual content in classes and productions, and best practices for transforming department culture.
SPEAKER(S):
Moderator: Elizabeth Brown-Guillory, Texas Southern University
Moderator, Presenter, and Session Coordinator: Christine Young, University of San Francisco
Presenter: Natasha Yannacañedo, Hostos Community College
Presenter: Lindsay Cummings, University of Connecticut
Presenter: Melanie Blood, State University of New York, College at Geneseo
Presenter: Janet Werther, The Graduate Center, City University of New York
Presenter: Lynn Deboeck, University of Utah
9:45 AM – 11:15 AM (CONT’D)

Susan Glaspell’s *Free Laughter* and the Politics of Social Change
LOCATION: Regency 4
FOCUS GROUP(S): Women and Theatre Program (WTP), American Theatre and Drama Society (ATDS)
DESCRIPTION: A concert reading and discussion of Susan Glaspell’s *Free Laughter* (1919), written in response to US jingoism and anti-immigrant sentiments, as relevant then as now.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Jayme Kilburn, Cornell University
Moderator, Presenter: Ellen Gainor, Cornell University
Presenter: Mark Cosdon, Allegheny College
Presenter: Milbre Burch, Independent Scholar
Presenter: Ron Zank, Monmouth College
Panelist: cfblackchild, University of Miami
Panelist: Jeffrey Kennedy, Arizona State University
Panelist: Jimmy Noriega, College of Wooster

The Annual, Vetted Emerging Scholars Panel for the Performance Studies Focus Group
LOCATION: Palm ABC
FOCUS GROUP(S): Performance Studies (PSFG)
DESCRIPTION: The annual, vetted emerging scholars panel for the Performance Studies Focus Group
SPEAKER(S):
Moderator and Session Coordinator: Jessi Piggott, Stanford University

Theory and Criticism Kickoff Long Table: “Why Theory? Why Now?”
LOCATION: Orchid
FOCUS GROUP(S): Theory and Criticism (TC)
DESCRIPTION: Professors, students, practitioners: all are welcome at this long table discussion of the roles and uses of critical performance theory in our pedagogy, scholarship, and practice.
SPEAKER(S):
Moderator and Session Coordinator: Jeanmarie Higgins, Pennsylvania State University
Moderator: Dan Ciba, Ramapo College
Moderator: Jane Barnette, University of Kansas

Training for a Changing Landscape: Integrating Civic Engagement in Theatre Education
LOCATION: Regency 9
FOCUS GROUP(S): Theatre as a Liberal Art (TLA)
DESCRIPTION: Five theatre educators share examples of civically-engaged
projects and discuss the benefits and challenges of civically-engaged work as a component of theatre education.

**SPEAKER(S):**
Moderator, Presenter, and Session Coordinator: Amanda Rose Villarreal, Community College of Denver
Civic Engagement as a Component of Actor Training
Presenter: Deborah Kronenberg, Pine Manor College
Social Activism Build Classroom Ensemble
Presenter: Stephen Kaliski, Davidson College
Elections and Climate Change in the Theatre Curriculum
Presenter: Charissa Menefee, Iowa State University
On-Campus Theatre Actions at Iowa State University
Presenter: Rivka Rocchio, State University of New York, Potsdam
Civic Engagement through Project-based Learning: Playwriting Across Prison Walls at State University of New York Potsdam

9:45 AM – 11:15 AM (CONT’D)

**Transitions in Framing the Teaching and Learning of Black Theatre: Routledge Companion to African American Theatre and Performance**
LOCATION: Grand Cypress G
FOCUS GROUP(S): Black Theatre Association (BTA)
DESCRIPTION: Selected authors from the forthcoming *The Routledge Companion to African American Theatre and Performance* discussing the new book and new directions in the field.

**SPEAKER(S):**
Moderator, Presenter, and Session Coordinator: Monica White Ndounou, Dartmouth College
The Craft in the Continuum: Education and Formal Training in African American Theatre and Performance
Moderator: Sandra R. Richards, Northwestern University
Presenter: Khalid Y. Long, Columbia College Chicago
Black Feminist Theatre Revisited: With Thanks to Glenda
Presenter: Sascha Just
Black Indians of New Orleans: Performing Resistance through Remembrance and the Need to Create a Production Archive (not only) for the Classroom

**Transitions: From Studio to Stage**
LOCATION: Regency 2
FOCUS GROUP(S): Association of Theatre Movement Educators (ATME)
DESCRIPTION: Lecture-Demonstration on Margolis Method theatre training and creation. Session examines embodying transition (rather than solely action) as the true essence of a dramatic moment.
SPEAKER(S):  
Moderator, Presenter, and Session Coordinator: Jonathan Beller, Metropolitan State University/ Margolis Method Center Intl.  
Moderator and Presenter: Jarod Hanson, Margolis Method Center Intl.  
Transitions: From Studio to Stage  
Moderator and Presenter: Angela Kiser, Margolis Method Center Intl.  
Transitions: From Studio to Stage

9:45 AM – 11:15 AM (CONT’D)

Two-Year College Summit  
LOCATION: Regency 7  
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):  
Moderator, Presenter, and Session Coordinator: Bill Gillett, Howard Community College  
Moderator and Presenter: Thomas Rothacker, City University of New York, Kingsborough Community College

11:30 AM – 1:00 PM

ATHE Leadership Institute® Closing Luncheon and Keynote Speaker  
LOCATION: Magnolia ABC  
FOCUS GROUP(S): Professional Development Committee (PDC)  
DESCRIPTION: Gene Columbus, Executive Director of Orlando Repertory Theatre, presents the ATHE Leadership Institute® keynote address.  
SPEAKER(S):  
Moderator, Presenter, and Session Coordinator: Kristin Sosnowsky, Louisiana State University  
Moderator and Presenter: Jacob Pinholster, Arizona State University  
Presenter: Gene Columbus, Orlando Repertory Theatre

12:30 PM – 2:00 PM

But It Doesn’t Exist, Yet! Audition Techniques for Casting Devised Productions  
LOCATION: Regency 3  
FOCUS GROUP(S): Directing Program (DP)  
DESCRIPTION: This hands-on workshop will feature three Directors who will share exercises and techniques that they have developed for casting devised works.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: David Kaye, University of New Hampshire
Rapid Role-Play: An audition exercise for multiple-role demands
Presenter: Michael Mufson, Palomar College
Audition on the Edge of Uncertainty
Presenter: Scott Savage, University of Central Florida
Teambuilding in the Devised Audition Process

12:30 PM – 2:00 PM (CONT’D)

**Embodying Muslim Intersectionality: Diasporic Performance and Transitional Narratives of Difference in the U.S.**
LOCATION: Gardenia
FOCUS GROUP(S): Religion and Theatre (RT)
DESCRIPTION: This session looks at the tension between U.S. society and intersectional Middle Eastern/Muslim identities as performed by diasporic artists and activists in the West.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Ali-Reza Mirsajadi, Tufts University
Islam: The Political Utility and Futility of Muslim Americans
Presenter: Adam Ashraf Elsayigh
“Subverting the Gaze”: An Examination of Queerness in Western Performance of the Middle East
Presenter: Megan Hammer Stahl, Boston College
The Ties That Bind: Veiling, Motherhood, and Cultural Mediation in *Unveiled* and 9 *Parts of Desire*

**Filling American Gaps: Changing Dramaturgies of Audience and Space**
LOCATION: Orchid
FOCUS GROUP(S): American Theatre and Drama Society (ATDS)
DESCRIPTION: Transitions of contemporary American dramaturgies in response to changing audiences lead to deeper engagement, and how they shape shifting discourses of race, gender, and space.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Stephen Harrick, Central Michigan University
Every Square Inch: The Public Theater’s Mobile Unit Tour of *Sweat* and Community Transformation
Presenter: Collin Vorbeck, Texas Tech University
Event Schema Theory in Jennifer Haley’s *The Nether*: A Cognitive Approach Script Analysis
Presenter: Nelson Barre, Roanoke College
Whitesplaining Change and Perspective in *Fairview*
12:30 PM – 2:00 PM (CONT’D)

Finding Presentness in Transition: An Exploration of Rodenburg’s Second Circle
LOCATION: Regency 2
FOCUS GROUP(S): Voice and Speech Trainers Association (VASTA)
DESCRIPTION: My presentation will explore—through breath, voice, and speech exercises—how Patsy Rodenburg’s Second Circle practice impacts scene changes.
SPEAKER(S):
Presenter and Session Coordinator: Jennifer Rodriguez De Castroverde, New World School of the Arts
Presenter: Kirsten Lundin Humer, Azusa Pacific University
Presenter: Tamala Bakkensen, The Linklater Center for Voice and Language

LGBTQ/WTP Early Scholars’ Panel
LOCATION: Palm ABC
FOCUS GROUP(S): Women and Theatre Program (WTP), Lesbian, Gay, Bisexual, Transgender, Queer (LGBTQ)
DESCRIPTION: The Women and Theatre Program and LGBTQ Focus Groups present work by early scholars in the field of theatre in higher education.
SPEAKER(S):
Moderator and Session Coordinator: Bethany Wood, Southwest Baptist University
Panelist: Andrea Gunoe
Masculine Transmissions: Affective Communication in Ballet Boyz’ Young Men
Panelist: Melory Mirashrafi
The Determined: Scapegoating and the Role of Queen Margaret in Richard III
Panelist: Cuauhtemoc Peranda
Exacting Mythos: Werq’n Tetrahedral Time & Tender Embodied (Re) memories
Panelist: Melissa Sturges
Power, Sexuality, and a Transparent Future

Meisner Work: Innovative Applications
LOCATION: Regency 4
FOCUS GROUP(S): Acting Program (AP), Directing Program (DP)
DESCRIPTION: An interactive workshop with Meisner certified instructors, exploring innovative applications of the technique across numerous platforms, from musical theatre to on-camera performance.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Kim McKean, University of Texas, El Paso
Meisner Work for On-Camera Training: Living Truthfully in a Close-Up  
Presenter: Anjalee Hutchinson, Bucknell University

Meisner’s Work and the Non Major - Teaching Empathy in Real Time  
Presenter: Harry Waters Jr., Macalester College

Meisner Monologue and Scene Work: Projecting and Protecting the Actor in the Work  
Presenter: Jim Bray, University of Northern Iowa

Meisner for Musical Theatre: A New Cold Reading Technique Using Repetition in Song Lyrics

12:30 PM – 2:00 PM (CONT’D)

**Michael Chekhov’s Artistic Frames**
LOCATION: Regency 6  
FOCUS GROUP(S): Acting Program (AP)  
DESCRIPTION: Using Chekhov’s components of Artistic Frames we will explore two monologues while incorporating the concepts.  
SPEAKER(S):  
Moderator, Presenter, and Session Coordinator: Mark Monday, Great Lakes Michael Chekhov Consortium  
Presenter: Lionel Walsh, University of Windsor  
Michael Chekhov’s Artistic Frames  
Presenter: Sofie Jarvis, University of Windsor  
Presenter: Nicole Smieja, University of Windsor

**Publishing an Article in an Academic Journal**
LOCATION: Palm DEF  
FOCUS GROUP(S): Research and Publication Committee (RPC)  
DESCRIPTION: This session will bring together editors from *Theatre Journal* and *Theatre Topics*, to discuss publishing essays in the twenty-first century.  
SPEAKER(S):  
Moderator, Presenter and Session Coordinator: Noe Montez, Tufts University  
*Theatre Topics*  
Moderator and Presenter: EJ Westlake, University of Michigan  
*Theatre Journal*
12:30 PM – 2:00 PM (CONT’D)

Restructuring the ATHE Promotion and Tenure Guidelines
LOCATION: Grand Cypress I
FOCUS GROUP(S): Professional Development Committee (PDC)
DESCRIPTION: This panel will discuss the revision of the ATHE Promotion and Tenure Guidelines, which have been revised a number of times since 1989.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Lionel Walsh, University of Windsor
Moderator and Presenter: Julie Mollenkamp, University of Central Missouri
Presenter: Parisi Barbara, University of Long Island, Brooklyn

Shakespeare: Recent Innovations in Casting
LOCATION: Regency 9
FOCUS GROUP(S): Directing Program (DP)
DESCRIPTION: Inclusive approaches to casting Shakespeare’s plays.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Charles Ney, Texas State University
Trends in innovative approaches to casting
Presenter: Bruce Turk, Texas State University
Casting an all female/non-binary “The Tempest”
Presenter: Valerie Pye, Long Island University
Gender-Blind, Race-Blind, Ability-Blind Casting at Shakespeare’s Globe
Presenter: Chad Thomas, University of Alabama, Huntsville
Casting: Queer Shakespeare

Shifting the Scenario: Land, Location, and Encounter
LOCATION: Grand Cypress G
FOCUS GROUP(S): Latinx, Indigenous, and the Americas (LIA)
DESCRIPTION: Indigenous and Latinx performances intimately tied to place and resistance.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Bethany Hughes, University of Michigan
Ojibwe Hiawatha-Language, Place, Performance
Presenter: Vibrina Coronado, Methodist University
Lumber Indians Flip the Script: Fear and Resolve in Routing the Ku Klux Klan in 1958
Presenter: Jade Power Sotomayor, University of Washington, Bothell
Scene Interrupted: Un llanto colectivo
Presenter: Guillermo Aviles-Rodriguez, University of California, Los Angeles
Playing Hopscotch on Dangerous Ground: Transit-Oriented Performance in Los Angeles
12:30 PM – 2:00 PM (CONT’D)

**Things Change: Theatre, Objects, and the Museum**
LOCATION: Grand Cypress H
FOCUS GROUP(S): Performance Studies (PSFG)
DESCRIPTION: Museums increasingly privilege the “staging” of narratives over the display of objects, producing performative encounters as their primary object. Focusing on narrative, narrated objects, and, indeed, the site of the stage itself, this panel looks at how “things” – images, texts, artefacts, and events – shift in state and status as they enter a transitional space between theatre and the museum.
SPEAKER(S):
Presenter and Session Coordinator: Bryce Lease, Royal Holloway, University of London
Poor Objects: Breaking the Ethnographic Frame
Presenter: Georgina Guy, Royal Holloway, University of London
Performance en Passant: Theatre, Curation, and Reported Action
Presenter: Gwyneth Shanks, Pace University
Staging the Museum: Curating Live Performance as a Feminist Practice

**Unities of Action Roundtable Series: Transformations of Form**
LOCATION: Regency 7
FOCUS GROUP(S): Theory and Criticism (TC)
DESCRIPTION: Participants examine transformations of the unities in various performative practices.
SPEAKER(S):
Session Coordinator: Daniel Ciba, Ramapo College
Moderator and Presenter: Will Shüler, Royal Holloway, University of London
Aristotle, the unities, and Walt Disney’s World Famous Jungle Cruise
Presenter: Shelby Brewster, University of Pittsburgh
Toward Humanity-as-Species: Cross-hatched History in Bruce Norris’s *The Low Road*
Presenter: Kelsey Jacobson, Queen’s University
Immersive Realisms: Old Unities in New Forms?
Presenter: Sarah Johnson, Texas Tech University
American Playwrights Resisting the Unities by Way of Japan
Presenter: Jennifer Schmidt, Independent Scholar
The Unity of Solo Performance
12:30 PM – 2:00 PM (CONT’D)

What is the Role of the Generative Artist in an Academic Theatre Program?
LOCATION: Regency 8
FOCUS GROUP(S): Association of Theatre Movement Educators (ATME)
DESCRIPTION: Theatre programs are seeking faculty with devising and self generative skills. How does a theatre program effectively integrate a self generative artist into their faculty?
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Rebekah Lane, Valencia College
Presenter: Alicia Corts, Saint Leo University
Presenter: Robin Gerchman, Rollins College

Who Has the Right to Tell a Story in a Transitioning World?
LOCATION: Grand Cypress AB
FOCUS GROUP(S): Directing Program (DP)
DESCRIPTION: Panelists will discuss questions and possible solutions to the complex issues of integrating diverse theatre into our classes and productions responsibly and effectively.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Joelle Arp-Dunham, University of Georgia, Circle Ensemble
Blurring the Scenes of Culture in a Transitioning Performance Landscape
Presenter: Amy Sarno, Beloit College, Erasing the Distance
The limits of storytelling: when hindsight is 20/20
Presenter: Jashodhara Sen, University of Colorado, Boulder
The Institutional “Orient-ation”: A Pedagogical, Dramaturgical, and Decolonial Approach to Introducing Shakuntala in the US Classroom
Presenter: Michael Yawney, Florida International University
Directors are Always Other
Presenter: Sylvi Belleau, Université Laval, Quebec City
Connecting the World Through Tales and Legends, Appropriate or Not?
Presenter: Blake Willoughby, University of Missouri
Scene Changes of Gaze: Interrogating White Gaze When Directing Black Female Playwrights’ Works

“Without Reason”: Harnessing Devising Processes for Transition and Transformation in Collaborative Theatremaking Practices
LOCATION: Regency 5
FOCUS GROUP(S): Playwrights and Creative Teams (PACT)
DESCRIPTION: Our panel explores approaches to staging original work or applying devising processes to set texts with students as collaborators. Each presenter will discuss pedagogical and practical devising methods for
innovating artistic work and addressing student needs.

SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Doreen Bechtol, Mary Baldwin University
Presenter: Molly Seremet, Mary Baldwin University, James Madison University

Exquisite Corpse: Amplifying Shakespeare’s Voice through Object and Extra-Textual Affairs
Presenter: Monica Cross, New College of Florida
Presenter: Monica Stufft, University of San Diego

12:30 PM – 3:45 PM

Paid Workshop B: Fornés Playwriting Workshop
LOCATION: Regency 1
FOCUS GROUP(S): Conference Committee (CC)
DESCRIPTION: María Irene Fornés (1930-2018), award-winning Cuban-American playwright, is considered by many to be the “founding mother” of U.S. Latinx theatre. The Fornés Playwriting Workshop will introduce her playwriting methods to participants as they experience key components of her pedagogy in this three-hour workshop, which will begin with a physical warm-up followed by writing exercises that encompass visualization, drawing and utilizing found materials to generate compelling new play material.
SPEAKER(S):
Session Coordinator: Andrew Gibb, Texas Tech University
Presenter: Anne García-Romero, University of Notre Dame

2:15 PM – 3:45 PM

Adjudicated Acting Exercises Session 1
LOCATION: Regency 4
FOCUS GROUP(S): Acting Program (AP)
DESCRIPTION: Acting teachers will introduce new or adapted/researched acting exercises that have been selected for presentation. Attendees may observe and/or participate in these exercises.
SPEAKER(S):
Moderator and Session Coordinator: Lesley-Ann Timlick, Florida International University
Respondent to Presenters: Miriam Mills, Rider University
Respondent to Presenters: Valerie Clayman Pye, Long Island University, Post
Respondent to Presenters: Michael J. Barnes, Wayne State University
Respondent to Presenters: Jane Drake Brody, Brody Teaching
Presenter: Hugh O’Gorman, California State University, Long Beach
Actor’s Ideal Center
Presenter: Evan Mueller, Western Washington University
Truth and Language in Heightened Text  
Presenter: Matthew Buffalo, New World School of the Arts  
Character and Laban Effort Actions  
Presenter: Mark Monday, Kent State University  
The Only Two “Playables”-Action and Quality of Action  
Presenter: Stephan Kaliski, Davidson College  
Relationship Targets  
Presenter: Ivan Lopez, Florida International University  
The Vulnerable Encounter

2:15 PM – 3:45 PM (CONT’D)

Assignments that Work: Best Teaching Practices in the Design/Tech/Management Classroom  
LOCATION: Regency 6  
FOCUS GROUP(S): Design, Tech, and Management (DTM)  
DESCRIPTION: In this roundtable, presenters will share examples of successful assignments in the Design/Tech/Management classroom.  
SPEAKER(S):  
Moderator, Presenter, and Session Coordinator: Sabrina Notarfrancisco, Connecticut College  
Presenter: Leah Lowe, Vanderbilt University  
Visual Thinking and the Student Director  
Presenter: Anthony Rhine, Florida State University  
Solving Real World Problems in the Classroom and Beyond  
Presenter: Krista Franco, Stetson University  
Visual Representation in Design and Leadership Mentorship  
Presenter: Melpomene Katakalos, Lehigh University  
Cornell Box Project  
Presenter: Laura J. Eckelman, Washington College  
Integrating Classroom Learning with Career Development Through In-Class Interviews  
Presenter: Greg Grobis, University of Detroit Mercy  
Tips, Tricks, and What We Learned from Implementing a New Social Media Manager for our Performing Arts Department  
Presenter: Mitchell Ost, Indiana University, Bloomington  
Integrating Online Tutorials in Teaching Technology and Drafting
2:15 PM – 3:45 PM (CONT’D)

**Bunny: Godmother of Title IX**  
LOCATION: Regency 7  
FOCUS GROUP(S): Women and Theatre Program (WTP)  
DESCRIPTION: A timely, heartfelt and funny one-woman play about the legal case that led directly to Title IX, and made sex discrimination illegal in higher education.  
SPEAKER(S):  
Moderator, Presenter, and Session Coordinator: Elise Morrison, Yale University  
Bunny: Godmother of Title IX  
Presenter: Rora Brodwin, Independent artist  
Bunny: Godmother of Title IX

**Changes, Transitions, and Growth: How to Show up and Do Better**  
LOCATION: Regency 8  
FOCUS GROUP(S): Dramaturgy (DR)  
DESCRIPTION: This hybrid panel/roundtable brings together seemingly disparate projects to highlight the ways artist-scholar-activists are combating injustice through dramaturgies of survival, reviving the valuation of dramaturgical work in academia, decolonizing equity, diversity, and inclusion work, and fostering resilience through expressive arts with youth. These practices serve to change the current socioeconomic landscape and transition all of us into engaged, empathetic, interconnected, and interdependent beings laboring toward liberation.  
SPEAKER(S):  
Presenter and Session Coordinator: Annalisa Dias, Groundwater Arts  
EDI won’t save us from White Supremacy  
Presenter: Lizbett Benge, Arizona State University  
A Feminist Foster Care Transition Toolkit: Dramaturgies of Surviving and Thriving  
Presenter: Omiyemi Artisia, William & Mary  
Curating “Performance(s) of Stillness” in Branden Jacobs-Jenkins’ *Appropriate*  
Presenter: Kristin Leahey, Boston University  
Literary Managers and Dramaturgs of the Americas’ (LMDA) Publication Review: The Process of Reinstating a Journal

**Changing the Scenery on Musical Theatre History**  
LOCATION: Grand Cypress I  
FOCUS GROUP(S): Music Theatre/Dance (MT/D)  
DESCRIPTION: A Roundtable discussion of innovations and changes in the musical theatre history course  
SPEAKER(S):  
Moderator, Presenter, and Session Coordinator: Amy Osatinski, University of Northern Iowa
Devising Feminist Structures for Playwriting
LOCATION: Grand Cypress H
FOCUS GROUP(S): Playwrights and Creative Teams (PACT)
DESCRIPTION: Playwrights and devised theatre specialists discuss their process for using found object text and devised physical text for structuring their feminist work.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Susan McCully, University of Maryland, Baltimore County
“Fake” News: “Real” Characters
Presenter: Chelsea Pace, University of Maryland, Baltimore County
Lysistrata on the Great Plains?
Presenter: Katie Hileman, Interrobang Theatre/Towson University
Using Tinder; Making “Chlamydia”

Dramaturgy Focus Group Debut Panel
LOCATION: Palm ABC
FOCUS GROUP(S): Dramaturgy (DR)
DESCRIPTION: Spotlighting outstanding and influential dramaturgy by emerging dramaturgs at professional or academic theatres. Presenters selected by: Danielle Mages Amato, Maria Beach, and Julie Felise Dubiner.
SPEAKER(S):
Moderator and Session Coordinator: Shelley Orr, San Diego State University
Panelist: Lindsay Barr, Carnegie Mellon University
Pressure Cooker Dramaturgy: Finding The Way Out West
Panelist: Emily Dzioba, Drew University
Curating Form and Content in 4320p: Immersion, a Moment Work Play Devised at Drew University
Panelist: Jenny Sledge, University of Kansas
Adaptive Humor: Immersive Dramaturgy for One Man, Two Guvnors
2:15 PM – 3:45 PM (CONT’D)

Making the Invisible Work of Improvisation Visible: Advising, Refining and Defending the Value of Improvisational Performance with Campus Improvisation Groups to Foster Positive Change
LOCATION: Regency 5
FOCUS GROUP(S): Acting Program (AP)
DESCRIPTION: Discussion on campus improvisational groups, focusing on creating/advising student groups, using improvisation to respond to immediate campus issues/culture, and unpacking foundational theories of warm-up games.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Jeanne Leep, Edgewood College
Presenter: Hillary Bucs, Western New England University
Presenter: Theresa Robbins Dudeck, Portland State University
Presenter: Matt Fotis, Albright College
Presenter: Amy Seham, Gustavus Adolphus College

New Scenes: Transdisciplinary Collaboration in Action
LOCATION: Regency 3
FOCUS GROUP(S): Theatre as a Liberal Art (TLA)
DESCRIPTION: This roundtable conversation outlines six current interdisciplinary projects and discusses methods for establishing and maintaining collaborative partnerships in higher education.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Amanda Rose Villarreal, University of Colorado, Boulder
Presenter: Suzanne Burgoyne, University of Missouri
Communicating Science: Creativity for Bioengineers
Presenter: Brook Davis, Wake Forest University
I Was There: A Staged Reading of Veterans’ Stories
Presenter: Deric McNish, Michigan State University
Performing Fluency
Presenter: Deborah Kronenberg, Pine Manor College
ArtsFest: Borderless Community Building
Presenter: Leah Page, Flagler College
Interdisciplinary Learning through Applied Theatre
Presenter: Michael Riha, University of Arkansas
Approaching Administrators
2:15 PM – 3:45 PM (CONT’D)

Nurturing Chaos and Discombobulation in Actor Training
LOCATION: Regency 2
FOCUS GROUP(S): Voice and Speech Trainers Association (VASTA)
DESCRIPTION: How do we frame the disorientation, discomfort, and lack of familiarity that is inherent in Linklater and Feldenkrais practices as a necessity for freedom of expression and fullness of creativity?
SPEAKER(S):
Presenter and Session Coordinator: Ann Marie Pollard, University of Nebraska/Nebraska Repertory Theatre
Presenter: Joyce Lu, Pomona College

Performing Liberation beyond Stonewall and Full Length Performances of Dis-Ease within a Plague
LOCATION: Grand Cypress C
FOCUS GROUP(S): Lesbian, Gay, Bisexual, Transgender, Queer (LGBTQ)
DESCRIPTION: This session responds in different ways to the 50th anniversary of Stonewall and examines the performances of Dis-ease by long-term survivors, allies, supporters, and strangers alike throughout the HIV/AIDS pandemic.
SPEAKER(S):
Moderator: Enzo Toral, Northwestern University
Conversation with creators of Immersive Theatre Piece - “The Compton’s Cafeteria Riot”
Session Coordinator: Joy Fairfield, Rhodes College
Presenter: Lisa Sloan, Pride Center of Staten Island
“The Spirit of Stonewall Lives On”: Celebrating Stonewall 50
Presenter: Dean McBride, University of North Texas
Enough was Enough! We Would Be Citizens: “Do-nuts, Hot Coffee in the Face, and the “Sip-in”
Toward Exhibiting the Transcendental Dis/eased Queer Body and Voice
Presenter: David Roman, University of Southern California
Longterm Survivors
Presenter: Benjamin Gillespie, Marymount Manhattan College
“The Inheritance” - the legacy of AIDS in the queer community

LOCATION: Poinciana CD
FOCUS GROUP(S): Latinx, Indigenous, and the Americas (LIA)
DESCRIPTION: This panel focuses on the last six years of the Latinx theatre movement within the context of the 2014 Encuentro Theater Festival and the Latinx Theatre Commons.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Trevor Boffone, University of Houston
Presenter: Teresa Marrero, University of North Texas
Presenter: Chantal Rodriguez, Yale School of Drama
Presenter: Irma Mayorga, Dartmouth College
Presenter: Olga Sanchez Saltveit, University of Oregon

2:15 PM – 3:45 PM (CONT’D)

**Seen Changes: #MeToo Performance on the Global Stage**
LOCATION: Gardenia
FOCUS GROUP(S): Women and Theatre Program (WTP), Performance Studies (PSFG)
DESCRIPTION: This panel takes up the topic of global #MeToo movements, examining how theater and performance challenge sexual assault in select countries.
SPEAKER(S):
Moderator and Session Coordinator: Megan Shea, New York University
Presenter: C Heaps, Kalamazoo College
“Enquanto Ela Dormia”: Teatro da Vertigem, #MeToo, and #EleNão
Presenter: Kat Lieder, College of Saint Rose
India’s #MeToo and Performative Resistance to Slow Sexual Violence
Presenter: Diego Villada, New College of Florida
Brazil’s #MeToo Before #MeToo Was a Thing: Changes Online and On Bodies related to Black Women in Brazil

**Shifting Objects: Props, Puppets, and Stage Transformations**
LOCATION: Grand Cypress G
FOCUS GROUP(S): Theory and Criticism (TC)
DESCRIPTION: This panel explores how objects change with their environments, shift onstage into new subjects, and create ethical and dramaturgical questions.
SPEAKER(S):
Presenter and Session Coordinator: Alícia Hernànedez Grande, Northwestern University
A Theatrical Execution: The Staging of the Real Execution of Georg Michael Welzel
Presenter: Skye Strauss, Northwestern University
Mechanized Marvel: A Contemporary Take on a Traditional Trick Rider
Presenter: Dawn Tracey Brandes, Dalhousie University
Agency, Intentionality, and the Willfulness of Objects
2:15 PM – 3:45 PM (CONT’D)

Theatre and Social Change Focus Group Debut Panel
LOCATION: Palm DEF
FOCUS GROUP(S): Theatre and Social Change (TASC)
DESCRIPTION: Debut Panel
SPEAKER(S):
Moderator and Session Coordinator: Inga Meier, Stephen F. Austin University
Presenter: Priya Thomas
Presenter: Heather Huggins
Presenter: Po-Hsien Chu
Presenter: Robyn Lee Horn

Transitional Coalitions – The CRAFT of Implementing Revolutions in Pedagogy and Practice from the ATHE 2018 Plenaries
LOCATION: Magnolia ABC
FOCUS GROUP(S): Strategic Planning Committee (SPC), Black Theatre Association (BTA)
DESCRIPTION: ATHE 2018 Plenary participants return for an interdisciplinary, cross-organizational working session to actively integrate equity, diversity and inclusion while bridging academia and the professional theatre.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Monica Ndounou, Dartmouth College
Moderator and Presenter: Joshua Abrams, The Royal Central School of Speech and Drama
Moderator and Presenter: Nicole Hodges Persley, University of Kansas

Transitions in Theatre History Pedagogy: Practice, Compression, and Method
LOCATION: Poinciana AB
FOCUS GROUP(S): Theatre History (TH)
DESCRIPTION: In this session, theatre history professors engage in a conversation about transitions in theatre history pedagogy at their institutions.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Sam O’Connell, Worcester State College
Presenter: Ann White, Michigan State University
Theatre History and the Professionalization of Theatre Studies
Presenter: Jane Duncan, Belmont University
Engaging the Online Student
Presenter: Tom Robson, Millikin University
Throwing a Grenade into Theatre History Course Design
Presenter: Eleanor Owicki, Indiana University, Bloomington
Making Sense of Historiography for Our Students
Presenter: Shannon Walsh, Louisiana State University
Transitions in Teaching Theatre History Today
Presenter: Kirsten Pullen

2:15 PM – 3:45 PM (CONT’D)

Transitions: Redefining the Theatre Paradigm for the Future
LOCATION: Regency 9
FOCUS GROUP(S): Performance Studies (PSFG)
DESCRIPTION: The panel will explore emerging technology in virtual reality, augmented reality, and robotics and its applications in enhancing performance practices and redefining theatre-making.
SPEAKER(S):
Presenter and Session Coordinator: Krysta Dennis, Siena College
Presenter: Michael Lounello, Siena College
Presenter: Julienne Greer, University of Texas, Arlington

4:00 PM – 5:30 PM

Adjudicated Acting Exercises Session 2
LOCATION: Regency 4
FOCUS GROUP(S): Acting Program (AP)
DESCRIPTION: Acting teachers will introduce new or adapted/researched acting exercises that have been selected for presentation. Attendees may observe and/or participate in these exercises.
SPEAKER(S):
Moderator and Session Coordinator: Lesley-Ann Timlick, Florida International University
Respondent to Presenters: Miriam Mills, Rider University
Respondent to Presenters: Valerie Clayman Pye, Long Island University, Post
Respondent to Presenters: Michael J. Barnes, Wayne State University
Respondent to Presenters: Jane Drake Brody, Brody Teaching
Presenter: Hugh O’Gorman, California State University, Long Beach
Actor’s Ideal Center
Presenter: Evan Mueller, Western Washington University
Truth and Language in Heightened Text
Presenter: Matthew Buffalo, New World School of the Arts
Character and Laban Effort Actions
Presenter: Mark Monday, Kent State University
The Only Two “Playables”-Action and Quality of Action
Presenter: Stephan Kaliski, Davidson College
Relationship Targets
Presenter: Ivan Lopez, Florida International University
The Vulnerable Encounter

**Casting a Movement: The Welcome Table Initiative—Roundtable Discussion**

LOCATION: Regency 5  
FOCUS GROUP(S): Black Theatre Association (BTA), Directing Program (DP), Latinx, Indigenous, and the Americas (LIA)  
DESCRIPTION: A community conversation/roundtable to discuss casting practices and politics with contributors from the anthology, *Casting a Movement: The Welcome Table Initiative* (Routledge 2019).

SPEAKER(S):  
Moderator and Session Coordinator: Claire Syler, University of Missouri  
Moderator: Daniel Banks, DNAWORKS  
Presenter: Brandi Catanese, University of California, Berkeley  
Presenter: Dorinne Kondo, University of Southern California  
Presenter: Victoria Lewis, University of Redlands  
Presenter: Jean Bruce Scott, Native Voices at the Autry  
Presenter: Courtney Elkin Mohler, Butler University  
Presenter: Eunice Ferreira, Skidmore College  
Presenter: Randy Reinholz, Native Voices at the Autry, San Diego State University  
Presenter: Justin Emeka, Oberlin College

**4:00 PM – 5:30 PM (CONT’D)**

**Change of Scene: Noh and the West**

LOCATION: Regency 8  
FOCUS GROUP(S): Theatre History (TH), Association for Asian Performance (AAP)  
DESCRIPTION: This panel addresses three different manifestations of Noh’s reception in and impact on the West, from the 19th century through the 1970s.

SPEAKER(S):  
Moderator, Presenter, and Session Coordinator: Richard Jones, Stephen F. Austin State University  
Ulick O’Connor’s “Extremely Modern” Form: Noh or No?  
Presenter: David Jortner, Baylor University  
Lost in Transmission: Noh Theatre and the West, 1868-1921  
Presenter: Steffen Silvis, University of Wisconsin, Madison  
An America Noh: Ezra Pound’s impact on the Midwest’s Little Magazines and Little Theatres
4:00 PM – 5:30 PM (CONT’D)

**Creating Ensemble: Building an Inclusive Campus Environment with Applied Improv**

**LOCATION:** Palm DEF  
**FOCUS GROUP(S):** Theatre and Social Change (TASC)  
**DESCRIPTION:** Practitioners are developing theatre techniques to spur social change across spaces and contexts including prisons, offices, and classrooms to tackle issues of diversity and inclusion.  
**SPEAKER(S):**  
Presenter and Session Coordinator: Laura Feldmeyer, Northwestern University  
Presenter: Grace Kessler Overbeke, Northwestern University  
“Still I Rise: Devised Autobiographical Performance by Women Overcoming Incarceration”  
Presenter: Sara Armstrong, University of Michigan  
“Cuts: A Theatrical Reckoning with Racial Inequity in Higher Education” (co-authored with Christine Simonian Bean)  
Presenter: Christine Simonian Bean, University of Michigan  
“Cuts: A Theatrical Reckoning with Racial Inequity in Higher Education” (co-authored with Sara Armstrong)  
Presenter: Laura Ferdinand Feldmeyer, Northwestern University  
“Change Makers: Building an Inclusive Campus Environment with Applied Theatre”

**Devising and Directing Theatre with Underserved Populations**

**LOCATION:** Regency 9  
**FOCUS GROUP(S):** Two-Year College Program (TYCP), Theatre and Social Change (TASC)  
**DESCRIPTION:** Facilitators experienced in devising and directing theatre with underserved populations in impoverished communities here and abroad will discuss their successes “working through the transitions”.  
**SPEAKER(S):**  
Presenter and Session Coordinator: John Socas, Bronx Community College  
Devising and directing theatre with underserved populations  
Presenter: Jennifer Holmes, New School  
Devising and directing theatre with underserved populations
4:00 PM – 5:30 PM (CONT’D)

**Directing Focus Group Debut Panel**  
LOCATION: Palm ABC  
FOCUS GROUP(S): Directing Program (DP)  
DESCRIPTION: A mixed panel focusing on directing presentations, papers, and mini-workshops from first-time ATHE presenters.  
SPEAKER(S):  
Moderator and Session Coordinator: Kathleen McGeever, Northern Arizona University  
Moderator: William Lewis, Texas State University

**Ditching the Table: Physical Exploration as a Starting Point for a Rehearsal Process**  
LOCATION: Regency 2  
FOCUS GROUP(S): Music Theatre/Dance (MT/D), Directing Program (DP)  
DESCRIPTION: This applied exercise panel will lead participants in exercises that introduce physical play and embodied character development at the beginning of a rehearsal process.  
SPEAKER(S):  
Session Coordinator: Dustyn Martincich, Bucknell University  
Presenter: Mark Boergers, Cardinal Stritch University  
Imagination on Your Feet  
Presenter: Samantha Norton, Bloomsburg University and Bucknell University  
“Blueprinting” and “Combat/Character”  
Presenter: Sarah August Hecht, DePaul University and Truman College  
Play: Exercises for Dramatic Risk-Taking

**Expanding Latinx Identities**  
LOCATION: Grand Cypress G  
FOCUS GROUP(S): Latinx, Indigenous, and the Americas (LIA)  
DESCRIPTION: This panel intends to open a discussion about Latinx identities and their cannons of representation in American theater, focusing on minorities such as non-Hispanic groups.  
SPEAKER(S):  
Moderator, Presenter, and Session Coordinator: Ana Candida Carneiro, Boston College / Harvard

**Intersectional Frontiers in Theatre Movement and the Sciences**  
LOCATION: Regency 6  
FOCUS GROUP(S): Association of Theatre Movement Educators (ATME)  
DESCRIPTION: Transformation and expression are at the heart of performance: both benefit from scientific perspectives. We model several approaches to such cross-disciplinary work within acting.
SCENE CHANGES: PERFORMING, TEACHING, AND WORKING THROUGH THE TRANSITIONS  |  ATHE 2019  |  AUG 7-11  |  ORLANDO FL

SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Rachelle Tsachor, University of Illinois, Chicago
Presenter: Linda Peck, Antioch University, Dartmouth College, New Hampshire Institute of Art
Part 2: Kinesiology of Theatre: where physics, motion, and acting intersect
Presenter: Anna DeMers, Middlesex County College and Kean University
Part 3: Manifesting the Subconscious with the Margolis Method

4:00 PM – 5:30 PM (CONT’D)

Micro-Histories, Macro-Stories: Reconstructing History through Theatrical Events
LOCATION: Orchid
FOCUS GROUP(S): Theatre History (TH)
DESCRIPTION: By presenting a diverse group of case studies, each paper in this panel analyzes the power of ephemeral theatrical events and methodologies in (re)creating, (re)shaping, and (re)writing histories.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Hesam Sharifian, Tufts University
The British Low-Comedian, the Irish Stage Manager, and a Jokester’s Notes in the Promptbook: American Patriotic Iconography of the Nineteenth Century Shakespearean Comic Stage
Presenter: Nolan Carey, University of Colorado, Boulder
The Dualistic Duelist: Aaron Burr on the Early American Stage
Presenter: Ibby Cizmar, Franklin & Marshall College
Rehistoricizing the Classical Canon: Ernie McClintock’s contemporary Black Classics

Scene Changes: Love Them or Loathe Them, We Can’t Live without Them
LOCATION: Poinciana CD
FOCUS GROUP(S): Design, Tech, and Management (DTM)
DESCRIPTION: This panel explores how scene changes can be integrated into productions, engaging the audience in the process of relocation as part of the dramatic narrative.
SPEAKER(S):
Moderator and Session Coordinator: Peter Maccoy, The Royal Central School of Speech and Drama
Moderator: Jeffery Cochran, Oklahoma City University
4:00 PM – 5:30 PM (CONT’D)

**Seen Changes: #MeToo Performance in the United States**
LOCATION: Poinciana AB
FOCUS GROUP(S): Women and Theatre Program (WTP), Lesbian, Gay, Bisexual, Transgender, Queer (LGBTQ)
DESCRIPTION: This panel takes an in-depth look at how American artists challenge the normality of sexual assault through theater and performance.
SPEAKER(S):
Presenter and Session Coordinator: Megan Shea, New York University
Presenter: Meghan Brodie, Ursinus College
Field Notes: Lysistrata and the #MeToo Movement
Presenter: Kate Busselle, Stephens College
If Trees Could Talk: Stylizing Sexual Assault in Lanford Wilson’s *The Rimers of Eldritch*
Presenter: Kiara Pipino, State University of New York, Oneonta
What It Took to Be Successful in a Man-Dominated Business
Moderator: Michelle Liu Carriger, University of California, Los Angeles
Presenter: Megan Shea, New York University
Rereading Resistance: Emma Sulkowicz’s Feminist Performance in the Wake of #MeToo

**Staging Transitions from the Classroom to the Hospital Room**
LOCATION: Regency 7
FOCUS GROUP(S): Two-Year College Program (TYCP)
DESCRIPTION: Implementing Acting pedagogy into training for healthcare professionals to promote collaboration, improve listening and empathy, and to develop communication skills.
SPEAKER(S):
Presenter and Session Coordinator: Kasey Davis, Texas Children’s Hospital
Moderator and Presenter: Chase Waites, Lone Star College, Montgomery

**Step Aside, Scarlett Johansson: Case Studies of Trans-Centric Performance and Spectatorship**
LOCATION: Gardenia
FOCUS GROUP(S): Lesbian, Gay, Bisexual, Transgender, Queer (LGBTQ)
DESCRIPTION: Case studies of gender-diverse performance and spectatorship from North Carolina to Mumbai
SPEAKER(S):
Moderator: J. Bastian Cole, Cornell University
Presenter and Session Coordinator: Nicolas Shannon Savard, Ohio State University
Writing Ourselves into Existence: Becoming Visible as Genderqueer in Binary
Spaces
Presenter: Stephen Huff, University of South Florida
Inch by Angry Inch: Reclaiming Hedwig as Utopian Performative
Presenter: K. Frances Lieder, College of Saint Rose

4:00 PM – 5:30 PM (CONT’D)

**Survival of the Fittest: May the Theatre Department Survive**
LOCATION: Grand Cypress H
FOCUS GROUP(S): Theatre as a Liberal Art (TLA)
DESCRIPTION: A roundtable discussion of former and current chairs as they share experiences of boosting their theatre departments’ reputations when the colleges face financial challenges.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Amy Sarno, Beloit College
Easing the Worry: You’ll Leave Ready to Work
Presenter: Janet Gupton, Linfield College
Linfield College’s Survival Strategies
Presenter: Amy Seham, Gustavus Adolphus College
Thriving: Insuring our Department’s future
Presenter: Ann Elizabeth Armstrong, Miami University, Oxford Ohio
Market Imperatives, Interdisciplinary Collaborations: Graduate Studies and Liberal Arts Theatre Programs

**The Political Stage: How Drama/Theatre Has and Can Shape Social and Political Transitions**
LOCATION: Regency 3
FOCUS GROUP(S): Theatre and Social Change (TASC)
DESCRIPTION: Investigating the relationship between politics and theatre, this panel will provide context and provocation for political transformation through theatre/drama.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Courtney Grile, Trinity College, Dublin
Theotrocracy: How Drama and Democracy Work Together
Presenter: Margot Morgan, Indiana University Southeast
Theatre as Civic Education: Bertolt Brecht’s Lehrstücke
Presenter: Jim Helsinger, Orlando Shakespeare Theater
Facing the Westboro Baptist Church after Pulse: The Angel Wing Project
4:00 PM – 5:30 PM (CONT’D)

Then and Now: New Readings, New Meanings, and Enduring Problems in American Musical Theatre
LOCATION: Grand Cypress I
FOCUS GROUP(S): Music Theatre/Dance (MT/D)
DESCRIPTION: This session investigates how the cultural and historical specificity of musicals create or abjure new meaning when revived, revisited, or reconsidered in different contexts.
SPEAKER(S):
Presenter and Session Coordinator: Bryan M. Vandevender, Bucknell University
The Scene Resists Change: The Time-Bound Musical in an Era of Revival
Moderator: Brian Valencia, Yale School of Drama
Presenter: Chloe Hsun Lin
Two Wars, Two Worlds: On the Town
Presenter: Clare Chandler, Edge Hill University
“Another Op’nin Another Show”: Shifting Scenes and Selling Seats

5:45 PM – 7:45 PM

ATHE Awards Ceremony
LOCATION: Grand Cypress DE
FOCUS GROUP(S): Conference Committee (CC)
DESCRIPTION: 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.
SPEAKER(S):
Session Coordinator: Andrew Gibb, Texas Tech University
Presenter: Ann Folino White, Michigan State University
Presenter: Harvey Young, Boston University

7:45 PM – 8:45 PM

2019 Keynote Address
LOCATION: Grand Cypress DE
FOCUS GROUP(S): Conference Committee (CC)
DESCRIPTION: Bill Rauch presents the ATHE 2019 Keynote Address
SPEAKER(S):
Session Coordinator: Andrew Gibb, Texas Tech University
Presenter: Bill Rauch, Oregon Shakespeare Festival, Perelman Center at the World Trade Center
8:45 PM – 9:45 PM

**ATHE Keynote Reception**
LOCATION: Exhibit Hall
FOCUS GROUP(S): Conference Committee (CC)
SPEAKER(S):
Session Coordinator: Andrew Gibb, Texas Tech University
FRIDAY, AUGUST 9, 2019

7:15 AM – 7:45 AM

**ATME Warm-Up**
LOCATION: Grand Cypress AB
FOCUS GROUP(S): Conference Committee (CC)
DESCRIPTION: Come wake up with ATME to get you started for an exciting day of conferencing!
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Matt Saltzberg, Salisbury University

**Graduate Student Coffee Session**
LOCATION: Exhibit Hall
FOCUS GROUP(S): Professional Development Committee (PDC)
DESCRIPTION: 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. This informal session will occur on Thursday, Friday, and Saturday.
SPEAKER(S):
Moderator and Session Coordinator: Erin Cawley
Moderator: Daniel Ricken, Bowling Green State University

7:30 AM – 9:30 AM

**New Play Development Workshop Technical Rehearsal**
LOCATION: Grand Cypress DE
FOCUS GROUP(S): Playwrights and Creative Teams (PACT), Acting Program (AP), Design, Tech, and Management (DTM), Directing Program (DP), Dramaturgy (DR)
DESCRIPTION: Technical Rehearsal for the first half of the ten-minute plays selected for the New Play Development Workshop and Showcase Series.
SPEAKER(S):
NPDW Director/On Site Co-Producer: Ingrid De Sanctis, James Madison University
NPDW Coordinator: Adam Houghton, Brigham Young University
NPDW On-Site Co-Producer/Stage Manager: Alexi Siegel, Freelance
NPDW Scenography On Site Coordinator: Melpomene Katakalos, Lehigh University
PACT FOCUS GROUP LEADERSHIP:
PACT Focus Group Representative: Hank Willenbrink, University of Scranton
PACT Co-Conference Planners: Janna Segal, University of Louisville and Greg White, University of Central Oklahoma
8:00 AM – 9:30 AM

All-Ages Programming: Prince(cess)
LOCATION: Magnolia ABC
FOCUS GROUP(S): Conference Committee (CC)
DESCRIPTION: A new innovation to ATHE’s traditional programming, the 2019 Conference Committee has partnered with the University of Central Florida’s School of Performing Arts and the Orlando Repertory Theatre to offer a series of experiences that members can share with any youthful colleagues who may be joining them in Orlando. Prince(cess) is a performance that will appeal to children of all ages.
SPEAKER(S):
Production team:
Book by Kate Kilpatrick and Ralph Gregory Krumins
Music and Lyrics by Ralph Gregory Krumins
Directed by Kate Kilpatrick and Ralph Gregory Krumins
Performers:
Jeffrey Allen Sneed
Alaric Frinzi
Raina Grabowski
Cole Higginbotham

Applied Theatre and Drama in a Changing World
LOCATION: Grand Cypress H
FOCUS GROUP(S): Playwrights and Creative Teams (PACT)
DESCRIPTION: Theater has long existed outside of traditional theatrical spaces. The research of this panel uses applied theatre/drama to investigate the spaces of marginalized communities.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Rachel Carter, University of Louisville
Presenter: Ted Carter, University of Kentucky
Presenter: Lindsay Weitkamp, Lenoir-Rhyne University
Presenter: Sidney Monroe, University of Louisville

Beyond YouTube: Transitioning Digital Performance to the Archive
LOCATION: Regency 8
FOCUS GROUP(S): Directing Program (DP), Theatre History (TH)
DESCRIPTION: This multidisciplinary roundtable panel brings together scholar-artists and historians to discuss best practices, pitfalls, and project examples of transitioning digital performance work to the archive.
SPEAKER(S):
Presenter and Co-Coordinator: Elizabeth Hunter, San Francisco State University
Archiving Digital Performance in the Age of Planned Obsolescence  
Presenter and Co-Coordinator: William Lewis, Purdue University

Broken Links and Unnavigable Storylines: Archiving Transmedia Experiences  
Presenter: Megan Geigner, United States Naval Academy

What I Wish You’d Saved: Diary of an Archival Theatre Historian  
Presenter: Amma Y. Ghartey-Tagoe Kootin, University of Georgia

Scripting Archival Futures  
Presenter: Lindsay Brandon Hunter, State University of New York, Buffalo

Beyond A Simulation of Liveness: The Possibilities of Performing Documents  
Presenter: Michael Nitsche, Georgia Tech

Archiving Opportunities of Play  
Presenter: Michael Rau, Stanford University

Github as Community Archive: A Case Study

8:00 AM – 9:30 AM (CONT’D)

Changing Approaches to Gender Representation in Musical Theatre  
LOCATION: Poinciana CD
FOCUS GROUP(S): Music Theatre/Dance (MT/D)
DESCRIPTION: This session focuses on changing attitudes toward and practices related to gender representation on contemporary commercial musical stages, specifically on Broadway and the West End.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Bianca Frazer, University of Colorado, Boulder
“Everything’s Different, Nothing’s Changed”: Rearranging Stephen Sondheim’s Company to Reflect Gender and Sexual Diversity  
Presenter: Kelly I. Aliano, Long Island University
Not Just a Simple Sponge: Gender Diversity in SpongeBob SquarePants  
Presenter: Stephanie Lim, University of California, Irvine
When Gods Transcend Gender: The Dramaturgy of Michael Arden’s Unconventional Casting Practices in Once On This Island

Confronting Polarized Scenes in Activist Performance: Bridge-burning, Bridge-building, and Beyond  
LOCATION: Regency 9
FOCUS GROUP(S): Theory and Criticism (TC), Theatre and Social Change (TASC)
DESCRIPTION: In this roundtable, scholars examine how activist performances engage the hyper-polarized divisiveness of present politics. Ought we be building bridges? Burning them? Something else?
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: John Fletcher, Louisiana State University
Moderator and Presenter: Sonja Arsham Kuftinec, University of Minnesota, Twin...
Cities
Presenter: Susanne Shawyer, Elon University
Presenter: Andrew Friedman, Ball State University
Presenter: Dani Snyder-Young, Northeastern University
Presenter: Stephanie Lein Walseth, Augsburg University

8:00 AM – 9:30 AM (CONT’D)

From Class to Ensemble: Games for Transformation
LOCATION: Regency 4
FOCUS GROUP(S): Latinx, Indigenous, and the Americas (LIA), Theatre and Social Change (TASC), Performance Studies (PSFG)
DESCRIPTION: This practice-based session focuses on exercises designed to build ensemble in the classroom, with a particular focus on social justice and non-hierarchical ways of working.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Coya Paz, DePaul University
Moderator and Presenter: Chloe Johnston, Lake Forest College

Hey, Look Over Here!: Transitions as Functional, Spectacular, and Full of Creative License in Musical Theatre Productions
LOCATION: Orchid
FOCUS GROUP(S): Music Theatre/Dance (MT/D), Design, Tech, and Management (DTM)
DESCRIPTION: This panel investigates the aesthetics and function of transitions in musical theatre productions that allow for creative license to communicate narrative not found in the script.
SPEAKER(S):
Moderator, Presenter, Session Coordinator: Dustyn Martincich, Bucknell University
Let’s Move!: Ensemble Choreography and the Use of Integrative Transitions through Movement in Musical Theatre Productions
Presenter: Anne Healy, University of Texas, Arlington
Golden Age Transitions: Structural Considerations and Modern Aesthetics When Directing Golden-Age Musicals
Presenter: Wes Pearce, University of Regina
Whatever Happened to My Scene(ry): the Sung-Through Musical, Dramatic Transitions and Scenic Practices
Presenter: Barrie Gelles, The Graduate Center, City University of New York
The Haunted Jewish City: Representations of Ellis Island and the Lower East Side in Broadway Musicals
8:00 AM – 9:30 AM (CONT’D)

**Introduction to Graduate Studies in a Shifting Field: Scholarship, Practice, Pedagogy**

LOCATION: Regency 5  
FOCUS GROUP(S): Professional Development Committee (PDC), Theatre History (TH), Theory and Criticism (TC) 
DESCRIPTION: This roundtable focuses on the perennial Introduction to Graduate Studies course, what it is, how it functions, and how we might reimagine it.  
SPEAKER(S):  
Moderator, Presenter, and Session Coordinator: Beth Osborne, Florida State University  
Presenter: Alícia Hernàndez Grande, Northwestern University  
Presenter: Daniel Smith, Michigan State University  
Presenter: Julia Listengarten, University of Central Florida  
Presenter: Arnab Banerji, Loyola Marymount University  
Presenter: Ann Folino White, Michigan State University  
Presenter: Noe Montez, Tufts University  
Presenter: Matthieu Chapman, University of Houston  
Presenter: David Jortner, Baylor University  
Presenter: Allison Gibbes, Florida State University  
Presenter: Megan Sanborn Jones, Brigham Young University

**Never forget: Teaching the Holocaust through Theatre**

LOCATION: Grand Cypress I  
FOCUS GROUP(S): Theatre as a Liberal Art (TLA)  
DESCRIPTION: The study of the Holocaust takes on urgency as that generation disappears. This roundtable explores resources to teach and share work related to the Holocaust.  
SPEAKER(S):  
Moderator, Presenter, and Session Coordinator: Kellee Van Aken, Seton Hill University  
Connecting to the Past through Performance  
Presenter: John Sebestyn, Trinity Christian College  
Alertness to Oppression: Directing and Teaching Holocaust Plays in an Interdisciplinary Liberal Arts Context  
Presenter: Miriam Patterson, Allegheny College  
Honoring Living History through Living Art  
Presenter: Erika Hughes, University of Portsmouth, UK  
Dramaturgies of Resistance and Remembrance: Holocaust Education and Performance  
Presenter: Alvin Goldfarb, Western Illinois University  
Discovering plays that can help teach Holocaust lessons
8:00 AM – 9:30 AM (CONT’D)

Reclaiming Shakespeare Scholarship in the Acting Classroom

LOCATION: Regency 3
FOCUS GROUP(S): Acting Program (AP)
DESCRIPTION: Putting Shakespeare scholarship back on stage: This workshop demonstrates new tools and approaches for reclaiming Shakespeare’s texts from the literary tradition as performance blueprints.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Kurt Daw, San Francisco State University
Editing for Actors, or “Dude, Where’s My Text?”
Presenter: Valerie Pye, Long Island University, Post
“Know you the character?”: from marks on the page to bodies on stage

“Shouldn’t You Be Writing?”: Queer of Color Performative Research Beyond the Word

LOCATION: Regency 2
FOCUS GROUP(S): Theatre and Social Change (TASC)
DESCRIPTION: “Shouldn’t You Be Writing?” is a collaborative panel of performance-lectures by four queer and/or trans performance-makers of color seeking to insert performativity into Sadiya Hartman’s critical fabulation methodology.
SPEAKER(S):
Presenter and Session Coordinator: Al(aina) Monts, University of Texas, Austin
Presenter: siri gurudev, University of Texas, Austin
Presenter: Michael Love, University of Texas, Austin
Presenter: kt shorb, University of Texas, Austin

The “Achieving the Dream” Movement: A Seismic Scene Change for Two-Year College Theatre Programs

LOCATION: Regency 6
FOCUS GROUP(S): Two-Year College Program (TYCP)
DESCRIPTION: Achieving the Dream (ATD) is a major reform movement for student success at community colleges. This roundtable session will bring together faculty from ATD schools to explore how ATD can help to support two-year theatre programs.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Thomas Costello, State University of New York, Dutchess Community College
8:00 AM – 9:30 AM (CONT’D)

The Changing Nature of Consent in Actor Training Today
LOCATION: Palm DEF
FOCUS GROUP(S): Directing Program (DP), Acting Program (AP), Theatre as a Liberal Art (TLA)
DESCRIPTION: How does the changing nature of actor consent translate to academic programs? The co-founders of Theatrical Intimacy Education and their collaborators share guidelines and suggestions.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Anjalee Hutchinson, Bucknell University
Creating Program Guidelines for Faculty and Guest Directors
Presenter: Laura Rikard, Theatrical Intimacy Education, University of Miami
How to work with your Title IX office on campus regarding issues of consent and intimacy in class and rehearsal
Presenter: Kate Busselle, University of Missouri, Theatrical Intimacy Education
Creating avenues for dialogue about consent through post-rehearsal De-Roling (this avoids the dreaded “showmance” and also creates an opportunity for actors to discuss what worked and what didn’t during rehearsal).
Presenter: Chelsea Pace, University of Maryland, Baltimore County
Avoiding traps that practitioners fall into when attempting to stage intimacy safely (such as the pitfalls of making intimacy rehearsals private, etc.)
Presenter: Carrie Winship, Bloomsburg University
#Consent: Directing Students in Naomi Iizuka’s Good Kids

LOCATION: Grand Cypress G
FOCUS GROUP(S): Theatre and Social Change (TASC)
DESCRIPTION: Orlando students selected social justice topics, devised theatre, and facilitated interactive workshops. Our analysis focuses on youth growth, community impact, and adult perceptions of youth.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Elizabeth Horn, University of Central Florida
Decentering Self: Creating Space for Marginalized Voices in The Justice Project
Presenter: Emily Freeman, Orlando Repertory Theatre
Theatre for Dialogue: EnACTing feminist leadership
Presenter: Maria Katsadouros, Orlando Repertory Theatre
Spheres of Influence: Utilizing Theatre for Social Change
Presenter: Brittany Caine, University of Central Florida
Hearing Voices: Using Theatre to Recognize, Identify, and Analyze Community Roles
8:00 AM – 9:30 AM (CONT’D)

**Transforming Rape Culture: A Roundtable on Anti-Sexual Violence Praxis and Performance on Campus**
LOCATION: Gardenia
FOCUS GROUP(S): Women and Theatre Program (WTP), Theatre and Social Change (TASC)
DESCRIPTION: This roundtable explores how theatre practitioners, scholars, and educators work to transform rape culture and prevent sexual violence on campus. RAINN’s National Sexual Assault Hotline 800-656-HOPE (4673)
SPEAKER(S):
Presenter and Session Coordinator: Laura Bagleraeu, University of Texas, Austin
Voices Against Violence: Using Theatre of the Oppressed Techniques to Prevent Sexual Assault on Campus
Presenter: Jane Barnette, University of Kansas
Staging Puppet Violence: Consent and Object Theatre
Presenter: Jessica Brater, Montclair State University
“Who does me violence?”: Isabella Andreini’s *La Mirtilla* and Classroom Strategies to Resist Rape Culture
Presenter: Timmia Hearn, University of Kansas
Beyond Trigger Warnings: Audience Inclusivity as Disability Justice
Presenter: Kristen Wright, Cornell University
Apple Core and The Shirt: Fighting Rape Culture At the Intersections
Panelist: Bianca Sabrkhani, Victim Service Center of Central Florida

**Transitions in Technology, Mobile Apps that Can Revolutionize Your Creative Practice**
LOCATION: Poinciana AB
FOCUS GROUP(S): Design, Tech, and Management (DTM)
DESCRIPTION: A round table discussion of mobile applications for designers and managers. It will feature apps to have a digital prompt book, paperless design workflows and other tools to increase productivity, and have the technology make your research easier.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Owen Collins, Washington and Lee University
Presenter: Elena SV Flys, Eastern Michigan University
Apps that are Helpful to research and management
Presenter: Shawn Paul Evans, Washington and Lee University
Overview of Stage Management and Theater Design Apps
Presenter: Sabrina Notarfrancisco, Connecticut College
Sketching, Portfolios and artistic practice in the App age
8:00 AM – 11:15 AM

Jane Chambers Award Rehearsal
LOCATION: Grand Cypress C
FOCUS GROUP(S): Women and Theatre Program (WTP)
DESCRIPTION: This is a closed session for rehearsing the reading of the Jane Chambers Award winning play.
SPEAKER(S):
Moderator and Session Coordinator: Jennifer-Scott Mobley, East Carolina University

9:00 AM – 11:00 AM

Paid Workshop C: Intimacy Directors International – Intimacy for the Stage for Directors
LOCATION: Regency 1
FOCUS GROUP(S): Conference Committee (CC)
DESCRIPTION: In this two-hour Introductory workshop, participants will be given tips on how to form a safe and effective environment for basic intimacy work in classroom and professional production situations, with a special interest in combining each participant’s directing method with the pillars of context, communication, consent, and choreography. All specialties are welcome (acting, directing, stage managing, tech, etc).
SPEAKER(S):
Session Coordinator: Andrew Gibb, Texas Tech University
Presenter: Tonia Sina, Intimacy Directors International

9:30 AM – 11:30 AM

Judith Royer Excellence in Playwriting Award Tech Rehearsal
LOCATION: Grand Cypress AB
FOCUS GROUP(S): Playwrights and Creative Teams (PACT), Acting Program (AP), Design, Tech, and Management (DTM), Dramaturgy (DR), Directing Program (DP)
DESCRIPTION: JREPA technical rehearsal
SPEAKER(S):
JREPA Producer and Coordinator: Anne Healy, University of Texas, Arlington
JREPA Coordinator of Selection Process: Charlene Donaghy
PACT Focus Group Representative: Hank Willenbrink, University of Scranton
PACT Co-Conference Planners: Janna Segal, University of Louisville and Greg White, University of Central Oklahoma
9:45 AM – 11:15 AM

All-Ages Programming: Youth Drama Lessons
LOCATION: Magnolia ABC
FOCUS GROUP(S): Conference Committee (CC)
DESCRIPTION: A new innovation to ATHE’s traditional programming, the 2019 Conference Committee has partnered with the University of Central Florida’s School of Performing Arts and the Orlando Repertory Theatre to offer a series of experiences that members can share with any youthful colleagues who may be joining them in Orlando. In this session, workshop leaders will be sharing their models for youth drama lessons. This session will appeal to both youthful learners and those who teach them.
SPEAKER(S):
Workshop Leaders:
Brittany Caine, Teaching Artist, Orlando Repertory Theatre
Elizabeth Brendel Horn, Theatre for Young Audiences Program, University of Central Florida

Changing Perspectives: Exploring the Intersections of Identity in Queer Musical Theatre Spectatorship and Performance
LOCATION: Poinciana CD
FOCUS GROUP(S): Music Theatre/Dance (MT/D), Lesbian, Gay, Bisexual, Transgender, Queer (LGBTQ)
DESCRIPTION: This panel argues for the value of continued attention to dimensional and intersectional models of queer spectatorship and representation in musical theatre.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Lusie Cuskey, University of Kansas
“The Burden of Life”: Female Family Members in Queer Religious Musicals
Presenter: Daniel Ricken, Bowling Green State University
“Three Ways a Man Can Go”: Exploring Queer Masculinity in the Christian world of Spring Awakening
Presenter: La Donna Forsgren, University of Notre Dame
The Wiz Redux: or Why Queer Black Feminist Spectatorship Continues to Matter
Presenter: Brian Valencia, Yale School of Drama
A Queer Sort of Realism: Musical Theater as Queer Fantasia
9:45 AM – 11:15 AM (CONT’D)

**Changing Scenes Through Actor Training: Rethinking the Methods of Connecting Black Character Work and European Acting Techniques**

**LOCATION:** Regency 5  
**FOCUS GROUP(S):** Black Theatre Association (BTA)  
**DESCRIPTION:** A round-table of artists and directors will gather to discuss and demonstrate pedagogical approaches and acting methodologies regarding culturally attuned African-American character creation.  
**SPEAKER(S):**  
Moderator, Presenter, and Session Coordinator: Veronda Carey, Oakton Community College  
Presenter: Monica Ndounou, Dartmouth College  
Presenter: Nicole Hodges Persley, University of Kansas  
Presenter: Kaja Amado Dunn, University of North Carolina, Charlotte  
Presenter: Eunice Ferreira, Skidmore College

**Changing Scenes of Political Belief in Performance**

**LOCATION:** Regency 6  
**FOCUS GROUP(S):** Theory and Criticism (TC), Religion and Theatre (RT)  
**DESCRIPTION:** How does political belief manifest in performances today? In this roundtable, we discuss ways to imagine emerging intersections between (not-necessarily religious) belief and political/cultural activism.  
**SPEAKER(S):**  
Moderator, Presenter, and Session Coordinator: Jane Barnette, University of Kansas  
Moderator and Presenter: John Fletcher, Louisiana State University  
Presenter: La Donna Forsgren, University of Notre Dame  
Presenter: Beth Osborne, Florida State University  
Presenter: Chelsea Taylor, Northwestern University

**Community Engagement and High Impact Practices in Two-Year Colleges: How Theatre Programs are Serving Our Campus Communities**

**LOCATION:** Grand Cypress H  
**FOCUS GROUP(S):** Two-Year College Program (TYCP)  
**DESCRIPTION:** By highlighting programs at four two-year colleges across the country, this presentation will highlight ways that two-year college theatre programs are employing high-impact practices and community engagement to serve both theatre students and the greater campus community.  
**SPEAKER(S):**  
Presenter and Session Coordinator: Ryan McKinney, City University of New York, Kingsborough Community College
Exploding the Canon: Unheard Voices in the American Theatre  
Presenter: R. Scott Hengen, Montgomery College
Community Involvement and the Two-Year School  
Presenter: Karen King, Panola College
How Academic Co-Op Classes enrich our Community and State  
Presenter: Amanda Rose Villarreal, Community College of Denver
Constructive Conversations—Students and the Law

9:45 AM – 11:15 AM (CONT’D)

Curtains Up! BTA/ATDS Emerging Scholars Panel  
LOCATION: Palm ABC
FOCUS GROUP(S): American Theatre and Drama Society (ATDS), Black Theatre Association (BTA)
DESCRIPTION: This panel introduces new scholarship on black theatre and American theatre from emerging (graduate student) scholars.
SPEAKER(S):
Moderator and Session Coordinator: Dorothy Chansky, Texas Tech University
Moderator: Veronda Carey, Oakton Community College
Panelist: Julia Moriarty, Wayne State University
Two Sides of the Same Coin: How Mother and Non-Mother Characters Critique and Support Patriarchal Systems in Two Plays
Panelist: Elaigwu Ameh, Cornell University
August Wilson and Vulnerability

Designing Audience Experiences: Practices and Approaches for Teaching Experiential Performance in The University Classroom  
LOCATION: Palm DEF
FOCUS GROUP(S): Directing Program (DP)
DESCRIPTION: This roundtable explores ways theatre educators are developing dramaturgies of experience by focusing on the pertinent terminologies, approaches, and pedagogies required when training students to make experiential forms of theatre and performance.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: William Lewis, Purdue University
Experiential Theatre Making and Architects of Exchange
Presenter: David Kaye, University of New Hampshire
Immersive Theatre Training and Practices
Presenter: Kevin Crowe, University of Northern Colorado
The Experiential Imagination: Adapting Prototypical Theatrical Design Training and Practice into Experience Design
Presenter: Sean Bartley, Independent Scholar
Video Walks and Other Site-Based Devising Practices in the Theatre Studies Classroom
Presenter: Allison Price, Texas State University
A Directing Student’s Account of Making Experiential Theatre
Presenter: Isaac Byrne, Texas State University
A Directing Student’s Account of Making Experiential Theatre

9:45 AM – 11:15 AM (CONT’D)

**Excellence in Translation: The Inaugural Orinda Award**  
LOCATION: Grand Cypress G  
FOCUS GROUP(S): Dramaturgy (DR)  
DESCRIPTION: This session is the reading of a translation selected as the winner of the Orinda Award for Excellence in Translation after a workshop with dramaturgs.  
SPEAKER(S):  
Moderator and Session Coordinator: “C” Heaps, Kalamazoo College  
Presenter: Robert Eric Shoemaker, University of Louisville  
*Barrens* - Translated from *Yerma* by Federico Garcia Lorca

**Four Physical Approaches to Poetically Staging Transitions in Naomi Izuka’s Anonymous**  
LOCATION: Regency 2  
FOCUS GROUP(S): Association of Theatre Movement Educators (ATME)  
DESCRIPTION: This workshop will explore 4 different physical methods for staging scene transitions from Naomi Izuka’s *Anonymous*.  
SPEAKER(S):  
Presenter and Session Coordinator: Marc Devine, North Dakota State University  
Everything is Content: The Six Viewpoints & Staging Scene Transitions  
Presenter: Anna DeMers, Middlesex County College  
Transforming the World of the Play  
Presenter: Rachel Bowditch, Arizona State University  
Colliding Worlds: Finding Poetry In-between Theatrical Moments Using the Lecoq Method  
Presenter: Chelsea Pace, University of Maryland, Baltimore County  
Only what you can carry: found objects

**Historiography of Hero(es)**  
LOCATION: Poinciana AB  
FOCUS GROUP(S): Theatre History (TH)  
DESCRIPTION: This panel will look at how national heroes, mythical, real, and foundational, have been portrayed within and around the theatre.  
SPEAKER(S):  
Moderator, Presenter, and Session Coordinator: Shiraz Biggie, The Graduate Center, City University of New York
Lionizing the National Theatre’s Founders
Presenter: Jacob Hellman, University of Wisconsin, Madison
Are You an Eve or a Sarah? Performing Jewish Female Identity in Hanna Senesh
Presenter: Jared Pike, The Graduate Center, City University of New York
Identifying with Heroes: Heuristic Shifts in German Identity and depictions of Hermann and Thusnelda

9:45 AM – 11:15 AM (CONT’D)

Intentional Inclusivity: Creating Accessible Theatre in our Communities
LOCATION: Grand Cypress I
FOCUS GROUP(S): Theatre as a Liberal Art (TLA)
DESCRIPTION: Join our presenting panel of theatre practitioners as they explore the art of intentionally creating theatrical environments for marginalized demographics.
SPEAKER(S):
Presenter and Session Coordinator: Maria Katsadouros, Orlando Repertory Theatre
Presenter: Kate Kilpatrick, University of Central Florida
Presenter: Ralph Krumins, University of Central Florida

Latinx Acting Praxis: Transitions in Pedagogy and Performance
LOCATION: Regency 9
FOCUS GROUP(S): Latinx, Indigenous, and the Americas (LIA)
DESCRIPTION: “Latinx Acting Praxis: Transitions in Pedagogy and Performance” explores acting theories and approaches created by and for Latinx and Latin American actors and scholars.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Dennis Sloan, Bowling Green State University
Actor Training and Identity in the Chicano Theatre Movement
Presenter: Olga Sanchez Salveit, University of Oregon
Teaching Acting I in Spanish
Presenter: Jorge Marinho, Coletiva Teatro, University of Brasília
Guidelines for an artistic, pedagogical and political storytelling practice and The Fisherman, the ring and the king, a Brazilian traditional folktale
Presenter: Pedro Lopes, Colectivo Teatro, University of Brasília
Baú, a clown from Bahia, Brazil and the use of Vulnerability as a Creative Tool in Devised Theatre and Clowning
9:45 AM – 11:15 AM (CONT’D)

**Never Trust Technology You Cannot Do Without: How Innovation Will Change the Way We Experience Theatre**
LOCATION: Regency 8  
FOCUS GROUP(S): Design, Tech, and Management (DTM)  
DESCRIPTION: This presentation focuses on the use of technology in the delivery of theatre, and how technological advances lead to new art.  
SPEAKER(S):  
Moderator, Presenter, and Session Coordinator: Anthony Rhine, Florida State University  
Never Trust Technology You Cannot Do Without: How Innovation Will Change the Way We Experience Theatre  
Presenter: Elena SV Flys, Eastern Michigan University  
Never Trust Technology You Cannot Do Without: How Innovation Will Change the Way We Experience Theatre  
Presenter: Mónica Souto, Universidad Carlos III  
Never Trust Technology You Cannot Do Without: How Innovation Will Change the Way We Experience Theatre  
Presenter: Jay Pension, Florida State University  
Never Trust Technology You Cannot Do Without: How Innovation Will Change the Way We Experience Theatre  
Presenter: Allison Gibbes, Florida State University  
Never Trust Technology You Cannot Do Without: How Innovation Will Change the Way We Experience Theatre  
Presenter: Lynn Hogan

**Publishing a Review in an Academic Journal**
LOCATION: Orchid  
FOCUS GROUP(S): Research and Publication Committee (RPC)  
SPEAKER(S):  
Session Coordinator: DJ Hopkins  
Presenter: Jessica Susan Del Vecchio  
Presenter: Jason Fitzgerald  
Presenter: Megan Sanborn Jones  
Presenter: Patrick Maley  
Presenter: Bradley Rogers  
Presenter: Isaiah M. Wooden

**Scenes of Whiteness**
LOCATION: Gardenia  
FOCUS GROUP(S): Theatre and Social Change (TASC)  
DESCRIPTION: We address whiteness in performance in white narratives of times past; conflicting accounts of southern heritage; and a reevaluation of the
white-savior narrative of the Freedom Summer of 1964.

SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Megan Lewis, University of Massachusetts, Amherst
Presenter: Ann Elizabeth Armstrong, Miami University, Oxford, Ohio
Dramatizing Freedom Summer: Whiteness and Civil Rights Movement Collective Memory
Presenter: Angela Duggins, Southern Illinois University
Haint Hounds Ain’t Southern: an Autoethnography of Resisting White Supremacy Through Folklore Exploration
Presenter: Victoria Estes, Southern Illinois University
“Ambition Should be Made of Sterner Stuff”: The effects of implicating racism and hatred in Julius Caesar

9:45 AM – 11:15 AM (CONT’D)

Solo Performance with Seniors
LOCATION: Regency 7
FOCUS GROUP(S): Senior Theatre Research and Performance (STRP)
DESCRIPTION: This panel explores solo performance as a medium for performance using seniors’ autobiographical histories as the basis for storytelling. The session will include writing and performing for solo performance and the acting techniques needed for seniors.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Barbara Parisi, Long Island University, Brooklyn Campus
Solo Performance

The Creature Methodology: a Postnormal Practice in Times of Change
LOCATION: Regency 4
FOCUS GROUP(S): Theatre and Social Change (TASC), Performance Studies (PSFG)
DESCRIPTION: A performative lecture that frames and shares insights from the application of creature as a reflexive tool for arts practitioners to recognize their own biases
SPEAKER(S):
Presenter and Session Coordinator: Sylvan Baker, Royal Central School of Speech and Drama
The Creature Methodology: a postnormal practice in times of change
Presenter: Nicola Abraham, Royal Central School of Speech and Drama
The Creature Methodology: a postnormal practice in times of change
11:30 AM – 12:45 PM

**AAP Membership Meeting**  
LOCATION: Grand Cypress DE  
FOCUS GROUP(S): Association for Asian Performance (AAP)  
DESCRIPTION: This session is the membership meeting for the Association for Asian Performance.  
SPEAKER(S):  
Presenter and Session Coordinator: Man He, Williams College

**Acting Program Focus Group Membership Business Meeting #1**  
LOCATION: Gardenia  
FOCUS GROUP(S): Acting Program (AP)  
DESCRIPTION: This session gives the Acting Focus Group members the opportunity to meet and attend to crucial business, such as electing new officers, welcoming new members, etc.  
SPEAKER(S):  
Moderator and Session Coordinator: Valerie Pye, Long Island University, Post  
Moderator: Timothy Johnson, Marymount Manhattan College  
Moderator: Siobhan Bremers, University of Minnesota, Morris

**American Theatre and Drama Society Membership Meeting**  
LOCATION: Grand Cypress G  
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):  
Moderator and Session Coordinator: Dorothy Chansky, Texas Tech University

**Association of Theatre Movement Educators Business Meeting #1**  
LOCATION: Grand Cypress H  
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):  
Moderator and Session Coordinator: Matt Saltzberg, Salisbury University  
Moderator: Chelsea Pace, University of Maryland, Baltimore County

**Black Theatre Association Focus Group Business Meeting #1**  
LOCATION: Grand Cypress I  
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):
Moderator, Presenter, and Session Coordinator: Nicole Hodges Persley, University of Kansas
Presenter: Veronda Carey, Oakton Community College

11:30 AM – 12:45 PM (CONT’D)

**Directing Program Focus Group Business Meeting #1**
LOCATION: Orchid
FOCUS GROUP(S): Directing Program (DP)
DESCRIPTION: The annual membership meeting for the Directing Focus Program Group. We will conduct program business and plan for Conference 2020.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Kathleen McGeever, Northern Arizona University
Presenter: William Lewis, Texas State University

**Dramaturgy Focus Group Membership Meeting #1**
LOCATION: Palm ABC
FOCUS GROUP(S): Dramaturgy (DR)
DESCRIPTION: All are welcome as we report on collaborations and dramaturgical acts since the last ATHE conference.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Carrie J Cole, Indiana University of Pennsylvania
Moderator: Martine Kei Green-Rogers, State University of New York, New Paltz
Moderator: Bryan Moore, Concordia University

**DTM Membership Meeting**
LOCATION: Hydrangea
FOCUS GROUP(S): Design, Tech, and Management (DTM)
DESCRIPTION: Membership meeting for the Design, Tech, and Management Focus Group
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Melpomene Katakalos, Lehigh University
Presenter: Elena SV Flys, Eastern Michigan University

**Latinx, Indigenous and the Americas Focus Group Membership Meeting**
LOCATION: Regency 8
FOCUS GROUP(S): Latinx, Indigenous, and the Americas (LIA)
DESCRIPTION: Latinx, Indigenous and the Americas Focus Group Membership Meeting
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Courtney Mohler, Butler University
Moderator and Presenter: Noe Montez, Tufts University

11:30 AM – 12:45 PM (CONT’D)

LGBTQ Focus Group Membership Meeting
LOCATION: Regency 1
FOCUS GROUP(S): Lesbian, Gay, Bisexual, Transgender, Queer (LGBTQ)
DESCRIPTION: In this focus group meeting, we will go over LGBTQ business including electing new members and making plans for the 2020 Detroit conference and pre-conference.
SPEAKER(S):
Session Coordinator: Joy Brooke Fairfield, Rhodes College
Moderator: Laurelann Porter, Benedictine University

Music Theatre/Dance Membership Meeting
LOCATION: Palm DEF
FOCUS GROUP(S): Music Theatre/Dance (MT/D)
DESCRIPTION: The annual meeting of scholars and teachers of opera, operetta, musical theatre, dance theatre, and performance art.
SPEAKER(S):
Moderator and Session Coordinator: Bryan Vandevender, Bucknell University

PACT Focus Group Meeting 1
LOCATION: Grand Cypress C
FOCUS GROUP(S): Playwrights and Creative Teams (PACT)
DESCRIPTION: First meeting of PACT Focus Group
SPEAKER(S):
Session Coordinator: Hank Willenbrink, University of Scranton

Religion and Theatre Focus Group Membership Meeting
LOCATION: Poinciana AB
FOCUS GROUP(S): Religion and Theatre (RT)
DESCRIPTION: This is the business meeting for the Religion and Theatre Focus Group.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Joseph D’Ambrosi, Indiana University
Presenter: Claire Maria Chambers, Sogang University
11:30 AM – 12:45 PM (CONT’D)

**Senior Theatre Research and Performance Business Meeting**
LOCATION: Poinciana CD
FOCUS GROUP(S): Senior Theatre Research and Performance (STRP)
DESCRIPTION: Business Meeting
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Andrew Gaines, Grays Harbor College

**TASC Business Meeting**
LOCATION: Regency 2
FOCUS GROUP(S): Theatre and Social Change (TASC)
DESCRIPTION: TASC members gather to discuss any concern or important information and to elect new officials.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Beliza Torres Narvaez, Augsburg University
Moderator and Presenter: Theresa Dudeck, Independent

**Theatre as a Liberal Art (TLA) Membership Meeting**
LOCATION: Regency 3
FOCUS GROUP(S): Theatre as a Liberal Art (TLA)
DESCRIPTION: Open meeting for TLA members and those who wish to join us!
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Peter Harrigan, Saint Michael’s College
Moderator and Presenter: Janice Pohl, Elmhurst College
Presenter: Shawna Mefferd Kelty, State University of New York, Plattsburgh
Presenter: Kathleen Sills, Merrimack College
Presenter: Zach Dailey, Texas Tech University
Presenter: Amanda Rose Villareal, Community College of Denver
Presenter: Kellee Van Aken, Seton Hill University
Presenter: Christine Williams, Lee University

**Theatre History Focus Group Membership Meeting**
LOCATION: Regency 4
FOCUS GROUP(S): Theatre History (TH)
DESCRIPTION: Membership meeting with elections and initiative for the focus group
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Megan Geigner, United States Naval Academy
11:30 AM – 12:45 PM (CONT’D)

Theory and Criticism Focus Group Business Meeting
LOCATION: Regency 5
FOCUS GROUP(S): Theory and Criticism (TC)
DESCRIPTION: Come join us for our annual meeting to discuss past, present, and future business and to plan next year’s conference.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Daniel Ciba, Ramapo College
Moderator and Presenter: Jane Barnette, Kansas University

Two-Year College Business Meeting
LOCATION: Regency 6
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):
Moderator and Session Coordinator: Bill Gillett, Howard Community College
Moderator: Thomas Rothacker, City University of New York, Kingsborough Community College

Voice and Speech Trainers Association Focus Group Business Meeting
LOCATION: Regency 9
FOCUS GROUP(S): Voice and Speech Trainers Association (VASTA)
DESCRIPTION: This is the informational and business meeting for the Voice and Speech Trainers Association Focus Group.
SPEAKER(S):
Moderator and Session Coordinator: Rene E. Pulliam, University of Mississippi
Presenter: Stacey Cabaj, Loyola Marymount University

WTP Business Meeting 1
LOCATION: Regency 7
FOCUS GROUP(S): Women and Theatre Program (WTP)
DESCRIPTION: Business meeting for the Women and Theatre Program focus group.
SPEAKER(S):
Session Coordinator: Jessica Brater, Montclair State University
2:00 PM – 3:30 PM

All-Conference Plenary I: Performing, Teaching, and Working through the Transitions
LOCATION: Grand Cypress DE
FOCUS GROUP(S): Conference Committee (CC)
DESCRIPTION: Our first plenary session will be a panel discussion and open forum, addressing issues of equity, diversity, and inclusion within academia and in the industry. We’ll focus on three areas of particular concern to theatre artists and educators working within academia: season selection, casting, and curriculum.
SPEAKER(S):
Moderator: Tiffany Ana López, Arizona State University
Panelist: Bill Rauch, Artistic Director, Perelman Center at the World Trade Center
Panelist: Stephen Buescher, University of California, San Diego
Panelist: Brian Herrera, Princeton University
Panelist: Nicole Hodges Persley, The University of Kansas
Monica White Ndounou, Dartmouth College

3:45 PM – 5:15 PM

2020 Conference Planners Meeting #1
LOCATION: Gardenia
FOCUS GROUP(S): Conference Committee (CC)
DESCRIPTION: Working session for VP of Conference 2020 and focus group conference planners
SPEAKER(S):
Moderator and Session Coordinator: CarlosAlexis Cruz, University of North Carolina, Charlotte

Animating the History of Theatre: An Exhibit and Immersive Experience - Exploring Performance through Art
LOCATION: Poinciana AB
FOCUS GROUP(S): Theatre History (TH)
DESCRIPTION: Roundtable discussion of eight foundational images in Early Modern performance history, their digital reunification and process of bringing them to life through animation and soundscaping.
SPEAKER(S):
Moderator: Franklin Hildy, University of Maryland
Presenter and Session Coordinator: Drew Barker, University of Maryland
Performing Arts Librarian as Curator: How Dramaturgy Shapes Information Design
Presenter: Allison Hedges, University of Maryland
Visualizing the Crossroads: Processional Drama in Art  
Presenter: Christen Mandracchia, University of Maryland

The Triumph of Isabella: Intersecting Archives and Embodied Culture to create a Soundscape for Renaissance Art  
Presenter: Q-mars Haeri, University of Maryland

Pixels and Theatrics of Recreating a Performance History: The Triumph of Isabella Immersive Experiences

3:45 PM – 5:15 PM (CONT’D)

Enter Baby: Parenting through the Transitions of Graduate School  
LOCATION: Regency 6  
FOCUS GROUP(S): Women and Theatre Program (WTP), Theatre and Social Change (TASC)  
DESCRIPTION: Individuals who’ve had children in graduate school share their experiences with the goal of creating guidelines for institutions to better support students in this position.  
SPEAKER(S):  
Moderator, Presenter, and Session Coordinator: Erin Kaplan, University of Colorado, Boulder  
Presenter: Sarah Johnson, Texas Tech University  
Presenter: Beth Osnes, University of Colorado, Boulder  
Presenter: Garret Lee Milton, Texas Tech University  
Presenter: Emily Clark, Marymount Manhattan College

Graduate Student Research-in-Progress Forum  
LOCATION: Regency 9  
FOCUS GROUP(S): Professional Development Committee (PDC)  
DESCRIPTION: This roundtable provides an opportunity for graduate students to present their current research in progress, including theoretical, historical, or practical projects.  
SPEAKER(S):  
Moderator: Daniel Ricken, Bowling Green State University  
Moderator and Session Coordinator: Erin Cawley, Texas Tech University  
Presenter: Muneera Batool, Arizona State University  
Presenter: Jordan Rossin, Dell’Arte International  
Exploring the Intersection of Clown & Melodrama through Visions of A Crying Girl  
Presenter: Jashodhara Sen, University of Colorado, Boulder  
Conscience on Stage: Revising Jatra in Bengal as a Tool for Representation, Restoration, and Revolution  
Presenter: Stephanie Hart, Arizona State University  
(W)holistic Dramaturgy: Combining Traditional, Physical, and Emotional...
Dramaturgy in Movement Based Storytelling  
Presenter: Dillon Rouse, Texas Tech University

Workshopping Plays with Authors on the Spectrum  
Presenter: Elaigwu Ameh, Cornell University

Displaced: Performing the Vulnerability of Internally Displaced Persons  
Presenter: Justin Hopper, Bowling Green State University

Queer Commedia: The Cicisbeo in Carlo Goldoni’s Plays and the Mask as Hidden Identity

3:45 PM – 5:15 PM (CONT’D)

Improv-Comedy in Transition: Teaching to Change the Scene from “Boys’ Club” to Inclusive Play
LOCATION: Regency 2
FOCUS GROUP(S): Theatre and Social Change (TASC)
DESCRIPTION: Amidst growing protests against sexual harassment, many improv theatres seek transitions in policy and pedagogy. This workshop explores techniques that could realign “agreement” with consent. 
SPEAKER(S):
Moderator and Presenter: Theresa Dudeck, Portland State University
What Improv can learn from Improv about Pleasing your Partner  
Presenter and Session Coordinator: Amy Seham, Gustavus Adolphus College
Is Partnership Possible? Creating a model of “co-creation” different from Yes—and.

Practice and Change in Asia
LOCATION: Grand Cypress H
FOCUS GROUP(S): Association for Asian Performance (AAP)
DESCRIPTION: Theatre and performance capture moments of change in society – through both the ways and means of production together with the content.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Jennifer Goodlander, Indiana University
“The American Dream” and Malaysia: International Aspirations in the play Thicker Than Water
Presenter: Kristen Rudisill, Bowling Green State University
Gaana Peter Pan: The Canadian Tamil Youth Association’s Resistance to Growing Up Thaalam
Presenter: YY Hsiao Min, Lingnan University, Hong Kong
Returning to Human “Truth” in Post-truth Hong Kong: Theatre Workshopping as a Civil Political Discourse.
Presenter: Weiyu Li, University of Washington
Japan’s Post-Colonial Ghost: Kazuo Ohno’s Butoh Performance
Presence, Performance, Environment: Being with Change

LOCATION: Grand Cypress I

FOCUS GROUP(S): Performance Studies (PSFG)

DESCRIPTION: Taking a cue from Donna Haraway’s recent publication, this panel explores the ways that humans endeavor to live well, and better, given extraordinary climatic circumstances.

SPEAKER(S):

Moderator and Session Coordinator: Vivian Appler, College of Charleston
After the Flood: Performing Policy between the Cracks of Small Town Politics and National Aid Organizations
Presenter: Shelby Brewster, University of Pittsburgh
Witnessing Extinction: Remembrance Day for Lost Species
Presenter: Marnie Glazier, Hartnell College
Climate Arts: Inspiring Action amidst Crisis, Advance, and Initiative Fatigue

3:45 PM – 5:15 PM (CONT’D)

Re(imagining) the Syllabus

LOCATION: Poinciana CD

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

DESCRIPTION: This panel will discuss revamping/reimagining/rejuvenating syllabi to account for student need, program need, and changing times.

SPEAKER(S):

Presenter and Session Coordinator: Rachel Bauer, University of Missouri
Increasing the STEAM: (Re)Inventing an Introductory Acting Course to Foster the Transferable Skills of Theatre
Presenter: Kate Busselle, University of Missouri
Reimagining Consent in the Non-Majors Classroom
Presenter: Laura Rikard, University of Miami
Making the Participation Grade Transparent
Presenter: Aaron Scully, University of Central Missouri
In Constant Transition: the evolving syllabus of a playwriting class
Presenter: LaRonika Thomas, University of Maryland
Scene Changes in the Academy: Liminality in the Classroom and the Syllabus

Social Scene Changes: Theatre as a Platform for Religious, Political, and Cultural Shifts

LOCATION: Orchid

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

DESCRIPTION: The papers on this panel explore the impact of theatre, past and present, on shifts in religious and political ideologies, cultural identities, and civic engagement.

SPEAKER(S):

Moderator and Session Coordinator: Joseph D’Ambrosi, Indiana University
Presenter: Alan Sikes, Louisiana State University
Fore-Seeing Changes: Oracular Pronouncements in Ancient Athenian Tragedy and Society
Presenter: Evangeline Jimenez, Texas Tech University
Erik Ehn’s Analogical Aesthetic: Transhistorical Sites of Spirituality & Genocide

3:45 PM – 5:15 PM (CONT’D)

**Spotlight on New Works: Discussion of Newly Published Books from the ATDS, BTA, and LIA Focus Groups**
LOCATION: Palm ABC
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):
Moderator and Session Coordinator: Dorothy Chansky, Texas Tech University
Panelist: Donatella Galella, University of Iowa Press
*America in the Round: Capital, Race, and Nation at Washington D.C.’s Arena Stage*
Panelists: Trevor Boffone, Teresa Merrero and Chantal Rodriguez, Northwestern University Press
*Encuentro: Latinx Performance for the New American Theater*
Panelists: Chloe Johnston and Coya Paz Brownrigg, Northwestern University Press
*Ensemble-Made Chicago: A Guide to Devised Theater*
Panelist: Dorinne Kondo, Duke University Press
*Worldmaking: Race, Performance, and the Work of Creativity*

**Survival Guide for Small Theatre Departments**
LOCATION: Regency 8
FOCUS GROUP(S): Two-Year College Program (TYCP)
DESCRIPTION: Theatre programs are being asked to do more with less. Faculty and administrators will discuss innovative strategies in instructing, managing, mentoring, directing, and creating curriculum.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: John Socas, Bronx Community College
Presenter: Jennifer Holmes, New School
Presenter: William Gillett, Howard Community College
3:45 PM – 5:15 PM (CONT’D)

**The Bruce Kirle Memorial Debut Panel in Music Theatre/Dance**

LOCATION: Palm DEF  
FOCUS GROUP(S): Music Theatre/Dance (MT/D)  
DESCRIPTION: An adjudicated panel highlighting the work of emerging scholars in the fields of Musical Theatre, Music Theatre, Opera, and/or Dance.  
SPEAKER(S):  
Moderator and Session Coordinator: Stephanie Lim, University of California, Irvine  
Moderator: Amanda Olmstead, University of Pittsburgh  
Moderator: Brian Valencia, Yale School of Drama  
Moderator: Paul Laird, University of Kansas  
Presenter: Christen Mandracchia, University of Maryland  
“Don’t Feed the Plants!”: Monstrous Normativity and Disidentification in Little Shop of Horrors  
Presenter: Anne Potter, Columbia University  
“The First Black Battalion”: Casting in *Hamilton*  
Presenter: Evi Stamatiou, The Royal School of Speech and Drama  
A Brechtian perspective on London Road: Class Representations, Dialectics and the Gestic Character of Music from Stage to Screen

**The Games We Play**

LOCATION: Regency 3  
FOCUS GROUP(S): Theatre and Social Change (TASC)  
DESCRIPTION: Interactive workshop demonstrating practical application and discussing theoretical underpinnings of several theatre games and exercises in shifting landscapes of higher education.  
SPEAKER(S):  
Moderator and Session Coordinator: Jacqueline Viskup, Pensacola State College  
Presenter: Rachel DeSoto-Jackson, Indiana University of Pennsylvania  
Minute Conversations  
Presenter: Olivia Hartle, Point Park University  
Homage to Magritte  
Presenter: Jane Frazier, Carroll Community College  
Creative Writing for Solo Performance  
Presenter: Sahar Sajadieh, University of California, Santa Barbara  
The Artist Is Present: Digital Reenactment

**Theatre and Changing Landscapes of Disability Rights**

LOCATION: Grand Cypress G  
FOCUS GROUP(S): Women and Theatre Program (WTP), Theatre and Social
Change (TASC)
DESCRIPTION: This panel explores how theatrical and performative texts reflect the changing state of disability politics and narratives in the United States and abroad.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Sarah Orem, Smith College
Blackness, Disability, and Spiritual Revolution in Sharon Bridgforth’s love conjure/blues
Presenter: Patrick McKelvey, University of Pittsburgh
Presenter: Krista Miranda, Northeastern University
Deleted Scenes: On Becoming a Non-Reproducing Woman in ‘The Hand that Rocks the Cradle’
Presenter: Irina Yakubovskaya, Tufts University
Inclusive practices in the inherently ableist theatre tradition of post-Soviet Russia: Kroog-2 and the methodology of Andrey Afonin

3:45 PM – 5:15 PM (CONT’D)

Transitioning through Research
LOCATION: Regency 4
FOCUS GROUP(S): Latinx, Indigenous, and the Americas (LIA)
DESCRIPTION: In this reimagining of a session pairs briefly present and respond to each other’s research or creative questions in multiple iterations, moving through both roles.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Jon Rossini, University of California, Davis
Presenter: Patricia Ybarra, Brown University
Presenter: Leo Cabranes-Grant, University of California, Santa Barbara
Presenter: Tiffany Ana Lopez, Arizona State University

Unities of Action Roundtable Series: Theory or Practice?
LOCATION: Regency 7
FOCUS GROUP(S): Theory and Criticism (TC)
DESCRIPTION: Participants consider how various theories about the unities differ across geographical and temporal boundaries.
SPEAKER(S):
Moderator and Presenter: Nicole Tabor, Moravian College
Unities, Unification, and Discord in Between the Acts’ Scripted Drama
Session Coordinator: Daniel Ciba, Ramapo College
Presenter: Scott Venters, University of Washington
Restoration Sociability and the Post-Revolutionary National Imaginary in
Dryden’s Essay of Dramatick Poesie
Presenter: Jennifer Pierce, Independent Scholar

Time, Place, Action/Mind, Brain, World: The Biology of the Unities
Presenter: Christopher William Wolter, The European Graduate School

Staring Down Glass Walls: Contemporary Ideological Unities
Presenter: Ben Phelan, Brigham Young University

The Unity of the Stage: Our Foundational Myth
Presenter: Stratos E. Constantinidis, Ohio State University

Disunity and Inaction; or, How did Lope de Vega correct the errors made by Aristotle, Castelvetro, Brecht, and Einstein in less than fifteen minutes

3:45 PM – 7:00 PM

Paid Workshop D: Tectonic Theatre Project Moment Work Level 1 – The Elements of the Stage, Working from a “Hunch”
LOCATION: Regency 1
FOCUS GROUP(S): Conference Committee (CC)
DESCRIPTION: Moment Work is the process used to create Tectonic’s best-known plays including The Laramie Project. How can we use the non-text “elements of the stage,” such as gesture, props, sound, architecture and spatial relationship, to build highly theatrical narratives – one “moment” at a time? Level 1 is usually taught without subject matter, exploring the elements for their own poetry and narrative potential. This year’s Level 1 workshop will more closely duplicate Tectonic’s process. Prior to arriving, participants will be given a bit of non-theatrical source material (such as interview text) and asked to bring objects or costumes that might relate to that subject matter. The Level 2 workshop will continue with this “hunch,” to demonstrate how we construct narrative sequences.
SPEAKER(S):
Session Coordinator: Andrew Gibb, Texas Tech University
Presenter: Barbara Pitts McAdams, Tectonic Theatre Project

4:00 PM – 6:00 PM

Judith Royer Excellence in Playwriting Award Performance
LOCATION: Grand Cypress AB
FOCUS GROUP(S): Playwrights and Creative Teams (PACT), Acting Program (AP), Design, Tech, and Management (DTM), Dramaturgy (DR), Directing Program (DP)
DESCRIPTION: This is the staged reading performance of the winner of the ATHE Judith Royer Excellence in Playwriting Award. The 2019 winning play is The Tragic Ecstasy of Girlhood, by Kira Rockwell, Boston University.
SPEAKER(S):
JREPA Producer and Coordinator: Anne Healy, University of Texas, Arlington
JREPA Coordinator of Selection Process: Charlene Donaghy
PACT Focus Group Leadership:
PACT Focus Group Representative: Hank Willenbrink, University of Scranton
PACT Co-Conference Planners: Janna Segal, University of Louisville and Greg White, University of Central Oklahoma
Please see pages 40-42 for a full list of the participants.

5:30 PM – 7:00 PM

A Changing Scene: How and Why to Deconstruct the Dance/Theatre Divide
LOCATION: Regency 4
FOCUS GROUP(S): Association of Theatre Movement Educators (ATME)
DESCRIPTION: Three interdisciplinary dance/theatre artists share their approach to creating text based movement theatre and defend its social and aesthetic value through a hybrid presentation/workshop.
SPEAKER(S):
Presenter and Session Coordinator: Rebekah Dawn, Arizona State University
Moving Conversation: Re-imagining the Creative Process for Interdisciplinary Movement Theatre
Presenter: Stephanie Hart, Arizona State University
Push, Pull, Fly: Enhancing Text Through Partnerwork Movement
Presenter: Sarah Tan, Arizona State University
Building Inclusivity Through Movement

Be a Star: Theatre Games for Astrophysicists
LOCATION: Grand Cypress G
FOCUS GROUP(S): Electronic Technology Committee (ETC)
DESCRIPTION: Theatre methods can enhance STEM learning. We will present a theatre/game experience combining cutting-edge astrophysics with social questions around connection, community, and change.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Andrew Kircher, The Public Theater
Presenter: Janani Balasubramanian
Presenter: Natalie Gosnell, Colorado College

Between the Scenes: Theatrical Set Changes and the World’s Mutability
LOCATION: Regency 9
FOCUS GROUP(S): Theory and Criticism (TC)
DESCRIPTION: This session invites proposals to explore the phenomenology of scenic shifts as a way to stage how, and whether, the world changes.
SPEAKER(S):
Moderator, Presenter and Session Coordinator: Kyle Gillette, Trinity University
Between the Scenes
5:30 PM – 7:00 PM (CONT’D)

Come and Meet, Those Dancing Feet!: Evolution and Meanings of Dance in Musical Theatre
LOCATION: Poinciana CD
FOCUS GROUP(S): Music Theatre/Dance (MT/D)
DESCRIPTION: This session seeks to address the significance and evolution of dance aesthetics, practices, and functions in musical theatre.
SPEAKER(S):
Moderator and Presenter: Julio Agustin (Matos, Jr.), The University of Miami
From Mu-Cha-Cha to Ay-Ay-Ay!: The Evolution of Latinx Choreography on Broadway
Moderator and Presenter: Adrienne Gibbons Oehlers, Ohio State University
In Sync/On Stage: How Unison Choreography Operates and Why We Love It
Presenter and Session Coordinator: Amanda Olmstead, University of Pittsburgh
Blankenbuehlerizing Broadway: Methods of Creating and Analyzing Choreography in Musical Theatre
Presenter: John Berst, University of New Hampshire
Fascinating Rhythm: Syncopation and the Symbiotic Relationship Between Theatre Music and Dance

Dr. Paul Jackson Memorial
LOCATION: Magnolia ABC
FOCUS GROUP(S): Black Theatre Association (BTA)
DESCRIPTION: This session pays homage to the recently departed scholar/artist Paul Jackson
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Le’Mil Eiland, University of Pittsburgh
Presenter: Khalid Long, Columbia College Chicago
Personal Reflections
Presenter: Nicole Hodges-Persley, University of Kansas
Personal Reflections
Presenter: Lisa Biggs, Brown University
Presenter: Jim Engstrom, Georgia State

Exploring, Creating, Representing: The Diverse Performing Body
LOCATION: Regency 2
FOCUS GROUP(S): Association of Theatre Movement Educators (ATME), Lesbian, Gay, Bisexual, Transgender, Queer (LGBTQ)
DESCRIPTION: A workshop for performers and movement teachers to explore multiple approaches to binary and non-binary-gendered movement in live performance
SPEAKER(S):
Moderator and Session Coordinator: Jeff McMahon, Arizona State University
Presenter: Marcus White, Arizona State University
Presenter: Dan Kwong, Great Leap
Presenter: Tracy Liz Miller, Western Connecticut State University
Presenter: Eliza Ladd, Asolo Conservatory
Presenter: Leigh Hendrix, Educator and Artist

5:30 PM – 7:00 PM (CONT’D)

Graduate Student Subcommittee (GSSC) Membership Meeting
LOCATION: Regency 7
FOCUS GROUP(S): Professional Development Committee (PDC)
DESCRIPTION: Share feedback on the graduate student experience at ATHE and ideas for future conferences. Elections for new GSSC co-chairs will be held.
SPEAKER(S):
Moderator and Session Coordinator: Erin Cawley, Texas Tech University
Moderator: Daniel Ricken, Bowling Green State University

“I don’t like that for me.”; Selling Gen Z, (and their parents) on a Liberal Arts Theater Degree
LOCATION: Grand Cypress H
FOCUS GROUP(S): Theatre as a Liberal Art (TLA), Two-Year College Program (TYCP)
DESCRIPTION: Harry McAfee in Bye Bye Birdie said it best: “What’s the matter with kids these days?” How do we teach and work through this transition from Gen X to Gen Z?
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Beth Johnson, Finger Lakes Community College
Presenter: Chris McCoy, William Jewell College
Presenter: James M. Cherry, Wabash College

Las Ultimas: The Artistic Journey of 5 Young Latina Theatre Artists on the Border
LOCATION: Gardenia
FOCUS GROUP(S): Latinx, Indigenous, and the Americas (LIA)
DESCRIPTION: The reflection and film documentation of five Latina student designers on a journey toward creative growth while working on the stage adaptation of Rudolfo Anaya’s Bless Me, Ultima.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Rebecca Rivas, University of Texas, El Paso
Las Ultimas
5:30 PM – 7:00 PM (CONT’D)

Religion and Theatre Emerging Scholars Panel
LOCATION: Palm DEF
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 transition and transformation.
SPEAKER(S):
Moderator and Session Coordinator: Catherine Heiner

[Re]Presenting the Past: Theatre History, Pedagogy, and Performance
LOCATION: Poinciana AB
FOCUS GROUP(S): Theatre History (TH)
DESCRIPTION: Uncovered and reimagined narratives of performance and character in theatre history from seventeenth century Italy to the twenty-first century theatre history classroom.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Greer Gerni, Indiana University, Bloomington
Natasha the Nasty Woman: Reframing the Roles of Women in Anton Chekhov’s Work
Presenter: Claudia Rene Wier, Eastern Michigan University
Recuperating Lost Voices: Performing Hybridity in Early Modern Venice
Presenter: Courtney Colligan, University of Pittsburg
Sarah and Edmond: Deconstructing the Binary in Bernhardt/Hamlet
Presenter: Collin Vorbeck, Texas Tech University
Interdisciplinarity in the Classroom – Sacrificing Tradition to Engage the Past

Scene Change: Performance as Change-Agent in History, on Campus and in Community
LOCATION: Grand Cypress I
FOCUS GROUP(S): Performance Studies (PSFG)
DESCRIPTION: Three educators recount, envision and embody performance as political resistance, disruptor of national discourse and change-agent in history, community and classroom.
SPEAKER(S):
Presenter and Session Coordinator: Milbre Burch, University of Missouri
Performing, Teaching and Working through Transitions: The Tales from Beyond the Ban Project
Presenter: Kim Abunuwara, Utah Valley University
Walking the Labyrinth to Mend a Divided Community at Utah Valley University
Presenter: Jessi Piggott, Stanford University  
Troubling Transitions: Spontaneous Aesthetics in Anti-Fascist Street Performance

5:30 PM – 7:00 PM (CONT’D)

Theatre Skills across Non-Arts Professions  
LOCATION: Regency 8  
FOCUS GROUP(S): Theatre as a Liberal Art (TLA)  
DESCRIPTION: This panel considers how the traditional skills learned in theatre can be applied to occupations across the full job market spectrum.  
SPEAKER(S):  
Moderator and Session Coordinator: Zachary Dailey, Texas Tech University  
Presenter: Brook Davis, Wake Forest University  
Presenter: Linda Peck, Antioch University  
Presenter: Julie Noonan, Washburn University  
Presenter: Rivka Rocchio, State University of New York, Potsdam  
Presenter: R. Scott Hengen, Montgomery College

Theoretical Currents/Theatrical Circulations: Changing Scenes in Race and Performance  
LOCATION: Orchid  
FOCUS GROUP(S): Research and Publication Committee (RPC)  
DESCRIPTION: Invited scholars address race and performance in the current climate. The panel concludes with a curated discussion about lines of intersection and shifts in current trends.  
SPEAKER(S):  
Moderator and Session Coordinator: Isaiah M. Wooden, American University  
Moderator: Jen Parker-Starbuck, Royal Holloway, University of London  
Panelist: Brandi Willkins Catanese, University of California, Berkeley  
Racial Ir/Relevance  
Panelist: Donatella Galella, University of California, Riverside  
‘Cheeseburger, baseball, discrimination’: Whiteface in Contemporary Asian American Theatre  
Panelist: Ju Yon Kim, Harvard University  
Paper, Performance, Suspicion  
Panelist: David Román, University of Southern California  
Queers of Color and the Stage
7:00 PM – 8:00 PM

**Black Theatre Association (BTA) Networking Dinner**
LOCATION: Offsite
FOCUS GROUP(S): Black Theatre Association (BTA)
DESCRIPTION: Networking Opportunities for faculty, graduate students and others interested in BTA and mentoring up-and-coming artists and scholars of Black Theatre. Individuals pay for own meal and beverages. Meet in hotel lobby.
SPEAKER(S):
Moderator and Session Coordinator: Veronda Carey, Oakton Community College

**Graduate Student Subcommittee (GSSC) Evening Social**
LOCATION: Offsite
FOCUS GROUP(S): Professional Development Committee (PDC)
DESCRIPTION: Join fellow graduate students for offsite food, drinks, and camaraderie. We will meet in the lobby before heading to an offsite location.
SPEAKER(S):
Session Coordinator: Erin Cawley, Texas Tech University
Moderator: Daniel Ricken, Bowling Green State University

**LGBTQ Focus Group Social Mixer**
LOCATION: Offsite
FOCUS GROUP(S): Lesbian, Gay, Bisexual, Transgender, Queer (LGBTQ)
DESCRIPTION: LGBTQ social mixer - location TBA
SPEAKER(S):
Moderator and Session Coordinator: Laurelann Porter, Benedictine University Mesa
Moderator: Joy Brooke Fairfield, Rhodes College

**Two-Year College Program DINNER OUT!**
LOCATION: Offsite
FOCUS GROUP(S): Two-Year College Program (TYCP)
DESCRIPTION: Join members of the Two-Year college program for our annual dinner out!
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Thomas Rothacker, City University of New York, Kingsborough Community College
Presenter: William Gillett, Howard Community College
8:00 PM – 10:00 PM

**Free Performance: After Orlando**
LOCATION: Grand Cypress DE
FOCUS GROUP(S): Lesbian, Gay, Bisexual, Transgender, Queer (LGBTQ), Theatre and Social Change (TASC), Latinx, Indigenous, and the Americas (LIA)
DESCRIPTION: In commemoration of the third anniversary of the massacre at the Pulse Nightclub in Orlando, in which 49 Latinx LGBTQ+ and allied people were killed and fifty-three were injured, That Uppity Theatre Company and Mad Cow Theatre present an evening of selections from the extensive *After Orlando* collection.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Joan Lipkin, That Uppity Theatre Company
Moderator: Laurelann Porter, Benedictine University Mesa
Moderator: Joy Brooke Fairfield, Rhodes College
SATURDAY, AUGUST 10, 2019

7:15 AM – 7:45 AM

ATME Warm-Up
LOCATION: Grand Cypress AB
FOCUS GROUP(S): Conference Committee (CC)
DESCRIPTION: Come wake up with ATME to get you started for an exciting day of conferencing!
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Matt Saltzberg, Salisbury University

Graduate Student Coffee Session
LOCATION: Exhibit Hall
FOCUS GROUP(S): Professional Development Committee (PDC)
DESCRIPTION: 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. This informal session will occur on Thursday, Friday, and Saturday mornings.
SPEAKER(S):
Moderator and Session Coordinator: Erin Cawley, Texas Tech University
Moderator: Daniel Ricken, Bowling Green State University

7:30 AM – 9:30 AM

New Play Development Workshop Technical Rehearsal
LOCATION: Grand Cypress DE
FOCUS GROUP(S): Playwrights and Creative Teams (PACT), Acting Program (AP), Directing Program (DP), Design, Tech, and Management (DTM), Dramaturgy (DR)
DESCRIPTION: Technical Rehearsal for the first half of the ten-minute plays selected for the New Play Development Workshop and Showcase Series.
SPEAKER(S):
NPDW Director/On Site Co-Producer: Ingrid De Sanctis, James Madison University
NPDW Coordinator: Adam Houghton, Brigham Young University
NPDW On-Site Co-Producer/Stage Manager: Alexi Siegel, Freelance
NPDW Scenography On Site Coordinator: Melpomene Katakalo, Lehigh University
PACT FOCUS GROUP LEADERSHIP:
PACT Focus Group Representative: Hank Willenbrink, University of Scranton
PACT Co-Conference Planners: Janna Segal, University of Louisville and Greg White, University of Central Oklahoma
8:00 AM – 9:30 AM

All-Ages Programming: When Pigs Fly and dig
LOCATION: Magnolia ABC
FOCUS GROUP(S): Conference Committee (CC)
DESCRIPTION: A new innovation to ATHE’s traditional programming, the 2019 Conference Committee has partnered with the University of Central Florida’s School of Performing Arts and the Orlando Repertory Theatre to offer a series of experiences that members can share with any youthful colleagues who may be joining them in Orlando. When Pigs Fly and dig are performances that will appeal to children of all ages, though perhaps especially to the very young at heart.
SPEAKER(S):
Company:
Maria Katsadouros
Kate Kilpatrick
Ralph Gregory Krumins
Jarrett Poore
Bryan Jager
Karen Marulanda
Stage Manager: Cat Koski

Beyond “Closing the Loop”: Using Assessment Results to Effect Change
LOCATION: Poinciana AB
FOCUS GROUP(S): Professional Development Committee (PDC)
DESCRIPTION: Workshop style session for colleagues with some experience but looking to build on it
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Jane Duncan, Belmont University
Presenter: Travis Malone, Virginia Wesleyan University
Presenter: Bradley Griffin, Pepperdine University

Beyond Fidelity: Scripting, Re-turning, and Queering Canonized Theaters against Changing Cultural Scenes
LOCATION: Poinciana CD
FOCUS GROUP(S): Association for Asian Performance (AAP)
DESCRIPTION: This panel examines the science, art, and act of adapting canonized theatres against the changing stage and cultural scenes in contemporary Taiwan and Shanghai.
SPEAKER(S):
Presenter and Session Coordinator: Man He, Williams College
“This is Not Plagiarism”: The Spectatorial Empowerment in Hong Shen’s Yama
Zhao (1922)
Presenter: Ivy (I-Chu) Chang, National ChiaoTung University
Changing Scenes in Queer Cultural Flow: Queering A Streetcar Named Desire in Taiwan’s Theater
Presenter: Ya-Hsuan Lo, National Taiwan University
Inheritance and Adaptation: The Reconstructed Performance of The Story of Jade Hairpin by Shanghai Kunju Opera Troupe

8:00 AM – 9:30 AM (CONT’D)

Changing Policies and Practices of Theatrical Intimacy and Violence
LOCATION: Gardenia
FOCUS GROUP(S): Directing Program (DP), Association of Theatre Movement Educators (ATME)
DESCRIPTION: Consent Culture carries both challenges and opportunities in staging or teaching physical theatre - especially intimacy and violence. Our panelists share cutting-edge practice and pedagogy.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Stacey Cabaj, Loyola Marymount University
Presenter: Kevin Inouye, Case Western Reserve University
Presenter: Alexis Black, Michigan State University
Presenter: Cara Rawlings, Virginia Tech

Changing the Shakespearean Scene: Transitions and Adaptations
LOCATION: Regency 8
FOCUS GROUP(S): Playwrights and Creative Teams (PACT), Directing Program (DP)
DESCRIPTION: A panel exploring how to balance respect for the text while challenging assumptions when changing a Shakespearean play to speak to a transitional moment.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: J. Ariadne Calvano, University of Louisville
Framing the Taming
Presenter: Janna Segal, University of Louisville
Framing The Taming
Presenter: Hadley Kamminga-Peck, Western Illinois University
The Tragedie of Hamlet, Princess of Denmark
Presenter: Deric McNish, Michigan State University
“With a Quaint Device”
8:00 AM – 9:30 AM (CONT’D)

**Conference Committee Sponsored Session: After Orlando**  
LOCATION: Grand Cypress AB  
FOCUS GROUP(S): Conference Committee (CC)  
SPEAKER(S):  
Moderator and Session Coordinator: Andrew Gibb, Texas Tech University

**Contingent Labor and Teaching Artist Meeting**  
LOCATION: Palm DEF  
FOCUS GROUP(S): Professional Development Committee (PDC)  
DESCRIPTION: Contingent faculty and working artists from all backgrounds are invited to join us for a social and business gathering for those interested in discussing future professional development opportunities to be hosted by the Contingent Labor and Teaching Artist Sub Committee.  
SPEAKER(S):  
Moderator, Presenter, and Session Coordinator: Alicia Tafoya, Our Lady of the Lake University, Northwest Vista College  
Moderator and Presenter: Barbara Parisi, Long Island University, Brooklyn  
Moderator and Presenter: Artemis Preeshl, University of West Georgia

**Cultivating Wellness in the Classroom: Working with the Fluctuating Transitional Nature in Student Mental Health**  
LOCATION: Regency 2  
FOCUS GROUP(S): Association of Theatre Movement Educators (ATME)  
DESCRIPTION: This workshop explores the physical practices of Barbara Dilley as a means to address the rising levels of stress and anxiety amongst students.  
SPEAKER(S):  
Presenter and Session Coordinator: Marc Devine, North Dakota State University  
Repetition, Slow-Motion & Stillness: Barbara Dilley’s Somatic Practices for Calming the Nervous System  
Presenter: Veronica Santoyo, Ball State University  
Barbara Dilley’s Grid Work: Exploring Mindfulness-In-Action Practices as a Source for Engendering Spatial Relationships and Spontaneous Interconnectedness  
Presenter: Liz Stanton, New York University Experimental Theatre Wing  
Barbara Dilley’s Carrying a Spoonful of Water Through Empty Space - an Experiment in Equilibrium
Culturally Competent Pedagogy and Practice in the Age of MAGA and BREXIT
LOCATION: Grand Cypress H
FOCUS GROUP(S): Black Theatre Association (BTA), Acting Program (AP), Theatre as a Liberal Art (TLA)
DESCRIPTION: How do we continue to push forward ideas of equity, inclusion and decolonization in our training programs while dealing with a changing political and social climate?
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Kaja Dunn, University of North Carolina, Charlotte
Presenter: Sylvan Baker, Royal Central School of Speech and Drama
Presenter: Stephen Buescher, University of California, San Diego

Learning Outcome Assessment and Studio-Based Programs
LOCATION: Grand Cypress G
FOCUS GROUP(S): Acting Program (AP), Directing Program (DP), Music Theatre/Dance (MT/D)
DESCRIPTION: Learn how to identify and align the skills your students must acquire with assessment and how to create curriculum maps.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Lionel Walsh, University of Windsor

Modern Imagination
LOCATION: Grand Cypress I
FOCUS GROUP(S): Acting Program (AP)
DESCRIPTION: This panel will discuss the challenge of cultivating that most essential tool, the imagination, when faced with the ever louder noise of the modern era.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Matt Mastromatteo, Long Island University
The Creative Eye: Creative Imaging via the Body
Moderator and Presenter: Kevin Hoffmann, Elon University
The Rules of Creation
Presenter: Kate Busselle, University of Missouri, Theatrical Intimacy Education
‘They [Don’t Have to] Kiss’: Imagining Possibilities for Staging Intimacy Creatively
Presenter: Blake Willoughby, University of Missouri
Step 1: Establishing Creative Norms to Foster Actor Growth
Presenter: Kevin Otos, Elon University
Craft to Care

8:00 AM – 9:30 AM (CONT’D)

**Performing Stigma, Transforming Society**
LOCATION: Regency 7
FOCUS GROUP(S): Theatre and Social Change (TASC)
DESCRIPTION: A critical performance based on ethnodrama strategies as applied to the issue of HIV-related stigma and discrimination
SPEAKER(S):
Presenter and Session Coordinator: Chiao-Wen Lan, Northwest Portland Area Indian Health Board
Performing Stigma, Transforming Society

**Scene Changes: The Human Voice/ The Voice of The People/ Multiple Languages; Points of Intersection La Voz Humana/ La Voz de la Gente/ Lenguajes Múltiples; Puentes para Intercambio**
LOCATION: Regency 6
FOCUS GROUP(S): Voice and Speech Trainers Association (VASTA)
DESCRIPTION: Director Gavilan (Cuba) and Professor Espinosa (USA) will share their research findings from their continued relationship of intercultural exchange, intensives, and festivals exploring the human voice.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Micha Espinosa, Arizona State University
The Human Voice/ The Voice of The People/ Multiple Languages; Points of Intersection La Voz Humana/ La Voz de la Gente/ Lenguajes Múltiples; puentes para intercambio
Presenter: Katherine T. Gavilan, Voces Itinerantes
The Human Voice/ The Voice of The People/ Multiple Languages; Points of Intersection La Voz Humana/ La Voz de la Gente/ Lenguajes Múltiples; puentes para intercambio
Presenter: Cynthia DeCure, Yale University School of Drama

**Tenure and Promotion Transitions: Navigating the Process as a Music Theater/Dance Professor**
LOCATION: Regency 5
FOCUS GROUP(S): Music Theatre/Dance (MT/D), Professional Development Committee (PDC)
DESCRIPTION: In this roundtable, senior scholars and artists discuss the tenure and promotion process and its unique challenges for Music, Theater and Dance professors.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Michael Bruce Ellison, Bowling Green State University
Presenter: Anne Healy, University of Texas, Arlington
Presenter: Penny Maas, Texas Christian University
Presenter: Stephanie Dean, University of Michigan, Flint
Presenter: Mark Cosdon, Allegheny College
Presenter: Dean Adams, University of North Carolina, Charlotte
Presenter: Chase Bringardner, Auburn University

8:00 AM – 9:30 AM (CONT’D)

The Black Arts Movement and/in the Twenty-First Century
LOCATION: Orchid
FOCUS GROUP(S): Theatre and Social Change (TASC)
DESCRIPTION: Presenters highlight the ongoing influence of the Black Arts Movement through aesthetic elements in recent Black dramas and the production of Amiri Baraka’s final play.
SPEAKER(S):
Presenter and Session Coordinator: Susan Stone-Lawrence, Texas Tech University
Negotiating the Setting: Temporal Fluidity and Anachronism in Black Arts Movement and Post-Black Plays
Presenter: Lydia Fort, Emory University
Legacies of the Black Arts Movement in Zoohouse
Presenter: Douglas S. Kern, University of York
Invisible Men: Mirroring DuBois in Amiri Baraka’s Most Dangerous Man in America

Theatre as a Liberal Art (TLA) Debut Panel
LOCATION: Palm ABC
FOCUS GROUP(S): Theatre as a Liberal Art (TLA)
DESCRIPTION: Emerging scholarship and practice from the TLA Focus Group.
SPEAKER(S):
Moderator and Session Coordinator: Peter Harrigan, Saint Michael’s College
Moderator: Janice Pohl, Elmhurst College
Moderator: Kathleen Sills, Merrimack College
9:45 AM – 11:45 AM

All-Conference Plenary 2: Performing, Teaching, and Working through the Transitions – Action Steps
LOCATION: Grand Cypress DE
FOCUS GROUP(S): Conference Committee (CC)
DESCRIPTION: All will gather in the main event hall at 9:45 am for opening comments, after which members will be free to choose and circulate between three open discussion/workshops. Workshop leaders will share action steps aimed at fostering equity, diversity, and inclusion in the practices of season selection, casting, and curriculum.
SPEAKER(S):
Workshop Leader: Brian Herrera, Princeton University
Workshop Leader: Nicole Hodges Persley, The University of Kansas
Workshop Leader: Monica White Ndounou, Dartmouth College

12:45 PM – 2:00 PM

Acting Program Focus Group Membership Business Meeting #2
LOCATION: Grand Cypress AB
FOCUS GROUP(S): Acting Program (AP)
DESCRIPTION: This session gives the members of the Acting Focus Group a chance to continue crucial business, such as welcoming new members, electing new officers, and brainstorming for future collaborations.
SPEAKER(S):
Moderator and Session Coordinator: Valerie Pye, Long Island University, Post
Moderator: Timothy Johnson, Marymount Manhattan College
Moderator: Siobhan Bremers, University of Minnesota, Morris

American Theatre and Drama Society Business Meeting
LOCATION: Grand Cypress G
FOCUS GROUP(S): American Theatre and Drama Society (ATDS)
DESCRIPTION: This is the annual business meeting of the American Theatre and Drama Society.
SPEAKER(S):
Moderator and Session Coordinator: Dorothy Chansky, Texas Tech University

Association of Theatre Movement Educators Business Meeting #2
LOCATION: Grand Cypress I
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):
Moderator and Session Coordinator: Matt Saltzberg, Salisbury University
Moderator: Chelsea Pace, University of Maryland, Baltimore County
12:45 PM – 2:00 PM (CONT’D)

**Black Theatre Association Focus Group Business Meeting #2**
LOCATION: Orchid
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):
Moderator, Presenter, and Session Coordinator: Nicole Hodges Persley, University of Kansas
Presenter: Veronda Carey, Oakton Community College

**Directing Program Focus Group Business Meeting #2**
LOCATION: Palm ABC
FOCUS GROUP(S): Directing Program (DP)
DESCRIPTION: The annual business meeting of the Directing Program Focus Group. This meeting is dedicated to the business of the Directing Program and Conference 2020 planning.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Kathleen McGeever, Northern Arizona University
Presenter: William Lewis, Texas State University

**Dramaturgy Focus Group Membership Meeting #2**
LOCATION: Palm DEF
FOCUS GROUP(S): Dramaturgy (DR)
DESCRIPTION: All are welcome as we come together to brainstorm sessions and events for ATHE 2020.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Carrie J Cole, Indiana University of Pennsylvania
Moderator: Martine Kei Green-Rogers, State University of New York, New Paltz
Moderator: Bryan Moore, Concordia University
Moderator: Dan Smith, Michigan State University

**Performance Studies Focus Group Membership Meeting**
LOCATION: Regency 4
FOCUS GROUP(S): Performance Studies (PSFG)
DESCRIPTION: Performance Studies Focus Group Membership Meeting
SPEAKER(S):
Session Coordinator: Steve Luber
12:45 PM – 2:00 PM (CONT’D)

Playwrighting and Creative Teams Focus Group Meeting 2
LOCATION: Poinciana AB
FOCUS GROUP(S): Playwrights and Creative Teams (PACT)
DESCRIPTION: Second meeting of PACT Focus Group
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Hank Willenbrink, University of Scranton

Theatre and Social Change Follow-Up Meeting
LOCATION: Poinciana CD
FOCUS GROUP(S): Theatre and Social Change (TASC)
DESCRIPTION: Join us to meet other artist-activists
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Beliza Torres Narvaez, Augsburg University
Moderator and Presenter: Theresa Dudeck, independent

Theatre as a Liberal Art (TLA) Business Meeting
LOCATION: Regency 2
FOCUS GROUP(S): Theatre as a Liberal Art (TLA)
DESCRIPTION: Open meeting for all TLA members and those who wish to join us!
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Peter Harrigan, Saint Michael’s College
Moderator and Presenter: Janice Pohl, Elmhurst College
Presenter: Shawna Mefferd Kelty, State University of New York, Plattsburgh
Presenter: Kathleen Sills, Merrimack College
Presenter: Zach Dailey, Texas Tech University
Presenter: Amanda Rose Villareal, Community College of Denver
Presenter: Kellee Van Aken, Seton Hill University
Presenter: Christine Williams, Lee University

Women and Theatre Program Focus Group Business Meeting 2
LOCATION: Regency 3
FOCUS GROUP(S): Women and Theatre Program (WTP)
DESCRIPTION: Women and Theatre Program focus group business meeting 2
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Jessica Brater, Montclair State University
2:15 PM – 3:15 PM

**ATHE Annual Membership Meeting**
LOCATION: Grand Cypress DE  
FOCUS GROUP(S): Conference Committee (CC)  
DESCRIPTION: Membership meeting  
SPEAKER(S):  
Moderator, Presenter, and Session Coordinator: Andrew Gibb, Texas Tech University

3:30 PM – 5:00 PM

**2020 Conference Committee Meeting #1**
LOCATION: Hydrangea  
FOCUS GROUP(S): Conference Committee (CC)  
DESCRIPTION: Working session for 2020 Conference Committee  
SPEAKER(S):  
Moderator and Session Coordinator: CarlosAlexis Cruz, University of North Carolina, Charlotte

**Bridging the Divide: Finding Common Ground between Christianity and Atheism in the Theatre**
LOCATION: Poinciana AB  
FOCUS GROUP(S): Religion and Theatre (RT)  
DESCRIPTION: Panel members from a variety of spiritual and professional backgrounds will come together to discuss the changing place of Christianity in theatre.  
SPEAKER(S):  
Moderator and Session Coordinator: Sarah Hubert, University of Central Florida  
Presenter: Janice Munk, University of Central Florida  
Presenter: Carson Betts, University of Central Florida  
Presenter: Jonathan Adams, social worker and dance instructor  
Presenter: Tyler Dobies, New York University, Steinhardt

**Disability, Performance, Pedagogies**
LOCATION: Regency 2  
FOCUS GROUP(S): Performance Studies (PSFG)  
DESCRIPTION: Four presentations from a disability-centered position on pedagogy in theatrical and performance practice.  
SPEAKER(S):  
Moderator, Presenter, and Session Coordinator: Jessica Watkin, University of Toronto  
Crip Meditations on care 1: What does “Giving Support” Mean?
Presenter: Ashley McAskill, Concordia University
Slow Journeys
Presenter: Becky Gold, York University
Navigating the facilitator/performer relationship in training and co-creating with neurodiverse artists
Presenter: Jessica Stokes, Michigan State University
Slow Reading: Embodied Pedagogical Practices for Intersectional Learning

3:30 PM – 5:00 PM (CONT’D)

Membership and Marketing Open Forum
LOCATION: Palm DEF
FOCUS GROUP(S): Membership/Marketing Committee (MMC)
DESCRIPTION: This is a drop-in session, so feel free to come by at any time and to stay for as little of it or as much of it as you prefer. It is designed to be an opportunity for members of the organization to share concerns, questions, and suggestions face-to-face with ATHE’s VP for Membership and Marketing.
SPEAKER(S):
Moderator and Session Coordinator: Kelly Howe, Loyola University Chicago

Orlando Directs: Annual Workshop with Regional Directors Part 1 of 2
LOCATION: Regency 4
FOCUS GROUP(S): Directing Program (DP)
DESCRIPTION: Two Central Florida directors demonstrate their unique methodology and approach to material of their choosing.
SPEAKER(S):
Moderator and Session Coordinator: Amy Budd, Purdue University

Performing Community: Healing Practices
LOCATION: Regency 6
FOCUS GROUP(S): Lesbian, Gay, Bisexual, Transgender, Queer (LGBTQ)
DESCRIPTION: Sharing of performance-based practices, applied drama and theatre initiatives, movement pieces, decolonizing tools and sustainable activist strategies that LGBTQ+ folx of color do to deal with violence, create networks of care and ephemeral utopias for producing and supporting community.
SPEAKER(S):
Presenter and Session Coordinator: siri gurudev, University of Texas, Austin
Presenter: Al(aina) L. Monts, University of Texas, Austin
Presenter: Michael Love, University of Texas, Austin
Presenter: kt shorb, University of Texas, Austin
Presenter: Anna Renée Winget, University of California, Irvine
3:30 PM – 5:00 PM (CONT’D)

“Performing Latinx Identity:” Dialect Coaching Latinx Plays -- Embodying the Linguistic Sound of Home
LOCATION: Regency 9
FOCUS GROUP(S): Voice and Speech Trainers Association (VASTA), Latinx, Indigenous, and the Americas (LIA), Acting Program (AP)
DESCRIPTION: Dialect coaching Latinx plays and training actors to embody accents of Spanish.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Cynthia DeCure, Yale University School of Drama
Presenter: Micha Espinosa, Arizona State University

Power Shifts: Re-Patterning Our Thinking through Performance
LOCATION: Regency 8
FOCUS GROUP(S): Performance Studies (PSFG)
DESCRIPTION: This session offers a double triangulation--performance, technology, and power in art, government, and industry--to illuminate how embodied performance prompts new ways of thinking.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Gad Guterman, Webster University
Justices Take the Stage: Performances of Supreme Power
Presenter: Li Cornfeld, Amherst College
Live Spectacle and the Tech Industry: From Demonstration to Transformation
Presenter: Lauren DiGiulio, University of Rochester
Choreographing the Network: Language and Transmission in Recent Performance

Quiet Resistance
LOCATION: Gardenia
FOCUS GROUP(S): Theatre and Social Change (TASC)
DESCRIPTION: This panel looks at the merits of nonverbal resistance in politics, theatre, and political theatre, as well as at specific cultures of resistance from around the world.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Tiffany Pounds-Williams, Boston College
Deafening Silence in Sophocles’ “Ajax”
Presenter: Caitlin Kane, Cornell University
The Sounds of Loneliness: Quiet Forms of Queer Resistance and Connection
Presenter: Anna Andes, Susquehanna University
Claiming Silent Dialogue: Staging the Third Act of “Alan’s Wife”
Presenter: Ana Candida Carneiro, Boston College
Silence, Quietness, and Social Change: a Transcultural and Interdisciplinary Approach

3:30 PM – 5:00 PM (CONT’D)

Shifting the Landscape: Institutions of Blackness in Theatre, Performance, and Academia
LOCATION: Grand Cypress G
FOCUS GROUP(S): Black Theatre Association (BTA)
DESCRIPTION: This panel examines the institutionalization of Blackness in performance as well as the benefits of cultural competency in majority institutions.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: DeRon S. Williams, Eastern Connecticut State University
HBCU Theatre: A Model for Institutionalizing Black Theatre and Performance
Presenter: Khalid Yaya Long, Columbia College Chicago
Urban Delights: The Black Theatre Institutions of Philadelphia
Presenter: Les Gray, University of Maryland, College Park
Trauma and the Black Blues Dancing Body
Presenter: Kaja Dunn, University of North Carolina, Charlotte
Codifying the Asset of Cultural Competence as a Legible Skill Set in the Theatre

The Future is Digital: Using Technology in General Education Theatre Courses
LOCATION: Grand Cypress H
FOCUS GROUP(S): Two-Year College Program (TYCP)
DESCRIPTION: Panelists will share experiences and demonstrate how to use technology like virtual reality, online forums, and Office templates to engage students and develop transferable skills.
SPEAKER(S):
Presenter and Session Coordinator: Jane Elliot, Washburn University
Moderator and Presenter: Rebecca Collier, Borough of Manhattan Community College
What Dreams May Come: Creating Virtual Reality Experiences for Theatre Students
Presenter: Jane Elliot, Washburn University
My Favorite Templates: Innovative Uses of PowerPoint and Excel in Theatre Classes
Presenter: Francesca Spedalieri, Stony Brook University
Owning the Syllabus, Democratizing Learning: Feminist Pedagogy, Theatre, and Digital Debates
Presenter: Karl O’Brien Williams, Borough of Manhattan Community College
Yes, You Have to Use Technology! - Activities for Fearful Students in the Theatre Classroom

3:30 PM – 5:00 PM (CONT’D)

Theatre History Focus Group Debut Panel
LOCATION: Palm ABC
FOCUS GROUP(S): Theatre History (TH)
DESCRIPTION: Papers related to theatre history from panelists who have not yet presented at ATHE.
SPEAKER(S):
Moderator and Session Coordinator: Eleanor Owicki, Indiana University
Panelist: Jacqueline Russell, University of Calgary
Break All the Rules: Female Clowns at the fin-de-siècle
Panelist: Tania Araz-Coambs, University of Illinois, Urbana-Champaign
Catán’s Florencia en el Amazonas: Setting the Stage for Latina/o American Opera
Panelist: Anna Guse, Ohio State University
Colliding with the Past: Contemporary Drama’s Critical Reimaginings of Ancient Narratives of Violence Against Women
Respondent: Chase Bringardner, Auburn University

Theories of Design, Theories for Design
LOCATION: Poinciana CD
FOCUS GROUP(S): Theory and Criticism (TC), Design, Tech, and Management (DTM)
DESCRIPTION: Where do our theories come from, and at what cost? Exploring connections (and gaps) between theater design and theories of technology, media, and labor.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Douglas Eacho, Stanford University
Presenter: Christin Essin, Vanderbilt University
Presenter: David Bisaha, Binghamton University, State University of New York
Presenter: Ashley Bellet, University of Wisconsin, Madison
Presenter: Pamela Thielman, Graduate Center, City University of New York

Trans and Queer Possibilities and Potentialities in Performance, Ritual and Theater
LOCATION: Orchid
FOCUS GROUP(S): Performance Studies (PSFG), Lesbian, Gay, Bisexual, Transgender, Queer (LGBTQ)
DESCRIPTION: This session explores concepts of transition as queering
temporalities, ritual dance, and representations of gender in theater/performance, with examples from the Americas and Europe.

SPEAKER(S):
Presenter and Session Coordinator: Enzo Vasquez Toral, Northwestern University
Towards a Theory of “Queer/Cuir Devotion” in Andean Performance
Presenter: Ruth Hellier-Tinoco, University of California, Santa Barbara
Performing trans-temporal palimpsests as experiments of transition: La Máquina de Teatro and Gob Squad Arts Collective
Presenter: Eric Brinkman, Ohio State University
“I am all the daughters of my father’s house, And all the brothers too”: Trans Potentiality in the Contemporary Performance of Early Modern Drama

3:30 PM – 5:00 PM (CONT’D)

Unities of Action Roundtable Series: In Our Classrooms and for Our Audiences
LOCATION: Regency 7
FOCUS GROUP(S): Theory and Criticism (TC)
DESCRIPTION: Participants explore the unities as pedagogical tools for students and audiences.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Daniel Ciba, Ramapo College
Rejection or Reflection: Teaching the unities in Fefu and Her Friends
Presenter: Matthew McMahan, Emerson College
More Discord, Less Unity in the Theatre History Class: The Case of the French Fairgrounds
Presenter: Tara Brooke Watkins, Tufts University
Unifying Time through Story Circles’ Unity of Action
Presenter: Collin Vorbeck, Texas Tech University
Unity in Course Design: A Neoclassical Syllabus
Presenter: Dani Snyder-Young, Northeastern University
Unity of Activist Purpose: Anti-racist plays, white habitus, and the problem of white spectatorship
Presenter: Heather Grimm, Northwestern University
Performing Yes, And Modernity: John Hartford and the Performance of Self in American Roots Music

Vision of Nowness: A Roundtable about Noteworthy Happenings in Musical Theatre’s Current Season
LOCATION: Grand Cypress I
FOCUS GROUP(S): Music Theatre/Dance (MT/D)
DESCRIPTION: A roundtable discussion of the revolutions, curiosities, scandals, marvels, and innovations in musical theatre during the 2018-2019 season.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Bryan M. Vandevender, Bucknell University
Moderator, Presenter, and Session Coordinator: Barrie Gelles, The Graduate Center, City University of New York
Presenter: Amy Osatinski, University of Northern Iowa
Presenter: Trevor Boffone, University of Houston
Presenter: Catherine Young, Princeton University

3:30 PM – 6:45 PM

Jane Chambers Award Performance
LOCATION: Grand Cypress AB
FOCUS GROUP(S): Women and Theatre Program (WTP)
DESCRIPTION: This session is a staged reading of the Jane Chambers Award-winning play by Alice Cohen.
SPEAKER(S):
Moderator and Session Coordinator: Jennifer-Scott Mobley, East Carolina University
Moderator: Maya Roth, Georgetown University

New Play Development Workshop: Showcase of Ten-Minute Plays
LOCATION: Grand Cypress DE
FOCUS GROUP(S): Playwrights and Creative Teams (PACT), Acting Program (AP), Design, Tech, and Management (DTM), Directing Program (DP), Dramaturgy (DR)
DESCRIPTION: NPDW showcase of readings and public response for the eight ten-minute plays selected for this year’s conference:
- Black Santa by David Beardsley
- Dancing With Johnny De Marco by Rick Davis
- High School Intifada by Cary Gitter
- I Don’t Know Yet by Dustyn Bain
- Morning Song by Ana Magaha
- Of Muppets and Vampires by Billy Jenkins
- Partner Of by Rachael Carnes
- Scapegoat by Jerry Polner
SPEAKER(S):
NPDW Director/On Site Co-Producer: Ingrid De Sanctis, James Madison University
NPDW Coordinator: Adam Houghton, Brigham Young University
NPDW On-Site Co-Producer/Stage Manager: Alexi Siegel, Freelance
NPDW Scenography On Site Coordinator: Melpomene Katakalo, Lehigh University
PACT FOCUS GROUP LEADERSHIP:
PACT Focus Group Representative: Hank Willenbrink, University of Scranton
PACT Co-Conference Planners: Janna Segal, University of Louisville and
Greg White, University of Central Oklahoma
Please see pages 40-42 for a full list of the participants.

3:30 PM – 6:45 PM (CONT’D)

Paid Workshop E: Tectonic Theatre Project Moment Work Level 2 —
Making Narrative Sequences
LOCATION: Regency 1
FOCUS GROUP(S): Conference Committee (CC)
DESCRIPTION: Level 2 Moment Work is limited to participants who have
taken Level 1 previously. Prior to attending, participants will be given a bit
of non-theatrical source material (such as interview text) and will be asked
to bring objects that might relate to that subject matter. The first hour will
be generating moments inspired by the “hunch,” followed by layering and
sequencing moments to construct narrative phrases.
SPEAKER(S):
Session Coordinator: Andrew Gibb, Texas Tech University
Presenter: Barbara Pitts McAdams, Tectonic Theatre Project

5:15 PM – 6:45 PM

2020 Conference Committee Meeting #2
LOCATION: Hydrangea
FOCUS GROUP(S): Conference Committee (CC)
DESCRIPTION: Planning session for 2020 Conference Committee
SPEAKER(S):
Moderator and Session Coordinator: CarlosAlexis Cruz, University of North
Carolina, Charlotte

45 Minutes from Coontown: A Reading and Discussion
LOCATION: Grand Cypress G
FOCUS GROUP(S): Black Theatre Association (BTA)
DESCRIPTION: A reading of the upcoming documentary musical 45 Minutes
from Coontown, which traces black musical theatre history, and features 20+
songs by black writers. Q&A to follow.
SPEAKER(S):
Moderator: Nicole Persley, University of Kansas
Presenter and Session Coordinator: Ben West, UnsungMusicalsCo.
5:15 PM – 6:45 PM (CONT’D)

American Playwrights Queering Memory
LOCATION: Poinciana B
FOCUS GROUP(S): American Theatre and Drama Society (ATDS), Lesbian, Gay, Bisexual, Transgender, Queer (LGBTQ)
DESCRIPTION: A panel of papers exploring the queerness of memory in the plays of Richard Greenberg, Terrence McNally, Paula Vogel and Tony Kushner.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Sarah Johnson, Texas Tech University
The Dramaturgy of Self in Paula Vogel’s The Long Christmas Ride Home
Presenter: Virginia Anderson, Connecticut College
Nostalgia on Central Park West: The Assembled Parties, Mothers and Sons, and AIDS on the 21st Century Broadway Stage
Presenter: Vanessa Cianconi, Universidade do Estado do Rio de Janeiro
From life to death: Phantasmagoric transitions in Tony Kushner’s political writing

ATME Scholar-Artist Debut Panel
LOCATION: Palm DEF
FOCUS GROUP(S): Association of Theatre Movement Educators (ATME)
DESCRIPTION: These first-time ATHE presenters will address physical training/movement at the intersection of research-based practice and practice-based research.
SPEAKER(S):
Moderator and Session Coordinator: Matt Saltzberg, Salisbury University

Honoring the Legacies of Older Performers: An Inter-disciplinary, Inter-generational Discussion
LOCATION: Grand Cypress H
FOCUS GROUP(S): Senior Theatre Research and Performance (STRP), Theatre History (TH)
DESCRIPTION: Research and documentation of the careers of older performers, The Performing Arts Legacy project, collaborations with universities (LIU, NYU), and a guide for higher education.
SPEAKER(S):
Presenter and Session Coordinator: Joan Jeffri, The Actors Fund
The Performing Arts legacy Project: Positive Aging, Resilience and Life Review
Moderator and Presenter: Barbara Parisi, Long Island University
Honoring the Legacies of Older Performers: An Inter-disciplinary, Inter-generational discussion
Presenter: Joseph Salvatore, New York University
Building Awareness & Empathy: Verbatim Documentary Theatre as Mirror & Window
Presenter: Traci DiGesu, The Actors Fund
The Waldman Living Room: A Virtual Senior Center for Performing Artists 65+
built through Community Partnership

5:15 PM – 6:45 PM (CONT’D)

“How Can they See with Sequins in Their Eyes?”: Promoting the Musical
LOCATION: Poinciana CD
FOCUS GROUP(S): Music Theatre/Dance (MT/D)
DESCRIPTION: On this panel, seven scholars will discuss some of the methods used by producers in the 20th and 21st centuries.
SPEAKER(S):
Presenter and Session Coordinator: Doug Reside, New York Public Library
Making by Marketing: How the Musical is Defined by PR
Presenter: Shiraz Biggie, The Graduate Center, City University of New York
Presenter: Janet Werther, The Graduate Center, City University of New York
Presenter: Vicki Hoskins, University of Pittsburgh
Presenter: Tracey Brent-Chessum, Point Park University
Presenter: Arianne Johnson Quinn, Princeton University
Presenter: Laura MacDonald, Portsmouth University

Making Theatre Politically: Adapting to the Change in Scene Using the Work of Bertolt Brecht
LOCATION: Regency 8
FOCUS GROUP(S): Theatre and Social Change (TASC)
DESCRIPTION: Introducing Brechtian methodologies for responding to the highly-politicized atmosphere of today’s America, including historicizing the present and the use of dialectical models for change.
SPEAKER(S):
Presenter and Session Coordinator: Bill Gelber, Texas Tech University
Making Theatre Politically: Adapting to the Change in Scene Using the Work of Bertolt Brecht

Meeting for Mentorship: Leading Effective Educational Production Meetings
LOCATION: Gardenia
FOCUS GROUP(S): Design, Tech, and Management (DTM)
DESCRIPTION: This session will explore how educators can use production meetings for teaching, mentorship, and empowerment—not just problem solving.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Laura Eckelman, Washington College
Presenter: Sabrina Notarfrancisco, Connecticut College
Presenter: Brendon Fox, Washington College
Presenter: Elena SV Flys, Eastern Michigan University

5:15 PM – 6:45 PM (CONT’D)

Orlando Directs: Annual Workshop with Regional Directors Part 2 of 2
LOCATION: Regency 4
FOCUS GROUP(S): Directing Program (DP)
DESCRIPTION: Two more Central Florida directors demonstrate their unique methodology and approach to material of their choosing.
SPEAKER(S):
Moderator and Session Coordinator: Amy Budd, Purdue University

Scene Change/Social Change: Performing the Resistance
LOCATION: Grand Cypress I
FOCUS GROUP(S): Theatre and Social Change (TASC), Performance Studies (PSFG)
DESCRIPTION: In this roundtable, participants share their critical analyses and personal perspectives on performances that labor to counter the 2016-2018 U.S. Republican administration.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Donatella Galella, University of California, Riverside
‘Have You Called Your Representative Today?:’ Phone calls, Postcards, and Performances on Social Media
Presenter: Chari Arespacochaga, Florida State University
Resistance in Translation
Presenter: Jessica Brater, Montclair State University
Performing GOTV at a State University: Staging Midterms for the Montclair State University Department of Theatre and Dance
Presenter: Kelly Howe, Loyola University Chicago
Authoritarianism, Neoliberalism, and Boal’s Newspaper Theatre as Strategy
Presenter: Joan Lipkin, That Uppity Theatre Company
Dance the Vote: A (literally) Rockin’ Model to Promote Voter Registration and Getting Out the Vote
Presenter: Samuel Yates, George Washington University
He Is the Very Picture of a Modern Major General: Mobilizing Musicals for Resistance
5:15 PM – 6:45 PM (CONT’D)

**Scene Changes at the Threshold: Performance at the Borders of Time, Place, and Culture**
LOCATION: Palm ABC
FOCUS GROUP(S): Theory and Criticism (TC), Theatre and Social Change (TASC), Performance Studies (PSFG)
DESCRIPTION: Considering “borderlands”---temporospatial and cultural borderlands---as dynamic agents of change, this panel will explore pressing questions from various borderlands: geopolitical, cultural, and social.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Jeanmarie Higgins, Penn State University
The Spaces Between Us: Marike Splint’s Site-Responsive Performance.
Moderator and Presenter: Jennifer Pierce, ATHE
From Ritual to Performance and Back Again: Performance Theory on the Borders of Neurophenomenology and Artificial Intelligence.
Presenter: Tavia LaFollette, Towson University
Sites of Passage: Social Censorship and the Sound of a Tree Falling

**Theoretical Currents/Theatrical Circulations: Changing Scenes in Feminist and Gender Studies**
LOCATION: Orchid
FOCUS GROUP(S): Research and Publication Committee (RPC)
DESCRIPTION: Invited scholars address feminism/gender in the current climate. The panel will conclude with a curated discussion about lines of intersection and shifts in current trends.
SPEAKER(S):
Moderator and Session Coordinator: Jen Parker-Starbuck, Royal Holloway, University of London
Moderator: Isaiah M. Wooden, American University
Panelist: Jessica Del Vecchio, James Madison University
Straddling Feminisms
Panelist: Anite Gonzalez, University of Michigan
Scene Changing Interventions: Bringing Anishinaabe Feminist Theatre Downstate
Panelist: Kim Marra, The University of Iowa
Taylor Mac’s Lesbian Decade and Feminist Intersectional Futurity
Panelist: Kim Solga, Western University
Women Direct Shakespeare Now
8:00 PM – 10:00 PM

Free Screening: *The Rest I Make Up*: Documenting the Legacy of Maria Irene Fornes (Part 1)
LOCATION: Grand Cypress DE
FOCUS GROUP(S): Latinx, Indigenous, and the Americas (LIA), Senior Theatre Research and Performance (STRP)
DESCRIPTION: A screening of *The Rest I Make Up*, the award-winning documentary on Maria Irene Fornes
SPEAKER(S):
Presenter and Session Coordinator: Gwendolyn Alker, New York University
Presenter: Michelle Memran
Presenter: Katie Pearl, PearlDamour
SUNDAY, AUGUST 11, 2019

7:15 AM – 7:45 AM

ATME Warm-Up
LOCATION: Grand Cypress AB
FOCUS GROUP(S): Conference Committee (CC)
DESCRIPTION: Come wake up with ATME to get you started for an exciting day of conferencing!
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Matt Saltzberg, Salisbury University

8:00 AM – 9:30 AM

2020 Conference Planners Meeting #2
LOCATION: Orchid
FOCUS GROUP(S): Conference Committee (CC)
DESCRIPTION: Planning session for VP for Conference 2020 and focus group conference planners
SPEAKER(S):
Moderator and Session Coordinator: CarlosAlexis Cruz, University of North Carolina, Charlotte

Being Seen/Being Scene: Repositioning Identity in Actor Training
LOCATION: Poinciana AB
FOCUS GROUP(S): Acting Program (AP)
DESCRIPTION: This panel explores the practical, ethical and political implications and opportunities when engaging with issues of identity and identities in actor training pedagogy.
SPEAKER(S):
Presenter and Session Coordinator: Joe Parslow, Royal Central School of Speech and Drama
Presenter: Sherrill Gow, Mountview
Presenter: Ben Buratta, Royal Central School of Speech and Drama
Presenter: Daron Oram, Royal Central School of Speech and Drama

Getting Physical: Encouraging Physicality in Young Actors
LOCATION: Regency 7
FOCUS GROUP(S): Theatre as a Liberal Art (TLA)
DESCRIPTION: This session presents practical exercises used to encourage greater physicality in young actors who oftentimes struggle to commit to full embodiment of characters onstage.
SPEAKER(S):
Presenter and Session Coordinator: Christine Williams, Lee University
Physical Musicality: expanding embodiment in *Meet Me in St. Louis*
Presenter: Carrie Klypchak, Texas A&M, Commerce
“I Love Lucy’s Eyes!”: Honing Specificity in Student-Actors through Eye Work
Presenter: Julie Schmitt, Stetson University
Archetypes as Inspiration for Movement
Presenter: John Sebestyen, Trinity Christian College
Increasing Awareness of Our Own Physicalities: Coaching Newer Actors to More Fully Inhabit Their Own Bodies Onstage

8:00 AM – 9:30 AM (CONT’D)

**Graduate Student Teaching Demo/Feedback Session**
LOCATION: Regency 4
FOCUS GROUP(S): Professional Development Committee (PDC)
DESCRIPTION: This session provides feedback on the teaching skills of competitively-selected graduate students.
SPEAKER(S):
Moderator and Session Coordinator: Matt Saltzberg, Salisbury University
Moderator: James Brandon, Hillsdale College

**Staging Political Transformation: Exploring Liminal Performances of Social Change**
LOCATION: Regency 9
FOCUS GROUP(S): Theatre and Social Change (TASC)
DESCRIPTION: In this panel theatre scholars share their experiences by discussing the multiplicity of scene changes in liminal spaces that have the potentiality to initiate social change. Our panel is historically, socio-politically, culturally, and intersectionally structured.
SPEAKER(S):
Moderator and Session Coordinator: Jashodhara Sen, University of Colorado, Boulder
Presenter: Beth Osnes, University of Colorado, Boulder
A Green Change of Scene: Green Suits Our City Interactive Photography as Performance Transforming our Cities
Presenter: Bianca Frazer, University of Colorado, Boulder
Beyond the Binary: Theatrical Techniques to Humanize People with Type 2 Diabetes
Presenter: Erin Kaplan, University of Colorado, Boulder
Utopian Performatives and the Staging of Explicit Bodies
8:00 AM – 9:30 AM (CONT’D)

Sustaining the Liberal Arts Theater Department’s Relevance in the Age of Emerging Media
LOCATION: Poinciana CD
FOCUS GROUP(S): Theatre as a Liberal Art (TLA)
DESCRIPTION: Successful Collaborations with Music and Film Departments in the LAs
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Sarah Kozinn, Occidental College
Presenter: Jennifer Saxton, University of Texas, Rio Grande Valley
Presenter: Claire McDonald, University of St. Thomas, Houston, TX
Presenter: Katie Davis, University of Science and Arts of Oklahoma
Presenter: Ryan Walsh, Michigan State University
Presenter: Dustyn Martincich, Bucknell University

Sympathy for Exú Dress Rehearsal
LOCATION: Regency 3
FOCUS GROUP(S): Religion and Theatre (RT), Dramaturgy (DR)
DESCRIPTION: Open dress rehearsal in preparation for a performance at the Edinburgh Fringe Festival in Scotland
SPEAKER(S):
Moderator: “C” Heaps, Kalamazoo College
Presenter and Session Coordinator: Laurelann Porter, Benedictine University Mesa
Presenter: Monza Calabar, Unaffiliated

Tenure and Promotion for Dramaturgs and Playwrights
LOCATION: Palm DEF
FOCUS GROUP(S): Playwrights and Creative Teams (PACT)
DESCRIPTION: This panel will discuss the joys and pitfalls of tenure and promotion for playwrights and dramaturgs, esp. those who work in new play development.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Hank Willenbrink, University of Scranton
Presenter: Janna Segal, University of Louisville
Presenter: Walter Chon, Ithaca College
Presenter: Megan Monaghan Rivas, Carnegie Mellon University

Written Assignments in the Theatre Classroom
LOCATION: Palm ABC
FOCUS GROUP(S): American Theatre and Drama Society (ATDS), Theatre as a
Liberal Art (TLA)
DESCRIPTION: A roundtable discussing best practices for integrating writing assignments in theatre courses.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Kelly Aliano, Long Island University, Post Campus
WAC Pedagogy and the Low-Stakes Writing Assignment in the Theatre Classroom
Moderator and Presenter: Dongshin Chang, Hunter College
WAC Pedagogy and the Low-Stakes Writing Assignment in the Theatre Classroom
Presenter: Richard Hansen, Middle Tennessee State University
Alternatives to the Theatre History Term Paper
Presenter: Jeanne Leep, Edgewood College Theatre
The Writing Director: Weaving a Writing Curriculum into the Theatre Studio Classes
Presenter: Shannon Skelton, Kansas State University

9:45 AM – 11:15 AM

Changing Theatrical Landscapes
LOCATION: Poinciana AB
FOCUS GROUP(S): Directing Program (DP)
DESCRIPTION: Four directors engage in a conversation of past and present in the landscape we craft from page to stage.
SPEAKER(S): Moderator, Presenter, and Session Coordinator: Kathleen M. McGeever, Northern Arizona University
Post Apocalyptic Landscapes in Mr. Burns, a Post Electric Play
Presenter: Emily Rollie, Central Washington University
Seeing the Past Through Contemporary Women’s Eyes, or “People really thought THAT?!”: Staging Sarah Ruhl’s In the Next Room with Contemporary Feminist Students
Presenter: Ann Shanahan, Purdue University
Executed in Style: Sophie Treadwell’s Machinal in Contemporary Production
Presenter: David Callaghan, University of Montevallo
‘Facing a Dying Nation, of Moving Paper Fantasy’...: Shifting Landscapes in productions of Hair, 1968, 2008 and 2017

Children and Contemporary Theatre
LOCATION: Regency 7
FOCUS GROUP(S): Theatre and Social Change (TASC), American Theatre and Drama Society (ATDS)
DESCRIPTION: This multidisciplinary panel proposes a reflection on the complex issues that arise around the presence of children and young people in
contemporary theatre.

SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Melissa da Silva Ferreira, State University of Campinas; São Paulo Research Foundation (FAPESP)
Children and young people’s rights to art and culture: the threats to freedom of expression in contemporary theatre
Presenter: Kristin Perkins, University of Texas, Austin
Hard-Knock Life: Child Labor on Broadway and the Neoliberal Subject
Presenter: Virginia Anderson, Connecticut College
Staging the Child Welfare System in Rebecca Gilman’s Luna Gale
Presenter: Kailin Wright, St. Francis Xavier University
No City, No Future: Politicizing Urban Transition in Early Twentieth-Century Theatre

9:45 AM – 11:15 AM (CONT’D)

Dramaturgy as Public Criticism
LOCATION: Palm DEF
FOCUS GROUP(S): Dramaturgy (DR), Theory and Criticism (TC)
DESCRIPTION: This panel explores how public-focused dramaturgy (as opposed to production-focused dramaturgy) produces and teaches theatre criticism.
SPEAKER(S):
Presenter and Session Coordinator: Gina Di Salvo, University of Tennessee
Lessons from the Public Humanities.
Presenter: Keith Byron Kirk, Virginia Commonwealth University
‘I Came All This Way to See’: Civic Dramaturgy and Community Strivings in the Hill District Performances of Frederick Kittle, Jr’s Seven Guitars.
Presenter: Jennifer Kokai, Weber State University
Navigating Consent and Trauma: Dramaturgical Talkbacks as Community Education
Presenter: Dan Smith, Michigan State University
The Prime Time Scripts Club: Dramaturgy and Criticism with Senior Patrons

Heading Towards a Better Society through Theatre: A Comparative Study on How We Can Shape Our World through Theatre Arts
LOCATION: Regency 9
FOCUS GROUP(S): Theatre and Social Change (TASC)
DESCRIPTION: Theatre as a Conduit for Social Change Through a Therapeutic Lens
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Amy Insley, Christopher Newport University
The Therapeutic Use of Theatre in Special and Underrepresented
Populations.
Presenter: Amber Martinez, Virginia Commonwealth University
Change that Begins with Art: An Explorative Paper on How Theatre Makes the Unseen, Seen

9:45 AM – 11:15 AM (CONT’D)

**Heightened Listening: Experience Transition**
LOCATION: Regency 2
FOCUS GROUP(S): Acting Program (AP), Association of Theatre Movement Educators (ATME)
DESCRIPTION: Participants will learn concepts and exercises designed to deepen the actor’s relationship to the given circumstances and the other actors on stage.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Kevin Otos, Elon University
Presenter: Valerie Clayman Pye, Long Island University
Presenter: Nichole Hamilton, New Mexico State University
Presenter: Kevin Hoffmann, Elon University

**Immersing Online Students in Experiential Learning of Theater and Performance**
LOCATION: Orchid
FOCUS GROUP(S): Theatre as a Liberal Art (TLA)
DESCRIPTION: This session offers discussion about pedagogically based concepts and tools for teaching students theatrical skills – from theater studies to acting – through online study.
SPEAKER(S):
Presenter and Session Coordinator: Cindy Bates, State University of New York, Empire State College
Immersing Online Students in Experiential Learning of Theater and Performance

**Pursued by A Bear: A Multidisciplinary Workshop in Dynamic Transitional Storytelling (Part 1)**
LOCATION: Regency 1
FOCUS GROUP(S): Playwrights and Creative Teams (PACT), Acting Program (AP), Directing Program (DP)
DESCRIPTION: A Multidisciplinary Workshop where difficult transitional moments are explored via acting, directing, playwriting, design, movement and voice and creatively exploited to enhance dynamic storytelling.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Amy Chaffee, Tulane University
Pursued by a Bear - the Playwrights Solution  
Presenter: Micha Espinosa, Arizona State University
Pursued by a Bear - The Voice Approach  
Presenter: Andrew Kahl, State University of New York, Oneonta
Pursued by a Bear - the Actors Solution  
Presenter: Brendon Fox, Washington College
Pursued by a Bear: The Director’s Solution  
Presenter: John Michael Di Resta, Skidmore College
Pursued by a Bear: The Director’s Approach  
Presenter: Stephen Jones, Vassar College
Pursued by a Bear: The Designer’s Approach  
Presenter: Rachel Bowditch, Arizona State University
Pursued by a Bear: The Movement Solution

9:45 AM – 11:15 AM (CONT’D)

Reconsidering Transition: Performance, History, Methodology
LOCATION: Gardenia  
FOCUS GROUP(S): Theatre History (TH)  
DESCRIPTION: This panel explores scenic changes - onstage and off - as a paradigm for performing cultural transitions and capturing audiences in particular political, social, and affective ways.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Nic Barilar, University of Pittsburgh
Bringing James Joyce Back to Dublin: From Censorship to Performance  
Presenter: Guillermo Aviles-Rodriguez, University of California, Los Angeles
Meals on Wheels: Fleets, Food, and Fusion  
Presenter: Christopher Corbo, Rutgers University
Spectacular Failure in Elmer Rice’s On Trial

Scavenger Hunt Wrap-Up
LOCATION: Regency 6  
FOCUS GROUP(S): Dramaturgy (DR)  
DESCRIPTION: In this session, we will look back at the results of our conference-long “pre”-conference, cataloging its strengths and shortcomings.
SPEAKER(S):
Moderator and Presenter: Martine Kei Green-Rogers, State University of New York, New Paltz
Scavenger Hunt Recap
Session Coordinator: “C” Heaps, Kalamazoo College
9:45 AM – 11:15 AM (CONT’D)

The Evolution of Process
LOCATION: Palm ABC
FOCUS GROUP(S): Acting Program (AP), Voice and Speech Trainers Association (VASTA)
DESCRIPTION: Questions that this panel will discuss are: How has your teaching of practice evolved as it was passed down? In what ways have adaptations of original methodologies developed into independent practices? How did adapting an established practice to strategize a pedagogical or production issue lead to developing that adaptation further?
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: David Hugo, Long Island University
Presenter: Stacey Cabaj, Loyola Marymount University
Presenter: Susan Schuld, University of Florida

The Rest I Make Up: Documenting the Legacy of Maria Irene Fornes
LOCATION: Regency 4
FOCUS GROUP(S): Latinx, Indigenous, and the Americas (LIA), Senior Theatre Research and Performance (STRP)
DESCRIPTION: A discussion on Maria Irene Fornes with the filmmakers and scholars
SPEAKER(S):
Moderator: Elise Morrison, Yale University
Presenter and Session Coordinator: Gwendolyn Alker, New York University
Presenter: Michelle Memran
Presenter: Katie Pearl, PearlDamour
Presenter: Anne García-Romero, University of Notre Dame
Presenter: Lillian Manzor, University of Miami
Presenter: Ken Prestininzi, Connecticut College

Transitioning Michael Chekhov’s Techniques
LOCATION: Regency 3
FOCUS GROUP(S): Acting Program (AP), Association of Theatre Movement Educators (ATME)
DESCRIPTION: This active, participatory session will feature instructors who have transitioned the work of Michael Chekhov from various sources into their own style of teaching and directing.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Wil Kilroy, New Mexico State University
Presenter: Anjalee Hutchinson, Bucknell University
Site Specific Staging
Presenter: Joe Herrera, Michael Chekhov Studio Florida
Qualities of Movement
Presenter: Kevin Inouye, Case Western Reserve University
Psychological Gesture in Modern Actor Training
Presenter: Paul Bawek, Florida Southern College
Transition from Stanislavski and Meisner to Chekhov

9:45 AM – 11:15 AM (CONT’D)

Tuition to Fruition: Professional Fulfillment from Pedagogical Success
LOCATION: Poinciana CD
FOCUS GROUP(S): Music Theatre/Dance (MT/D)
DESCRIPTION: Panelists share their experiences of working within various milieus of the theatre industry, consider areas of opportunity perceived in each milieu, and offer suggestions for how educators can better prepare students to seize these opportunities, land the jobs, and maintain their quality of work.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Katie Kelly, University of Minnesota, Duluth
Disney Theme Parks and National Tour Contracts
Presenter: Michael Ellison, Bowling Green State University
Theatre for Youth
Presenter: Matt Greenberg, Ohio State University
Regional Theatre/Summer Stock
Presenter: Lee Heinz, Independent Scholar
Broadway
Presenter: Penny Ayn Maas, Texas Christian University
Cruise Ships

Vying for the Iron Throne: Power, Gender, Death and Performance in HBO’s Game of Thrones
LOCATION: Regency 8
FOCUS GROUP(S): Theory and Criticism (TC)
DESCRIPTION: Game of Thrones has transformed the Golden Age of TV, creating a scene change. This session explores power, death, gender, and performance in the series.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Lindsey Mantoan, Linfield College
Moderator and Presenter: Sara Brady, Bronx Community College/City University of New York
Presenter: Rachel Wolfe, Utica College
Presenter: Audrey Moyce, Independent Scholar
Presenter: Dan Venning, Union College
9:45 AM – 11:15 AM (CONT’D)

William Inge Theater Festival: Past, Present, and Future
LOCATION: Regency 5
FOCUS GROUP(S): Playwrights and Creative Teams (PACT)
DESCRIPTION: This session focuses how the William Inge Theater Festival began, how it has evolved over the years, its focus on honoring living playwrights, and where we are heading in the future.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Page Petrucka, Independence Community College
Moderator, Presenter, and Session Coordinator: Hannah Joyce-Hoven, William Inge Center for the Arts
Presenter: Amanda White, DalekoArts

11:30 AM – 1:00 PM

Collaborative Models of Applied Theatre
LOCATION: Regency 3
FOCUS GROUP(S): Dramaturgy (DR), Theatre and Social Change (TASC)
DESCRIPTION: A roundtable discussion exploring the models of collaboration in applied theatre including the role of the dramaturg, researcher and playwright.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Sarah Johnson, Texas Tech University
Presenter: Robin Reese, Penn State, Altoona
Presenter: Lisa Brenner, Drew University
Presenter: Beth Osnes, University of Colorado, Boulder
Presenter: Kaitlin Stilwell, Montclair State University
Presenter: Barbara Pitts McAdams, Tectonic Theatre Company

Eco-Theatre: Creating a Scene for Social and Environmental Change
LOCATION: Poinciana AB
FOCUS GROUP(S): Theatre and Social Change (TASC)
DESCRIPTION: How do we convey issues of climate change, environmental protection, and social justice, through an art that demands we’re all in the same space together?
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Charissa Menefee, Iowa State University
Presenter: Lydia Fort, Emory University
Eco-theatre as a Means of Personal and Communal Transformation
Presenter: Giovanni Ortega, Pomona College
Green Shorts: Eco-Plays and Films
Presenter: Chantal Bilodeau, The Arctic Cycle
Embracing Complexity: Artists and Climate Change

11:30 AM – 1:00 PM (CONT’D)

Pursued by a Bear: A Multidisciplinary Workshop in Dynamic Transitional Storytelling (Part 2)
LOCATION: Regency 1
FOCUS GROUP(S): Playwrights and Creative Teams (PACT), Acting Program (AP), Directing Program (DP)
DESCRIPTION: A Multidisciplinary Workshop where difficult transitional moments are explored via acting, directing, playwriting, design, movement and voice and creatively exploited to enhance dynamic storytelling.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Amy Chaffee, Tulane University
Pursued by a Bear - the Playwrights Solution
Presenter: Micha Espinosa, Arizona State University
Pursued by a Bear - The Voice Approach
Presenter: Andrew Kahl, State University of New York, Oneonta
Pursued by a Bear - the Actors Solution
Presenter: Brendon Fox, Washington College
Pursued by a Bear: The Director’s Solution
Presenter: John Michael Di Resta, Skidmore College
Pursued by a Bear: The Directors Approach
Presenter: Stephen Jones, Vassar College
Pursued by a Bear: The Designer’s Approach
Presenter: Rachel Bowditch, Arizona State University
Pursued by a Bear: The Movement Solution
11:30 AM – 1:00 PM (CONT’D)

Social Change and Self Care: A Practitioner Roundtable
LOCATION: Regency 5
FOCUS GROUP(S): Theatre and Social Change (TASC)
DESCRIPTION: This international roundtable seeks to identify how practitioners of applied and community based theatre and social justice-focused performance might practice self care in challenging environments.
SPEAKER(S):
Moderator, Presenter, and Session Coordinator: Erika Hughes, University of Portsmouth
Presenter: Rivka Rocchio, State University of New York, Potsdam
Presenter: Angela El-Zeind, Speak Up! Act Out! Theatre Company and Northbrook College
Presenter: Victoria Pettersen Lantz, Sam Houston State University

1:00 PM

CONFERENCE ENDS
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